

The **Picture Show**

ANNUAL
1928

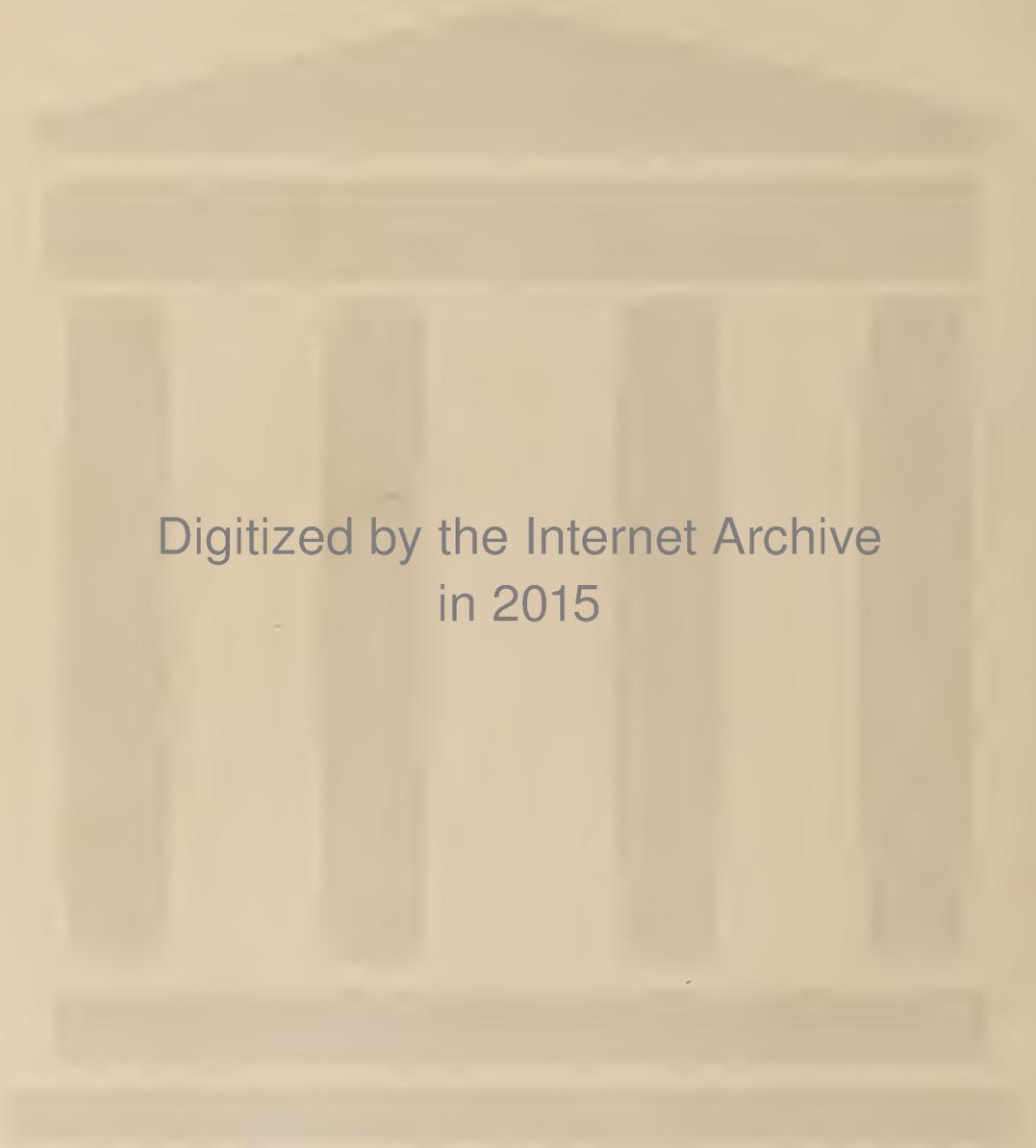


*The World's Best
in Pictures*

+mas 1928

—

Handwritten scribbles and faint markings, possibly including the number '2' and some illegible characters.



Digitized by the Internet Archive
in 2015

<https://archive.org/details/pictureshowannua00amal>



Facing Page 1

A Willing Captive

Viola Dana and Milton Sills in
"The Silent Lover." (First National)



Picture Show

ANNUAL

·1928·

*Our cover is a camera study of
Norma Talmadge.*



Corinne Griffith, "*The Lady in Ermine*," proves a shawl and a fan are just as becoming. Corinne is one of the long-established stars whose popularity shows no signs of declining and beauty no signs of fading.



Richard Dix

is one of the solid and dependable people who never let you down. His genius may not be the type that flares brilliantly, but it burns with a clear, steady light. His latest efforts are "The Quarterback," "Say It Again," and "Paradise for Two."



Lloyd Hughes

personifies on the screen the ideal type of American youth, the sort of boy no girl would hesitate to introduce to her mother, nor a boy to introduce to his sister. In "Valencia" he has the part of the ingenuous sailor sweetheart of Mae Murray.



The careless insouciance of
Laura La Plante
has won her a daily increasing following, and
her great charm is her vivacity and natural-
ness. Her delicious dimples can be seen in
"The Cat and the Canary," the film version of
the thrilling mystery play which had such
a successful run in London.

Freud



Leatrice Joy

is one of the few lucky ladies who can crop her hair close to her head and still remain essentially feminine. Incidentally, a deal of fascination lies in her right ear. After "Nobody's Widow," "Vanity" claimed her for its own. Quite understandable!



"Beau Geste!" All his other portrayals fade into insignificance beside Ronald Colman's magnificent performance in the title-role of this picture. In it he had no love-making to do, which proves that his claim to film fame is based upon more substantial grounds than the proficiency in this art which he displays in "The Night of Love" and "The Vagabond Prince."



Ricardo Cortez,
who plays the part of a
pirate bold in "The Eagle
of the Sea," a long jump
from his previous role in
D. W. Griffith's production of
"The Sorrows of Satan."



Norma and Constance Talmadge.

They Kept the Movies Moving



Francis X. Bushman as Messala, the villain of the piece, and Ramon Novarro, the hero, in "Ben Hur."



Wallace Reid, whose death robbed the screen of a boyish charm and breezy cheeriness that have never been replaced.



Harry Langdon blows his own horn.

PICTURESQUE PERSONALITIES OF THE PICTURES—PAST AND PRESENT

ALTHOUGH the cinema as we know it now—and by that I mean plays made by moving pictures—is only about eighteen years old (for it was in the spring of 1908 that D. W. Griffith started to direct for the old Biograph), its short history is packed with romance and tragedy.

Picture plays there had been before Griffith came on the scene. The first movie that could really be called a picture play was "The Soldier's Courtship," made by an Englishman, Robert W. Paul, on the roof of the Alhambra Theatre in 1896; but it was in the Biograph Studio that the real start was made with the film play.

Here Mary Pickford started her screen career, to be followed later by Lillian and Dorothy Gish, and the three Talmadge sisters. Natalie Talmadge did not take as kindly to film acting as did her sisters, and when Norma and Constance had made a name and the family had gone from New York to Hollywood Natalie went into the business side of the films and held some big positions before she retired on her marriage with Buster Keaton.

Most of the actors and actresses in the first pictures directed by D. W. Griffith are unknown to present-day picturegoers, but among them were Owen Moore and Mack Sennett and Flora Finch.



Maurice Costello with his wife and daughters Dolores and Helene. A photograph taken when he was a popular screen hero.

In circle: Theda Bara, the most famous of the old-time vamps.



Left: Pearl White in a scene from "Plunder," one of the many serials in which she made her name.



Bill Hart on the warpath.

It is a hard matter to say who was actually the first popular film "hero," but the distinction most probably belongs to Maurice Costello or Francis X. Bushman.

Francis X. Bushman was the strong man hero in a physical sense. A man of magnificent physique, he looked the part and his type appealed to picture-goers for a considerable time. Maurice Costello was more of the drawing-room type of "hero," and he and his kind reigned unchallenged till the juvenile "hero," so admirably played by the late Wally Reid, took the affections of film-goers.

With regard to Western "heroes," there is no question that Broncho Billy was the first popular star. He had quite a successful reign, not only in America, but in this country, and I have never been able to find out why he left the pictures.

Writing from memory, I think Bill Hart must have been the next popular Western "hero." Bill introduced quite a distinct character to the screen, that of the Good-Bad Man, and in his day he had one of the strongest



In the circle above are seen the two Gishes, Dorothy and Lillian, the latter in her "Scarlet Letter" costume.

Right: Mary Pickford in one of her early films, "Rags."



This resigned-looking "Tommie" is Mabel Normand, who has returned to the comedy screen after a long absence.



Charlie Chaplin, of the pathetic face and funny feet, in a scene from "The Kid."



On the right is the quizzical countenance of Adolphe Menjou.

followings of any picture-player. His success was thoroughly deserved, for not only was Bill Hart a fine actor, but the stories in which he appeared when at the top of his career were among the best ever screened.

Hart's decline in popularity is one of the mysteries of the movies. It cannot have been due to the public getting tired of Western pictures, for these are still popular, though the story of the average Western, and the acting in it, is far below the standard set by Bill Hart. But whatever the cause, Bill Hart's stock sank, and the screen lost one of its richest characters.

He staged a come-back but failed to regain his hold on the public. There is no mystery why the come-back failed. Hart's "Wild Bill Hickok" was a bad picture. It was too subtle for the screen, too long-winded or prosy, whereas Bill's big successes had always a powerful but simple theme.

All the same, Bill Hart was a great figure in the history of the films, and he certainly did his share in keeping the movies moving.

Writing of screen come-backs reminds me that probably the most successful was that of Francis X. Bushman, as Messala, the proud Roman villain in "Ben Hur."

Chosen for the part because of his still-wonderful physique, Bushman took the acting honours, and in the language of the films, "stole" the picture from Ramon Novarro, the hero.

THE SERIALS

To Pearl White goes the honour of being the first popular serial queen, and one might almost say she was also the last, for though many other women followed in the steps of this beautiful stunt star, none of them ever captured the public as Pearl had done. One reason for this was that the serial lost its hold on the public. There was a time when it was the strongest feature in a picture programme, and entire families used to make a weekly or twice-weekly visit to the cinema to follow the fortunes of the hero and heroine in the serial. Probably one of the best-remembered of Pearl White's serials was "The Exploits of Elaine," and what exploits they were.

That they were amazingly improbable did not diminish the interest of the picture-goer of the time, in fact they added to that interest. The serial still lives, but it is no longer the drawing card it was, and its box-office attraction now lies with the hero, not the heroine.



Louise Fazenda does a little amateur valeting for William V. Mong.



Noah Beery's career of screen villainy has been so highly successful that there is little hope of him reforming.



Lon Chaney, who changes his appearance with every film, as he appeared in the role of Fagin in "Oliver Twist."



In circle: Louise Dresser, whose character work has placed her in the front rank of character players.



Left: Theodore Roberts, as Moses in "The Ten Commandments."



Above: Ralph Forbes, Noah Beery & Ronald Colman in "Beau Geste."



Mary Carr and Norma Shearer in "Nothing to Wear."



In circle: John Barrymore and June Marlowe in "Don Juan."



Walter Hiers, with one eye on the weather, safeguards his straw hat by carrying a broolly.



In the circle and on the right are scenes from the last pictures of two famous stars—Rudolph Valentino as the "Son of the Sheik" and beautiful Barbara La Marr with Lewis Stone in "The Girl from Montmartre."



But in the hey-day of her fame, Pearl White was exceedingly popular in many countries, and she may claim that she was one who kept the movies moving.

COMEDIANS AND COMEDIENNES

Under this head I think we may safely place Charlie Chaplin and Mabel Normand as being the first really popular favourites.

Charlie is a screen figure that will ever be remembered in the history of the pictures. Starting in pure slapstick comedy he soon made such a name that he was able to strike out on his own and give us something entirely different—the wistful, comic, yet romantic little man, down-trodden and pushed aside by the world, yet always finding consolation in his dreams and occasionally getting his own back on his persecutors by some impish trick. Charlie was, and always will be, the comedian who could not be imitated, though hundreds tried it on stage as well as screen.

As for Mabel Normand, she has never been surpassed in her own line. I always regard her as the Marie Lloyd of the screen, and there was much in common between Mabel and the great Marie. An intense

understanding of human nature and a love for the people is Mabel's greatest asset, and she is also a natural comedienne, seeing fun in situations when others might not have noticed the comic element.

There can be no doubt that she would have made a big name on the music-hall stage, for she had a way of telling a story that was really great. I shall never forget how she held a gathering of Pressmen on her first visit to London, just telling stories of the film studios. Mabel was a member of the old Biograph company, but like Charlie, she made her first big hit with Mack Sennett in slapstick comedy. And, also like Charlie, she was never equalled in her own line.

A comedienne of quite a different type, but a real artist, is Dorothy Gish. When she first played under the banner of Griffith there were many who thought she was a much better artist than her sister Lillian. It is hard to judge between a temperamental "heroine" like Lillian and a roguish romp like Dorothy; but I have always held the opinion that Dorothy is the better actress, for she has not only a real gift for comedy, but she is also capable of depicting pathos and even tragedy.

It is a big step to go from Dorothy Gish to Zasu Pitts, and I scarcely know why I take it, except that I have always held the belief that one day Zasu will prove she is a great comedienne (writing some considerable time before the date of publication of this Annual, I have a feeling that she may have accomplished what I am now predicting, but, in any case, she has the makings of a really fine comedienne). She has already given to the screen many wonderful studies of a comic character, but she has never shown us that real comedy which I feel sure she could do.

Instead (notably in "Greed") she has shown a decided gift for sheer tragedy. In real life, as the old-time writers of melodrama knew so well, the groan and the laugh are so close together that they tread on each other's heels. That is why I have the feeling that Zasu Pitts may one day be hailed as a great screen comedienne.

It is strange how few good comediennes and comedians the screen has produced. Comic actors and actresses there have been by the score, but their antics have merely been comic—few have had that really great gift of comedy.

Harold Lloyd, who makes more money than any other screen actor, had the good sense not to attempt to copy



Henry Edwards as "The Flag Lieutenant."



Snitz Edwards, the irrepressible Evil Companion of Douglas Fairbanks in "The Thief of Bagdad."



Betty Balfour, George Hackathorne and Haidee and Marie Wright in "The Sea Urchin."

Emil Jannings and Lya de Putti in "Vaudeville," probably the most discussed film of its time.

Charlie or anybody else when he set out to make a name on the film. He took a line of his own and progressed steadily, almost slowly, at the beginning, but he never looked back, and he is now a thoroughly established favourite. Buster Keaton, who has also a strong screen following, has a distinct style, and Harry Langdon, once hailed as Chaplin's successor, has made some good pictures, but also some very mediocre ones. Walter Hiers, the fat comedian, is the one successor to the famous John Bunny. Walter can be very funny when he gets the right material.

There are, of course, other well-known comedians, but, having regard to the great demand for comedy, it is surprising how comparatively few first-class artists in this line are to be seen on the pictures.

THE VAMP—OLD AND NEW STYLE

In the early days of the pictures the vamp was considered an essential figure in any screen story, and in this role Theda Bara reigned unchallenged, though she had many imitators. Theda played the part of the vamp in the old-fashioned melodramatic style. She was thoroughly bad and utterly without a conscience. The present-day vamp is just as wicked, but she is more human. The ill-fated Barbara La Marr was a great exponent of the vamp role and Nita Naldi has her own corner in screen wickedness.

But the biggest change in screen villainy was made by a man—Adolphe Menjou, when he gave us that masterly study in "A Woman of Paris." Here we had a sophisticated man of the world who broke women's hearts with such exquisite politeness that even the broken-hearted one could scarcely cherish feelings of revenge. Menjou has played many parts since then, and he has gone from success to success. His superiority over the old-time villain lies not only in his perfect manners but is also due to the fact that he possesses a rich sense of humour. If things go against him, he does not rave and curse like the old-timer, but accepts the rebuff with a smile and a gesture of indifference that nobody could imitate.

In regard to screen heroes, too, there has been a great change in recent years. Rudolph Valentino specialised in sheik roles and much of his success was achieved because we saw in him a romantic figure with a spice of devilment in him.

Other "heroes," though quite different from Valentino, have ceased to pretend to be as immaculate in morals as they are in dress. Ronald Colman, for instance, is not quite impervious to temptation by a witching Eve, even when he is violently in love with the heroine, and one of his greatest assets is that he can lose his temper at irritating trifles, just as a man in real life does. There is a naturalness about Colman which appeals to men as well as to women.

John Barrymore, too, is no plaster saint even when playing the role of a good man. In regard to its villains and heroes, the screen has made big strides in the past two years. They are more human, more true to life.

CHARACTER ACTORS

But the greatest development in screen acting has been shown by those who play character parts. In

the early days of the pictures very little attention was shown to character studies. The camera was on the hero and heroine all the time with the "crowd" as a background. To-day practically every film of note contains one or more character parts and very often we get the finest acting in the picture from these men and women. They are no longer stop gaps, pushed on when the hero and heroine are out of the picture for a few moments, but a big part of the play. And what fine artistes they are!

Mary Carr, Louise Dresser, Mary Alden, Theodore Roberts, William V. Mong, Noah and Wallace Beery, Snitz Edwards, to mention but a few, have turned many a poor picture into a success by their splendid acting. Standing out on his own as a master of make-up is Lon Chaney, also a great character actor. In this respect the screen has nothing to fear from the stage; in fact, it may be said that in regard to character players the screen is superior.

Two comparatively newcomers to the screen that I have purposely refrained from placing in their category are Emil Jannings and Lya de Putti. Here we have ability outstanding, as was seen in that marvellous picture, "Vaudeville." To my mind, there has never been such a wonderful characterisation of a vamp as that given by De Putti in this film.

She has the face of a madonna and the soul of a siren. She can do more with her eyes alone in one second than most screen vamps could accomplish in an hour with the aid of Paris frocks and a setting of Oriental magnificence.

As for Jannings, he can play any part. In "Vaudeville," he showed us a man broken in spirit without his face being once turned to the camera. We only saw the broad, bent back of a convict, yet he gave us a sense of terrible tragedy.

BRITISH PLAYS AND PLAYERS

If any two particular screen players may be said to have kept the movies moving in England, I think that honour ought to go to Betty Balfour and Henry Edwards. In Betty we have a comedienne who is second to none, and had she been an American star she would have had a world-wide reputation. As it is she has kept the flag flying in the dark days of stagnation in the British film industry.

Edwards is another who has never had the world-wide recognition his talents entitled him to get, but he made a welcome and triumphant return to the screen in "The Flag Lieutenant," after a period of stage playing. Since then we have witnessed a revival in the British film industry.

In the matter of historical films, such as "Zeebrugge," "Mons," and "Ypres," we have made pictures which are classics, even when judged by the highest standard, and we have also made great strides in the making of picture plays. "Hindle Wakes," for instance, can challenge comparison with the best that America, Germany or France has given us, and what is far more important, we are going steadily but surely forward.

E. W.



After her Confession

And so our life is "just a farce,"
A "horrible mistake,"
Till now your spirit has been
dead—
Your heart but now awake.

Is he so very great, my sweet,
So godlike, so divine?
And is his love so very strong,
So much more dear than mine?

Go, if you must—I would not cage
The bird that aches to fly.
But oh, my dear, when you shall need
A refuge—here am I.

LOUISE A



Dick the Idealist

Richard Barthelmess is an idealist. From this it must not be inferred that he is one of the folk who walk about with their heads in the clouds, forgetting that their feet tread mother earth. Of course, he may have plans for the uplifting of mankind, for he is a serious young man; and what serious young man has not hugged similar plans? But he is also intensely reserved, and the idealism mentioned above is not personal but refers to his screen characters.

He idealises them all, from the Chink in "Broken Blossoms" to "The White Black Sheep." And he blends his idealisation with a realism that does not detract from their effectiveness. His portrayals all ring true.

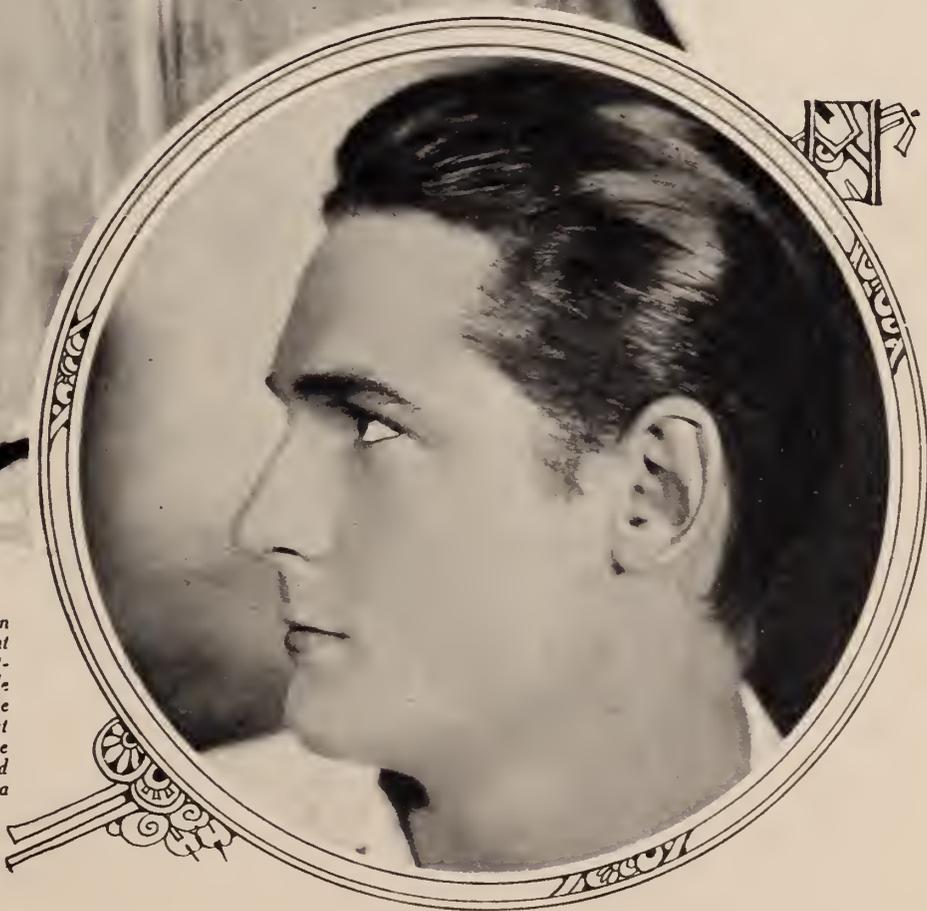
His Chink, for instance, was an obviously idealised Chinaman, but he wasn't just Richard Barthelmess dressed in Chinese clothes and an Oriental make-up. His Bilge Smith in "Shore Leave" was an ordinary cheery sailor with his good points sufficiently emphasised to make him noteworthy, but not so exaggerated that he became ridiculously heroic.

And it is probably Dick's capacity for infusing all his roles with this dash of poetry and romance, and yet making them everyday, human types, that makes him the favourite he is and has been for so long.

GIRLISHNESS AND GRIT

Gertrude Olmsted is one of the many who have come to the screen via the beauty-contest route, and one of the few who have stayed the course. But she did not win fame overnight. In Illinois, her native town, her girlish beauty had singled her out; she had been feted and flattered. In Hollywood she found she was merely one of incredible numbers of beautiful girls all aiming at the same goal—film fame.

She soon discovered, too, that her prettiness counted for little, and it was frequently and not too gently pointed out to her that what she needed (and lacked) was talent. But she set her teeth and came successfully through the grueling time, with its lessons taught by bitter experience, and now she looks back on those days with a smile, secure in the knowledge that she has a nice little contract tucked away. Her first picture under it is "Mr. Wu," with Lon Chaney in the title role.



Charles Farrell is a new screen hero whose first big role was that of Esther Ralston's sailor sweetheart in "Old Ironsides." He scored such a hit in this that he was given the leading part opposite Mary Astor in "The Rough Riders," and he proved himself as great a success on a horse as on a ship.



Norma Shearer

THE GIRL WHO WOULD NOT GIVE UP

If ever a girl had the gift of perseverance, that girl is Norma Shearer. Now that she is an acknowledged success in pictures, now that she has thousands and thousands of admirers, now that her name is known to every picturegoer throughout the world, it is hard to realise that there was a time when she traped from studio to studio for four years with only an occasional day's work as an extra. For four whole years! Just think of it! Many a girl would have been discouraged after four weeks, let alone four years. But Norma was not that kind of girl. She would not give up. All the setbacks in the world could not discourage her.

She hadn't been trained for any particular work. As a matter of fact, her childhood and early girlhood had been specially

sheltered. Her father, you see, was a very prosperous business man whose chief ambition with regard to his daughter was to shower all the luxuries of life upon her and give her a thoroughly good time. It came pretty hard for the girl, then, when, through a reversion of fortune, her father lost his money, and Norma found it imperative to earn her own living.

What could she do? With sickening heart she realised that she wasn't trained for any profession—except perhaps the stage and the screen, where her appearance might stand her in good stead. She didn't pretend to herself that she was an actress, for she didn't know if she had any ability in that direction.

Still, something had to be done, and so with all the money she could muster she set forth to New York. And thus started her four years of setbacks, even deprivation. She simply lived on an occasional day's work as an extra.

Then suddenly her luck changed. She got a part in a film comedy—a role all to herself—and she showed them that she **COULD** act as well as look beautiful. It was the first step, and although all the following steps were also small, they were all on the up grade. And during this time she learned a lot, playing as she did in films with Lillian Gish, Alice Joyce, Marion Davies, Corinne Griffith, and other actresses already famed. She watched their work intently, hoping against hope that one day she would become on their level. And now she has her hope fulfilled, and everyone must admit that she deserves it.

Norma is as pretty as a picture. She won a beauty prize once; but, though many girls have achieved fame and fortune over a beauty competition, Norma merely had personal satisfaction over it. Her complexion is of the rose-leaf order, and her eyes are blue, while her dark hair curls in the most delightful manner. No wonder she charms the filmgoer.



Norma Shearer and

Oscar Shaw in "Upstage"

Bungalow and Workshop

A view of the front of the bungalow, with Zorro, Mary Pickford's wire-haired terrier, at his favourite point of vantage, the top of the steps.



Mary Pickford's Bungalow at the Pickford-Fairbanks Studio, Hollywood

As you drive through the gateway of the Pickford-Fairbanks Studio on Santa Monica Boulevard, Hollywood, you cannot fail to notice a beautiful bungalow, white, with dull red tiles and cool green paint, standing on a lawn to the right of the drive where cars are parked.

That is Mary Pickford's bungalow; her second home, in which she makes-up, dresses for the screen, attends to correspondence and business, entertains, rests, has her hair done, and even sleeps when work is particularly strenuous. The first day I went to the studio I noticed this bungalow, and was specially interested in the bird's cage hanging outside one window, with a gay, striped sun-blind above it, and a bigger cage standing just below the steps leading to the front door, in which a magnificent parrot, scarlet and blue as to plumage, has his home.

The parrot remarked "Hullo! Good-morning!" as we went by; and I asked whose property he was. "Oh, he belongs to Mary," said my guide. "That's her bungalow; you must go over it one day before you leave."

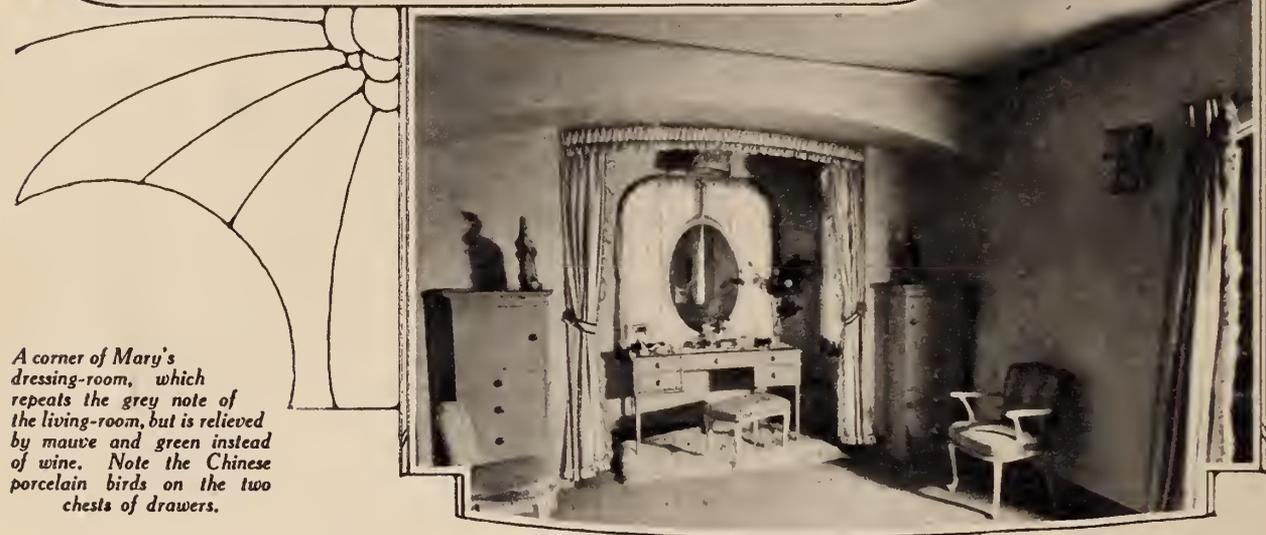
Looking at that delightful little house from the outside—quite as large as many homes in which whole families live—I couldn't help thinking how lovely it would be to be a real star, and have such an adorable place in which to



A charming picture of Mary and Doug.—firmest favourites the films have ever known.



The living-room of the bungalow, where Mary rests between her labours on the set when she is working at the studio. It is furnished for a restful effect, in grey and wine. Beyond is a glimpse of the dining-room.



A corner of Mary's dressing-room, which repeats the grey note of the living-room, but is relieved by mauve and green instead of wine. Note the Chinese porcelain birds on the two chests of drawers.

get ready for work, or to rest in, when work was done! Not far away from Mary's bungalow, which is close to the open-air stages where huge sets are constructed for different pictures, is the famous luncheon room of the Pickford-Fairbanks studios. This consists of one large room, bungalow style, with kitchen and pantry behind it; and there Doug. and Mary entertain all the celebrated people who visit them while they are at work. Although the Fairbanks were in Europe while I was in Hollywood, I lunched in this room one day with Norma Talmadge and her clever husband, Joseph M. Schenck. A white-coated butler served a wonderful lunch in a room that is Chinese in style; it has a long, black table, inlaid with golden figures and trees, chairs of black and scarlet carved in strange shapes, walls of black and gold, with weird Chinese designs running along them. That is the room in which Mary has entertained the Duke and Duchess of Sutherland, Lady Louis Mountbatten, Anna Pavlova, Cecilia Loftus, and dozens of world-famous folk.

It was Norma Talmadge who took me over Mary's bungalow; her own dressing-room on the same "lot" was not quite ready, as she has only recently moved over there from the old United Artists' Studio on Melrose Avenue, where Famous Players are now installed.

"I'm sure Mary wouldn't mind if we went over her bungalow," said Norma. "As a matter of fact, I think John Barrymore's using her dressing-room till his own is ready, but I know he's not working to-day, so we shan't interfere with him!"

The bungalow is half-Spanish, half-English. Up the steps, where Mary's little dog, Zorro, may generally be found, you are in a small entrance hall which leads, through double glass doors, thickly curtained, into the large living-room.

This forms the centre of the bungalow, and most of the other rooms open off it. For instance, as you enter the living-room, there is a big archway to the right, which reveals a dining-room. At the opposite end of the same

room double doors flung back lead to the study, while facing the door by which you enter are two arched passages leading to kitchen and bathroom. As you turn into the study, Mary's dressing-room opens from it, on the right; and that is the whole of the bungalow, so far as rooms are concerned.

The living-room is delightful. On the highly-polished floor is a thick, soft, grey carpet; the walls are pale grey and the ceiling curves up and inwards, to a centre point, in Spanish style. There is a big sofa, of unusual shape. It is covered in velvet, of dull wine colour, and is decorated with a long centre cushion, bolster-shape, in deep blue, wine, and gold colourings. At each side of this cushion sit two large French dolls, one a Venetian lady, with bunchy skirts, the other a strange kind of pierrot, wearing a floppy hat.

A big armchair, one side of the fireplace with its glass screen, is of the same colour as the sofa; there are two other large, comfortable chairs, upholstered in chintz, which repeats the wine, blue and grey tones of the room, with some rose pink added. A small semicircular side-board, holding Venetian candlesticks, stands by the door; and across the room, by the entrance to the study, is Mary's writing desk. There are two large pictures on the walls, and a particularly lovely portrait of Mary on a table by the fire-place. The dining-room has two huge windows with long chintz curtains, and repeats the colouring of the living-room on walls and floor. The table is black, of unusually attractive shape, with squared corners. In this room, at times, Mary hangs the bird-cage that otherwise perches outside the window. Everywhere in the bungalow flowers may be found, for its owner loves them.

In the study another birdcage hangs from a bracket over the writing table, which has a picture of Mary's mother resting on a row of books. There is a fine portrait of Doug. on the other wall, and the telephone stands by a cosy chair, covered with sprigged chintz. Mary's dressing-room is in shades of grey, mauve and softest green. The big dressing-table has an oval mirror

with special lighting above it. And here again Mary's fondness for birds is emphasized by two fine Chinese birds, in porcelain, standing each side of the deep recess in which her dressing-table is placed. It has a rug of thick grey fur below it, and a stool of elegant shape, on which Mary sits while making-up for the screen.

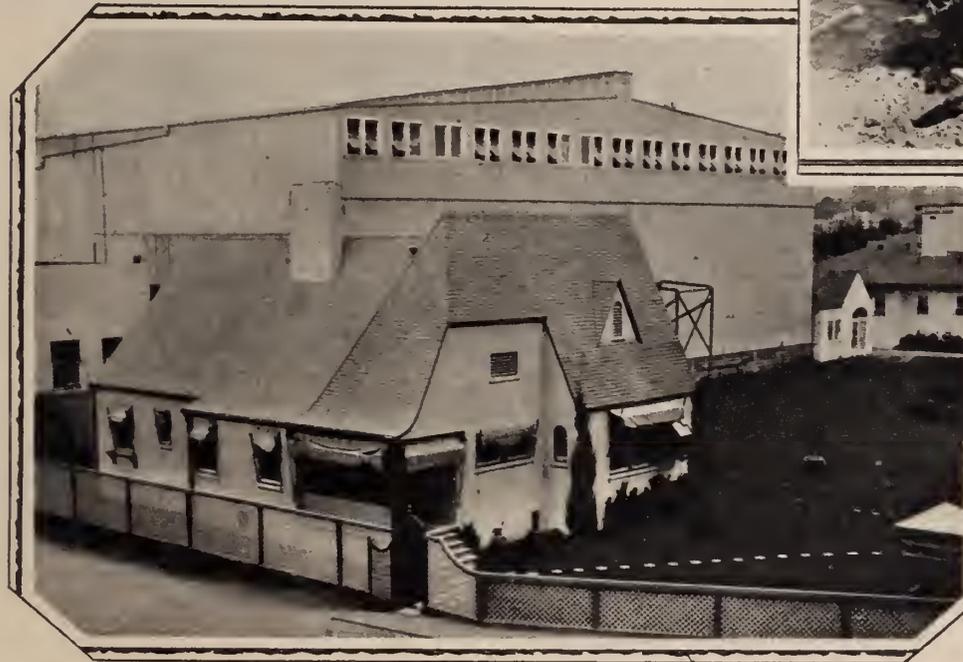
The kitchen is quite large; all the walls and cupboards, and the front of the gas cooking-stove, are dazzlingly white. On the floor is linoleum of blue and white check, while the dainty frill below the dresser cupboard, and on the rail above the stove, is of cretonne, which is white with a broad blue stripe, and bunches of blush-pink roses. Even the chair is white, and has a spray of many-coloured flowers painted on the ring in its centre panel, this ring being edged with blue, of which two narrow bands are painted on the bars forming the back of the chair. The bathroom, with its deep porcelain bath, repeats the white and blue colouring of the kitchen.

No wonder Mary is fond of her bungalow, and likes to be there as much as she can!

MARGARET CHUTE.



Mary herself broke the sod and planted the first tree by her bungalow walls.



The bungalow that Mary built appears very tiny beside the huge adjacent studio, and looks very much like an attractive little cottage in suburbia, with its neatly fenced off lawn. Outside it is guarded by slender fir trees and bushes of flowers; and it is approached by means of square white stepping-stones let into the grass.

The Seven Ages-



When Seven loves Seven, kisses are few,
Young Beauty says "presents," and gathers
them too.

Then Love in his airiest moments is seen
By the bashful, half-eager, bright eyes of
Sixteen.



"Presents!"
Joe Cobb
and Mary
Kornman.

At Twenty there's hints of more serious
things,

Love sharpens his arrows and shakes out his
wings.

And Twenty-five finds him a marksman of
skill.

A merciless sportsman athirst for a "kill."

Left:
Wesley Barry
and
Ann May.



"Hints of more serious
things." Lois Moran
and Ben Lyon.

Right: Antonio Moreno
and Alice Terry.

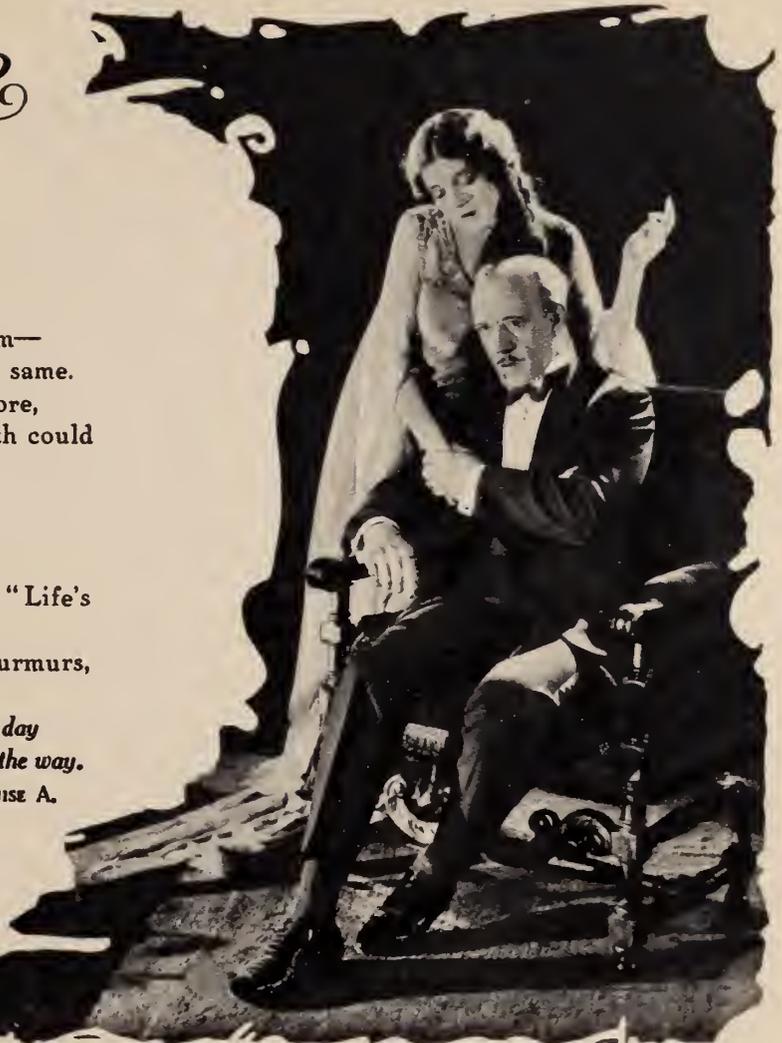
-of Love

Thirty-five years—if true was his aim—
A love slower, surer, but love just the same.
And ten years or twelve, or even a score,
Will bind two hearts closer than Youth could
before.

And lastly, when Age whispers "Life's
almost spanned,"
Young Love tweaks his beard, murmurs,
"Still hand in hand."

*From seven unto seventy may be one long sweet day
A journey wandered happily, if Love comes all the way.*

LOUISE A.



Alma Rubens and Lewis Stone represent the fifth age.



Pauline Frederick
and
Holmes Herbert.

*

Love at seventy as
portrayed by Mary
Carr and George
Irving.



Memorable Moments *in* the Movies

SOMETIMES IT IS THE MOST TRIVIAL INCIDENTS THAT COME TO MIND

WHEN one looks back on one's past life, out of the general shadowy sequence of events stand a number of incidents as clearly defined as when they occurred. There seems to be no hard and fast rule about their presence, for while on the whole it is the momentous happenings that loom large, there are some absurdly trivial little points which tickle one's fancy and refuse to be relegated to the limbo of forgetfulness.

And so it is with drama, prose, and poetry, both seen and heard. From the general level of the book, play, or film, whether it is a high or low level, rise one or two incidents which have caught at the imagination and held the memory.

Looking down a list of films seen during the past year, some leave absolutely no impression, some a confused meaningless jumble of names and faces, others a faint memory, while occasionally, as vividly as if you were witnessing it again, a picture—tragic,



When Dolores Costello realises John Barrymore has lost a leg in "The Sea Beast."

A scene from the delightful screen version of Sir J. M. Barrie's play, "A Kiss for Cinderella." Betty Bronson as the little slavey tells Tom Moore, the kindly policeman, she is waiting for her fairy godmother to invite her to the ball.



comic, beautiful—will always be brought to mind by a certain title.

It is not always a flattering memory. Sometimes one recalls a ludicrous action, an overacted scene, a coarse or revolting episode.

It may be the scene that mars an otherwise delightful film, or it may be the one that redeems the film from hopeless mediocrity. It is more often, however, that the scene is remembered for its merit.

For instance, surely no one who has seen "Ben Hur" will ever forget the chariot racing. The flying manes and tails, wide eyes, and dilated nostrils of the teams as they came nearer and nearer, until it seemed that the thundering hoofs would trample the peacefully seated spectators. It was a masterpiece of photography and direction and skilful horsemanship.

A scene memorable for its pathos is one from "The Sea Beast," when Ahab returns from his disastrous voyage in search of Moby Dick, and his sweetheart hurries from the ballroom, radiant with expectation, to find him maimed—an embittered cripple who will never again dance, never again swarm up the rigging of his outward-bound ship so that he may catch the last glimpse of her casement window.

Two other scenes, strangely similar to each other, that come to mind by virtue of their pathetic appeal, are from films utterly at variance. What could be more



Louise Dresser as the Goose Woman in the film of that name.



Charlie Chaplin in "The Gold Rush" realises that his guests are not coming to his party.



A thrilling climax from "Bardelys the Magnificent" with John Gilbert, Eleanor Boardman and Roy D'Arcy.



The three society gossips in "Lady Windermere's Fan," who provided one of the most amusing bits in the whole film.



The five left to hold the fort—William Powell, Ralph Forbes, Ronald Colman, Neil Hamilton, and Noah Beery in "Beau Geste."





The breath-taking chariot race in "Ben Hur."

Right: Belle Bennett and Lois Moran in "Stella Dallas."

Below: Adolphe Menjou in "The Grand Duchess and the Waiter."



A scene in Bairnsfather's "The Better 'Ole," with Syd Chaplin as Old Bill.



widely different than "The Gold Rush" and "Stella Dallas"? And yet in both these there is the scene of the anticipated party, so eagerly prepared for, so hopefully awaited, and then the long minutes, growing longer and more hopeless as none of the guests arrive.

"A Kiss for Cinderella" recalls the poor little drudge waiting on the doorstep for fear that her fairy godmother should not be able to find her obscure room. This film had also many other unforgettable little details—the penny on the coach door, the strap-hanging of the King and Queen—not pathetic memories, these, but delicate little fancies for which credit is due to the producer.

Credit is also due to the producer in "Lady Windermere's Fan" for a most diverting bit of comedy played by the three society gossips upon the notorious Mrs. Erlynn's arrival at Lady Windermere's ball.

It was humour requiring no explanatory sub-title, but sometimes a sub-title sticks, such as the one in "The Grand Duchess and the Waiter," when the lady-in-waiting, having tasted the tea with which the amateur waiter had served her, and remarked to the others that it was vile, was amazed by the waiter promptly sampling a cup and agreeing with her. "You're right, the tea is vile." That title lingers along with Menjou's bland expression and the lady-in-waiting's scandalised countenance.

Humour of a broad type is displayed in "The Better 'Ole," and Syd Chaplin as the front feet of the property horse is one of the funniest things seen on the screen for months.

In "Vaudeville" there were many unforgettable scenes, but perhaps the one that stands out most prominently is the one after the murder, as Jannings stares in stupefaction at the dark stain spreading slowly through the water in the basin when he washes his hands.

"Beau Geste" recalls the five men left to hold the fort—"The Big Parade," the pathetic figure of Renee Adoree stumbling frenziedly along the long, straight road behind the army lorries, in one of which is her soldier lover; "Braveheart"—the farewell to the white girl of the Indian, a man without a race, rejected by his kin and despised by his educators; "Human Sparrows"—the terrible journey of the children across the swamp.

And who can forget the scene in "The Goose Woman" of a blear-eyed, frowsy-haired, drink-sodden wreck tipsily listening to the golden voice that had once been hers, while her gin-soaked brain meditated revenge on the son whose coming had robbed her of her gift?

Any Time's Kissing Time!



Right: Vera Reynolds and Kenneth Thompson say a hasty good-night on the doorstep in "Risky Business!"



As Bebe London's attire seems to point to activities in the kitchen, it is to be feared that Harry Langdon's affection is only cupboard love.



Reginald Denny and Blanche McHaffey don't let the office environment (or the office boy) hinder their love affair in "Take it from Me."



John Barrymore and Dolores Costello choose a chair in the hall in "His Lady."



Julia Faye and David Butler prefer the garden seat in "Meet the Prince."

Getting There and Keeping There

Distinct Types that are Popular

DOUGLAS FAIRBANKS once remarked during a discussion of the popularity of film stars, "It's hard to get there, but I'm not so sure that it's not a still harder job to keep there."

The genial Doug, with all his love of life and keen zest of fun (which is as natural to him off the screen as on), is a shrewd man of the world and a good authority on the many problems of his own profession, and he voiced the opinion of most of the stars when he made that remark. His own grip on the affections of the picture-going public is as secure as that of any other famous star, but in that talk I had with him he confessed that when he made his break into romantic drama he knew he was making a big plunge.

Douglas Fairbanks' career hung in the balance when he appeared as D'Artagnan in "The Three Musketeers." It was the parting of the ways with him. He was shedding the old Fairbanks type of play, and nobody knew whether the public would like the new kind. That they did, and liked it better than the old, is now history. Doug had faith and courage, and he deserved his reward.

The truth is that the average cinema star who has got there can only keep there by sticking to type.

It may be bad art, but it is good business—and, what is more, the public demand it.



Adolphe Menjou has a half-cynical, half-humorous outlook on life.



Ricardo Cortez is the romantic lover.
A scene with Florence Vidor in "The Eagle of the Sea."



Ivor Novello.

There are exceptions. That great actor, Emil Jannings, has no type. He is different in almost every picture in which he appears, so different that he is scarcely recognisable as Jannings himself. But the German actor is a law unto himself. He never was a type, so the public don't look for him to be one.

It is different with the others. The public took to the Menjou they saw in "A Woman of Paris," and they still want that sophisticated man of the world, with his half-cynical, half-humorous outlook on life, and Adolphe and his directors see that they get it. So whether Menjou plays hero or villain (and he is equally at home in either part) he still remains that delightful, fascinating figure, neither a paragon of virtue nor a real blackguard.

Other screen heroes are not allowed so much liberty as Menjou. Ricardo Cortez must be romantic, no matter what part he plays. He must also remain a "foreigner" in the eyes of English-speaking picturegoers.

Richard Dix is a distinct type, and a very fine type at that. He represents the modern young man who is as keen in business as in sport, clean living, and getting a whole lot of fun out of living. Not too romantic, but full of a very real chivalry to women of all ages. A good pal to a man and a staunch lover to the girl he chooses.

It took Dix rather a long time to get there, for he was not given parts worthy of his ability, but, like the type he represents on the screen, he never thought of quitting, and he battled on with a smile. To-day he is at the top, and he is one who looks like sticking there for a long time.



Richard Dix and Alice Mills in "The Quarter Back."

In circle: Victor Varconi.

Huntly Gordon and Anna Q. Nilsson.





Conway
Tearle.



Norman Kerry, the
military type, looks
his best in a uniform.

Norman Kerry is physically and facially built for the military hero. He looks well in every kind of clothes, but especially fine in uniform.

Ivor Novello, stage and screen actor and musician, is of the dreaming type who would fill best the role of the struggling poet or musician, though he made such a big success as the Apache in "The Rat."

That is why there is a curious interest in his photograph illustrating this article. Novello needs a more romantic

dress than this to do justice to him, on the screen or off. Although he has got there and is keeping there, he is one who is capable of still bigger things.

Conway Tearle is one of the most popular and most-sought-after leading men of the screen. He never lets a director down, and it is said that if he were two men he would still have more offers of work than he could take. He has not only got there, but been there a long time, and likely to retain his position as long as he cares to do so.

Victor Varconi is the screen's latest success. He was recognised as a type on his arrival in America, and was at once secured by Cecil B. de Mille for the lead in "The Volga Boatman" and for Pontius Pilate in "The King of Kings."

Huntly Gordon, too, has made his name as the hero who is essentially a sportsman, the man who would guard a woman's honour with his life.



Douglas Fairbanks
typifies romance
and adventure.



The
 ♦ Quarrel ♦

"My dear, there's no question—!"

"Sweet, why be absurd—?"

"The very suggestion—!"

"My *darling*—one word—!"

"Now, Jill, don't be trying,

It's obvious I—"

"You'll soon have *me* crying,

Jack, why tease me—why?"

"Be careful; that's *too* much,

Go steady, old thing—!"

"It mayn't disturb you much,

But take back your ring!"

"Jill, *dear*, you don't mean it?"

"I'd almost"—"Say 'yes'"—

"But the truth now, you've seen it—

Admit it—confess—!"

"Of course—but what was it?

You've half forgot, too—

'Twas which loved the other most,

I, dear, or you!"

L. A.

Norma Talmadge



THE lure of "dressing up" has been experienced by everyone. From the child who ransacks her mother's wardrobe and proudly sails downstairs in an amazing selection of its contents, to the grandmother who at Christmas-time weakly protests that she's "too old for such nonsense," and then plays charades with the best, it is safe to say that at no age is there a feminine heart which does not respond to the thrill of "fancy dress." It is such a relief to forget that you are just a plain, ordinary, everyday sort of person and pretend to be someone whose path in life lies far away from yours, about whom distance has woven a misty veil of glamour, or the passing years have bathed in rosy hues of Romance.

And Norma Talmadge is no exception. In spite of spending most of her life as another person before the camera, she still delights in dressing up, and has brought "make-believe" to a fine art.

Anyone can dress up as a mermaid and sit on a cardboard rock "with a comb and a glass in her hand," as the old song says, but it takes an artist to make others forget that she is the owner of two legs and includes a clothes-brush in her dressing-table set.



A radiant Georgian lady, conscious of her charm, confident of her poise.

Norma as a dusky-skinned native dancing girl, hidden fires smouldering in her slumbrous eyes.



The Queen of Make Believe

Who has been to a fancy dress ball without seeing at least half a dozen exquisite costumes "wasted"?—the Indian slave girl is so flamboyantly the typist who catches the eight-fifteen every morning, the Snow Maiden so obviously the robust damsel who can whack every male in the club at tennis. Their fault is that they cannot sufficiently subject their personality to their costume.

And it is in this art that Norma Talmadge excels. Norma in a bouffant gown of stiff flowered silk, white wig, feathered hat and bare, gleaming shoulders is a Georgian lady who would have completely enraptured Gainsborough. With a Japanese costume she assumes the brooding mystery of a centuries-old civilisation. The calm serenity of the nun has little in common with the alluring red-lipped senorita of Old Madrid, and the smouldering passion of the Indian dancing girl seems far removed from the rustic gaiety of the mid-European peasant—in gala array, of course, for in the Land of Make-Believe every day is a festal day for peasants, whose crops apparently plant and hoe themselves.

Yet all these widely diversified types have one thing in common; one thing which is essential to perfect "make-believe." Out of each one—though not so that it destroys the illusion—peeps just a faint shadow of Norma herself.



As a daughter of Sunny Spain.

□ □

On the right, Norma dons the holiday finery and spirit of the Czechoslovakian peasant.



In Japanese robes of ceremony.

Above, Norma assumes a wistful serenity with the coif and veil of a White Sister.

THE MAN WITH THE DUAL PERSONALITY

One of the most likeable things about Percy Marmont is his smile. And when you consider the degree of popularity he has achieved upon the meagre allowance of smile which we are allowed to see in his films, you can realise that off the screen Percy Marmont is even more likeable than he is on.

For Percy has been the screen's Most Miserable Man ever since he played Mark Sabre in "If Winter Comes." His whimsical humour has been buried underneath his burden of screen sorrows, and he has plumbed every possible depth of film wretchedness.

But once away from the Kleig lights things are different. He at once becomes a normally cheerful and very friendly person, whose lack of pose and conceit is delightful and whose outlook on life is as far removed from that of his screen self as it is possible to imagine.

Percy
Marmont.



Dorothy Dwan.

DOROTHY DWAN'S TWO "PETS"

Everyone has a pet economy and a pet aversion. Dorothy Dwan is not peculiar in this matter, but hers are closely connected. The first is stockings and the second darning.

She used to find it very difficult indeed to reconcile the two until one day at the studio the cameraman solved the problem. A ladder had developed, and Dorothy, saddened by this occurrence in a perfectly new pair and the thought of the darning later on, was ascertaining the precise length of the damage, when the cameraman interrupted.

"Don't bother about that. It won't show in the film," he said.

"Do you mean to say the camera won't pick out stocking ladders?" said Dorothy.

"Not in flesh-coloured ones. Only in black, where the flesh shows through," was the reply.

And now Dorothy declares that she is going to wear all her laddery stockings for film work and her whole ones off the screen, thus saving stocking bills and darning.

Dorothy, you may know, is the charming little comedienne who has appeared opposite Larry Semon in so many of his pictures.



Saved from the Saccharine Swamps

It was not so very long ago that when a producer had a role whose chief requirement was beauty, Florence Vidor, if available, was immediately cast for it. And the director breathed freely, because he knew that he could rely on Florence to play the part as well as it could be played. But, strangely enough, it never seemed to occur to them that the sincerity which she infused into her colourless roles merited better opportunities, and Florence seemed doomed to spend her days and waste her talent in mediocre insipidity until she gently faded from the screen altogether.

And then Florence put her foot down. She refused to have anything more to do with the sweet and simple heroine, and announced that the part she wanted was the Duchess in "The Grand Duchess and the Waiter." There was a gasp of astonishment at this announcement. Florence in an adaptation of a French farce! Inconceivable! But Florence had her way, and brought to her role a sparkling vivacity and humour and a wholly irresistible charm and poise which silenced her critics and rescued her for ever from the sugary roles of her previous experience.

Since then she has played in "Sea Horses," and "You Never Know Women," and won stardom in "Love Magic."

Fame before Twenty

The Screen's Spring Flowers

OF the four seasons of the year, Spring is the most delightful. Winter has its frosty sparkle, Autumn its glow of colour, and Summer its abundance of bloom, but Spring has a more delicate, elusive, less easily defined charm. It is composed of the peculiar appeal of immature things, of unexpected developments in growth, of the promise of unfulfilled destinies, and of the perpetual wonder of the newly-awakened beauties of the earth. The very flowers, which are one of the chief

Lois
Moran



Sally O'Neil

beauties, seem to have a fresher fragrance and purer tint than those which bloom later.

This inexplicable charm lies also in people. There are characteristics of youth which cannot be counterfeited even by the most adroit and consummate artiste. No art can quite reproduce the *joie de vivre*, the care-free gaiety which bubbles from the well of youth and which is lost in later years, together with the wide, eager eye and a certain curve of the cheek of which maturity robs everyone. The film magnates are astute enough business men to realise this, and consequently, though the majority of stars may be termed "summer blooming,"

there are many who have won fame and wealth long before entering the twenties—that is to say, in the Spring of their life.

Of these to-day, perhaps the two who bloomed most sensationally and yet whose fresh, starry-eyed youth is unspoiled by the sudden advent of fame and wealth, and the attendant flatteries and insincerities that always follow in their train, are Lois Moran and Betty Bronson.

Betty, as is well known, was chosen because of the spirit of eternal youth that lights her eye. She was absolutely right for the part of lovable, cocky, impudent Peter Pan. Sir James Barrie's choice was unerring, and a breathlessly happy Betty leapt into the ken of expectant thousands. Many thought that this was her first screen role. It was her first important one, but she had been playing insignificant little bits for some time, although even then she was only seventeen.

Mary Brian also acquired fame in a slightly lesser degree in this film as a delightful little Wendy. Unlike Peter Pan, Wendy had not played on the film before; she had come from a Texas ranch to Los Angeles to win fame and fortune as an illustrator. Instead, the winning of a beauty contest led her to the stage, and there she was seen by the director of "Peter Pan," who engaged her in spite of absolutely no screen experience at all. Mary was then sixteen.

Lois Moran and Sally O'Neil are among the greatly envied few who step straight into important parts with practically none of the nerve-racking, wearing life of the extra, without any personal knowledge of the eternal quest for work, the continual disappointments, the petty worries, humiliations, and triumphs which are part of the "extra's" daily round.

Lois was working in only her second picture when her fresh, flower-like beauty, which had evoked comment throughout her short life, captured the fancy of a



Helene Costello



Below:
Louise Brooks



Mary Brian



Virginia Lee Corbin

Betty
Bronson

Madge Evans

film magnate, and she was given the role of Laurel in "Stella Dallas."

Sally O'Neil was "discovered" by Blanche Sweet and Marshall Neilan. They first saw her dancing in a Hollywood hotel, and were so struck by her appearance that a screen test was made, and Sally was entrusted with the feminine lead in "Patsy."

Madge Evans and Virginia Lee Corbin, on the other hand, are two regular little troupers. They were both well known as child actresses, who vanished from the eye of the camera during the gawky stage of their growth. Virginia's co-star of that time, Francis Carpenter, whom you will remember with her in "Jack and the Beanstalk," has not so far returned to the screen. Whether the call of the Kleig lamps will reach him as it has Virginia remains to be seen. The screen does not claim the whole of Madge Evans' time. She played opposite Richard Barthelmess in "Classmates" and in "On the Banks of the Wabash" during her holidays from school, but, upon leaving turned her attention to the footlights, appearing on the New York stage. But it is highly improbable that the film powers that be will let her slip through their fingers.

Helene Costello was on the stage before she appeared in films, but it was, perhaps, only natural that she should gravitate to the camera since her father was one of the first and most famous motion-picture actors. In their early days, too, she and her sister Dolores appeared as child players in Vitagraph films.

The most recently acclaimed "find" is Louise Brooks, of whose future, after she had been seen with Adolphe Menjou in "A Social Celebrity," most interesting prophecies were made. Her beauty is the most sophisticated of these

young players; even at the age of sixteen she has the appearance of a Mona Lisa.

All these youngsters possess the charm of Spring, and it will be interesting to see it gradually merging into the charm of Summer.



The stage's loss is the screen's gain where

John Barrymore

is concerned, for although he has occasionally deserted the footlights to make a film, not until lately has he given the silver sheet his undivided attention. He has made so many costume plays—"Don Juan," "The Beloved Rogue," and "His Lady" being the latest—that it is interesting to see him in a prosaic lounge suit.



Ivor Novello

is the star who has probably done more towards keeping "the home fires burning," to use the words of his own song, in the British screen world, than any other. His latest film is "Down Hill."



Lillian Gish,

the ideal persecuted heroine, assumes a most becoming and aloof dignity in this portrait as "Annie Laurie." No one can say that Lillian's roles lack variety—"Romola," Hester Prynne in "The Scarlet Letter," and after "Annie Laurie" the leading role of "The Wind."



Vilma Banky,

the beautiful Hungarian who made her debut in American films in "The Dark Angel." Her work attracted the attention of the late Rudolph Valentino, and he chose her to play opposite him in "The Eagle." Since then she has gone from triumph to triumph, her latest films including "The Winning of Barbara Worth," "The Night of Love," and "The Vagabond Prince."



Ralph Forbes,

the English boy who won his American laurels in "Beau Geste" as the youngest Geste brother. He had already made a name for himself in England, but the wider scope offered by America lured him and so England lost another of her promising screen actors. He has the role of the young Englishman in "Mr. Wu," the film version of the play, in which Lon Chaney plays the title-role.



*The sly mischief of
Emil Jannings'*

*smile reveals the eternal boy that lurks in
the heart of the old doorkeeper of "The
Last Laugh," the sinister Mephistopheles of
"Faust," and the slow-witted circus performer
of "Vaudeville."*





Lovely, tragic

Pola Negri!

Her role in "Hotel Imperial" was the best work she has done since being in America, and in "Vanity Fair" she has opportunities to show the stuff she is made of and to maintain the same high level of acting.



Claire Windsor's
blonde loveliness is always in
demand. Her latest films include
"Born Rich," "Just a Woman,"
"Dance Madness," "Money Talks,"
and "The Claw."



Facing Page 49

The Bandit's Prize

Ronald Colman and Vilma Banky
in "The Night of Love"
(Allied Artists)



Comedians Who Create

MEN WHO BROKE FROM THE SLAPSTICK
SCHOOL AND GAVE US REAL COMEDY

IT may be true that there is a lack of really great comedians on the films, but it is equally true that the star laughter-makers of the screen have created types of character that broke away from every tradition of the stage.

In the old melodramas the comedian was merely a butt, a farcical figure who was merely a foil to the handsome hero and a relief to the other serious actors in the play. Perhaps it would be better to describe him as the comic man, for there were real comedians in the old days, fine actors who held as high a place as famous tragedians.

When the pictures first started they had only use for one kind of comedian, the comic figure who fell over wash tubs and chairs, and received custard pies on one cheek and turned the other for more. The people liked these early comedies much better than they liked the early attempts to make serious pictures, and naturally the makers of films turned out slapstick and custard pie pictures as fast as they could make them.

But these pictures were not comedies in the best sense of the word, they were merely an inconsequential series of impossible happenings, and they were all very much alike.

It was Charlie Chaplin who made the first break into real comedy in the pictures. Charlie had made

Charlie Chaplin,
the king of
comedians.



Harold Lloyd in a typical scene in
"The Kid Brother."



Lupino Lane, of the famous British family of Lupino, has made a name in American comedies.

a success in slapstick. but he knew this kind of foolery could not last, and he was never keen on making such pictures. As soon as he was important enough to have a say in the production of his films he started a new line. He made comic pictures in which there was some kind of a connected story, and in which the chief comedian was, in a way, the hero of the story.

But the greatest thing he did was to bring pathos into the picture. In such pictures as "Shoulder Arms," "Pay Day," "The Kid," and "The Gold Rush," people not only laughed at Charlie, they were sorry for him, and he made them cry as well as laugh. He created a new form of comedy, the best description of which is "the tragic-comedy of the under dog."

Hollywood gasped when this idea was first mooted. It was against all the accepted traditions of comic pictures, and Charlie had to fight hard to get his own way. His tremendous success started a host of imitations, but they died almost at birth. Nobody has ever got Charlie's line.

Harold Lloyd was too wise to attempt any imitations. He, too, created a new line in comedy, and stuck to it till he became popular. Now he is the biggest money-maker on the screen. But, like Charlie, he had to fight hard before he got there. He broke one of the cast-iron rules of comedy producers when he started to become a comedian without a funny make-up. Apart from his lensless spectacles, Harold dressed like an ordinary man.

He also worked a new line by doing rather dangerous stunts instead of funny ones, and he, like Chaplin, punched a big hole in the reputation of the big men who had ruled the comics, the men who told him he couldn't be funny without a funny make-up.

Buster Keaton also created a new line in picture comedy when he adopted the frozen face and the pancake hat that went so well with it. Perhaps Keaton's chief asset as a laughter-maker is that he always puts something really new into every fresh picture. One of his big successes was in the picture where he co-starred with a cow, and Buster made the cow as funny as himself.

Keaton always puts a lot of story into his pictures, however wild he makes it by his mad inventions, such as



Joe Murphy in "The Gumps."



Ben Turpin.

sinking through the earth to Australia as the result of a fall and coming back with a wife and a large family.

Lupino Lane, the English comedian who had made a big name on the stage before he went into the pictures, was another wise enough to be original and stick to the style that suited him best. Lane is a fine acrobat, and there is little in the falling stunts that he cannot do, and do in a manner that is all his own. He is now as big a favourite on the films as on the stage.

Ben Turpin—he of the cross eyes—took advantage of his natural comic look, but Ben also used his eyes in another sense of the word. He took a distinct line and built up a brand of comedy that had its own following, and a big one at that.

Larry Semon is more of the old slapstick school, but he has kept ahead of the business and brought in many original touches.

The comedies made by "Our Gang" broke into new ground, for while kids had been used in comic pictures right from the start, it was a happy thought to make a picture in which the actors were all kids.

We had to wait a long time before Syd Chaplin showed us what a fine character comedian he is, though when acting on the stage he was always reckoned better than his famous brother. In "Charley's Aunt" Syd justified the assertion that the film version was funnier than the stage one, and he has done splendid work since.

*Buster Keaton,
the frozen
faced comedian.*



Above, the happy band of child players in Our Gang comedies.

On left, Harry Langdon.

Harry Langdon, once hailed as the greatest comedian since Charlie Chaplin, is a bit of a mystery. When he is good he is very good indeed, but he has been a bit too patchy in some of his pictures.

But there is no doubt that Langdon has a great gift for comedy, and one day, I feel certain, he will make a sensational success, and it may be before these lines are read by the public.

Long and Short are a couple of comical comedians

Long and Short, two new comedians from Denmark.



Larry Semon.

from Denmark who are comparatively new to British screen audiences. Like most Continental comedians they rely chiefly on the grotesque to get their laughs, but at the same time they possess a real sense of humour and are not dependent on purely mechanical gags. Certainly they have a style of their own, and one of their greatest assets is to take off a pompous person by ridiculous imitations of his vanities and personal failings.

The picture going public have reason to be thankful to these men who created new styles of comedy, for they had to fight hard and risk their living to get their own way.

E. W.

Syd Chaplin in his great success as Old Bill in "The Better 'Ole."

The Baby—

What is it, mother, he can see,
Staring out so fixedly?

Daughter, his eyes are yet half blind—
He sees the world he left behind.

Solemn is he—sad and mild—
Half a seraph, half a child.
Sees he things to us unseen,
Hovering two worlds between.

Even so did MARY smile
As she nursed her BABE the while.
Even so, I wis, did He
Stare so grave—so fixedly,
As there floated thro' His mind
Mem'ries of the world behind.

*The fleeting sunbeams as they pass
Have made a halo on the glass.*

LOUISE A.



Janet Gaynor in a scene from "Sunrise."



"EXQUISITE" DOLORES

There is a wistful, fragile air about Dolores Costello that is most appealing. Even when she and her sister Helene were quite small, Dolores was the more serious of the two, and she still has that serious expression when her face is in repose. Dolores, however, does not always look wistful. She has a very brilliant smile, and her blue eyes can become very merry.

A party of friends, amongst whom was Howard Chandler Christy, the famous artist, were dining one day at a Hollywood hotel, and in the conversation the name of Dolores Costello came up. They were trying to think of an adjective which fitted her. It was Mr. Christy who supplied it—"exquisite" was the word.

"The girl in Hollywood to whom the word 'exquisite' belongs exactly and entirely is Dolores Costello," said the artist. "She is one of the most beautiful girls I have ever seen."

Dolores sprang into the limelight very quickly, but fame, and all the nice things said about her, did not spoil her simplicity and naivete. She is rather like a frank schoolgirl, with no pretence or affectation.

Smiling Reg

Reginald Denny has a splendid boyish grin which is absolutely irresistible. This smile is one of the reasons why he is such a popular young man both on and off the screen, for it is a reflection both of his own character and those he portrays in motion pictures.

Reg, as he is called by everybody, is one of the many Britishers who have made good on the American screen. His father was W. H. Denny, who was famous in Gilbert and Sullivan operas, and his grandmother was Mrs. Henry Leigh, of Drury Lane fame.

Reg ran away from school at the age of sixteen to go on the stage. He appeared in several plays in London, and then went on tour to India and other countries. During the war he joined the Royal Flying Corps, and became corps champion in boxing. After the war he went to America to enter a musical comedy company. A motion-picture magnate was at the time looking for an actor, who was also a good boxer for "The Leather Pusher" series. Reg got the job and made an instant success.



HE LIKES EVERYTHING

There's a thing to say—and about the screen's most devastating villain! For surely a villain is supposed to have sincere hatred for everybody and everything. But it's all wrong, you know. The gentleman in question is only a film villain, so naturally he is the reverse off screen. Still, no one believes all the bad things about Lew Cody, although he actually plays all his meanest tricks before our very eyes. He's one of the villains you love. He has deviated from the path of villainy once or twice, and as the hero of the piece managed to win the love of the girl of his heart. But he's the ideal villain of films, for all that, and that's how you like him best.

Lew Cody will tell you, however, that he likes everything and everybody. He has hosts of friends—no one has more in screenland—a passion for French-Canadian poetry, a love for animals, and a strong appreciation of music. Not only is he an accomplished musician, but a composer too. His love for French poetry may be accounted for by the fact that he is of French descent. His real name is Cote, you know.

He likes his work—in fact, as he says, he likes everything!

Lew
Cody.



MARY'S SUBSTITUTE

Rather a big undertaking, you'll think, to take the place of the World's Sweetheart, yet that is how pretty Sally O'Neil came to the screen. Sally had never had the slightest idea of a movie picture career—until Marshall Neilan spotted her one day, and asked her to take the role in a film that had been written specially for Miss Pickford. Mary had disagreed with him over the script, and he had to find a substitute, and it had to be a good one.

This part in "Mike," Sally's first film, proved her to be a real success. Since then Sally has never been without a contract. Her best-known films include "Sally, Irene, and Mary," "Don't," "The Auction Block," and "The Waning Sex."

She is only a wisp of a thing—five feet one and a half inches in height.

Sally O'Neil.

Rod La
Rocque



The Youngster with the Yodel

Just a little thing it may be, but it alters the whole course of one's life. And Rod La Rocque's particular attribute was a strange one indeed. He has a gift for yodelling. When he was a kiddie he was known as the Youngster with the Yodel. He has a very fine falsetto voice, and at the age of six organised the "Newsboys' Quartette," with three other boys. The little band became very well known through singing in hotel lobbies in the evenings, Rod being star turn with his yodel.

Through this the smiling brown-eyed boy eventually achieved fame, for the quartette came to the notice of Willard Mack, then well known on the New York stage, who asked the lad if he would like to go on the stage. Rod's delight knew no bounds. Almost from babyhood he had cherished stage ambitions, and there and then managed to procure the assent of his parents—who were busy hotel

managing—to appear before the footlights in "Salomy Jane." From this time forward his yodelling was kept entirely for the benefit of the stage hands after the show, but soon showed that he had talent for acting as well as singing.

After appearing in two or three more child roles, Rod was packed off to High School, and though he worked hard and diligently his ambition did not stray from the stage. However, he never appeared before the footlights again, for on leaving school he discovered that big strides were being made in the motion-picture field. His fine appearance soon gained him a job at the old Essanay Company, and in three years he had worked up to leads. For Rod had the art of "putting it over," and in the few years in which he has appeared in pictures he has gained hundreds of thousands of admirers who never fail to be captivated by his merry smile.

THE IMPORTANCE OF FROCKS

Whenever May Allison appears on the screen you can be sure that she will be beautifully and appropriately dressed.

She believes in the importance of dress, and devotes a great deal of her time and thought to the selection of her costumes.

"One little realizes just how much goes into the selection of the average screen gown," May explains. "Most people think that it is a case of suiting the style to the character and letting it go at that, but there are a hundred things to be considered.

"For instance, there are the colours to be selected—not for the way in which they look on the actress, but for the manner in which they will photograph. Many a time have I gone on to the set in some colour that looked perfectly hideous to the eye, but that photographed marvellously.

"Besides the colour and style of the gown there is the question of backgrounds and lights, all of which must be considered. For example, a colour will photograph one shade of grey under the artificial lights of the studio, and an entirely different shade in the sunlight."

As Miss Allison takes so much trouble over the selection of clothes for her picture plays, and bothers to study the subject from every angle, she certainly deserves her reputation of being one of the smartest dressed stars of the screen.



He got a Big Chance because he Looked a Gentleman

Larry Gray—nobody calls him Lawrence—got his big chance on the screen because of his gentlemanly appearance.

He had just finished playing leading man to Betty Bronson in "Are Parents People?" when he was told he was to play a small "bit" in Gloria Swanson's film, "The Coast of Folly." The director explained that he wanted him because this was to be a film of high life, and it was difficult to hire extras who looked like gentlemen.

Larry felt it was rather a come-down after being a leading man, he really had thought he was finished with extra work, but according to his contract he had to do as he was told, so off he set for Coronado, where scenes for "The Coast of Folly" were being taken.

One day he had a chance to talk to Gloria Swanson, and to her he confided his great ambition—that one day in the far, far future he might play leading man in one of her films.

Gloria listened to him and then rushed over to her director and had a hurried, whispered conversation. In a minute she was back at Larry's side.

"You are to be leading man in my very next picture," she said. Larry, of course, thought she was joking, but when he found she was serious he was so overcome that he could only stammer out his thanks.

A MONGOLIAN MEPHISTOPHELES

There are many screen players in Hollywood who have found it decidedly more advantageous to be a villain than a hero, a character actor than a star. And Kamiyama Sojin is amongst them.

Sojin belongs to the "once seen never forgotten" type. This may be because of his nationality, since there are not a great number of Oriental actors on the American silver sheet. On the other hand, there is no doubt that he is a very clever actor, and unrivalled in his own particular brand of villainy.

It is a particularly diabolical brand, too, made especially impressive by his impassivity. His very lack of apparent emotion is even more terrifying than Lon Chaney's leers or Noah Beery's bullying fury, for though his mask-like face, set with its glittering, beady eyes, never betrays his thoughts, yet somehow he manages to surround himself with an atmosphere of evil.

From the time he appeared as the Mongol Prince in "The Thief of Bagdad," his opportunities for film wickedness have been many and varied, including his roles in "The Bat," "The Lucky Lady," "The Road to Mandalay," and "The Lady of the Harem."

Sojin.



Vera
Reynolds.



STILL A CHUBBY CHEEKY KID

Not so many years ago, a chubby little Los Angeles schoolgirl was playing ball on a piece of waste ground adjoining a film studio. By a stroke of good fortune, the ball went over the fence, and the roly-poly little girl clambered after it. This was Vera Reynolds' entry into the film world, for someone of discernment saw her and put her into comedies.

Her frocks were lengthened, and her curls done up in an effort to make her look dignified, and this, combined with her impishness, made the two-reelers a great success.

Then, as Vera confesses, she became more roly-poly than ever, and retired for a short while.

When she came back, she made such a delightful flapper that it was decided to star her. Forthwith she was groomed and trained. She was to become a dignified young lady, not a gay little girl with a tip-tilted nose and saucy air. She was to prepare to step into the high-heeled shoes of stars like Gloria Swanson and Leatrice Joy. Vera, very worried about it, and exceedingly dubious, stepped. And the shoes didn't fit; nor did the elegant silks and satins which she wore. Vera gamely did her best, but it was no use, and after a period of struggling to appear sophisticated, her chubbiness was allowed to triumph.

And now the film world rejoices, for it has back the gay, pert little kid who has endeared herself to everyone with her cheeky ways and laughing eyes.

A HERO FROM HUNGARY

"He's a marvel with his eyes. He can say more by shifting his glance or dropping his eyelids, or even by a slight movement of the corner of his mouth, than most other players can while emoting in a hundred feet of film."

This was the verdict passed on Victor Varconi by Cecil de Mille, the famous producer, who induced him to leave his native Hungary for Hollywood. De Mille, who is known by the film colony as "Cecil the Starmaker," does not make a habit of paying empty compliments to his actors, and Victor has fulfilled his expectations.

Victor, in common with so many, was intended by his parents for a business career. In an amateur stage production, however, he was so successful that he studied for two years at the Budapest Dramatic School, and afterwards appeared for some time on the Hungarian stage. Then he felt the lure of the arc lamps, and, going to Berlin, appeared with Pola Negri—then at the commencement of her brilliant career—in several pictures.

When she migrated to America, Varconi stayed behind—but not for long. He was given a role in "Sodom and Gomorrah" which attracted De Mille's attention, and thenceforth the Continent knew only his screen shadow.

In America he rapidly gained fame—and no wonder. If you saw "The Volga Boatman," in which he had his first big part, you may have, like me, been one of those who wondered why the Princess did not prefer Prince Dimitri.



Victor Varconi.

THE GIRL WHO WAS FORCED TO "FLAP"

Some girls are born flappers, some acquire flapperdom, others have flapperdom thrust upon them.

And Margaret Livingston, to her great disgust, belongs to the last classification. She is of the opinion personally that she is the outdoor type of girl—the sort who doesn't worry very much about her clothes, and is an all-round athlete and sports-woman. But the screen doesn't recognise this type as a heroine, and as Margaret is not at all keen on being dubbed a "vamp," and hasn't yet acquired enough years of discretion to play "character" parts, she is among those poured into the flapper mould.

The result is a very good flapper with a whiff of spiciness and rather more pep and originality than the majority, but, nevertheless, a flapper of whom there is already a superfluity.

In producing this entertaining but machine-made type, the screen has lost an even more entertaining individual. And Margaret herself is conscious of this, too, and looks forward to the day when she can forsake her flapperish foibles and show her admirers her real self. Let us hope that day will not be long in coming.



Margaret Livingston.



“Mischievous Miss”

Nobody could possibly be bored when Bebe Daniels is around. She is so gay and carefree and full of high spirits, and any party which she attends is sure of “going” well. Her love of fun often makes her indulge in all kinds of pranks and “rags,” and Hollywood has dubbed her its “Mischievous Miss.”

She is a very enthusiastic young lady, and throws herself wholeheartedly into everything she undertakes. At one time it was golf which fired her enthusiasm. Every moment she was not working would find her on the links. She was not content with aiming to be merely a GOOD golf player ; she wanted to be a champion !

At another time she took up horse-riding with great enthusiasm, determined to be the best woman rider in the world. She was only discouraged when she read somewhere about a girl who was able to climb under her horse and up his other side while he was in full gallop !

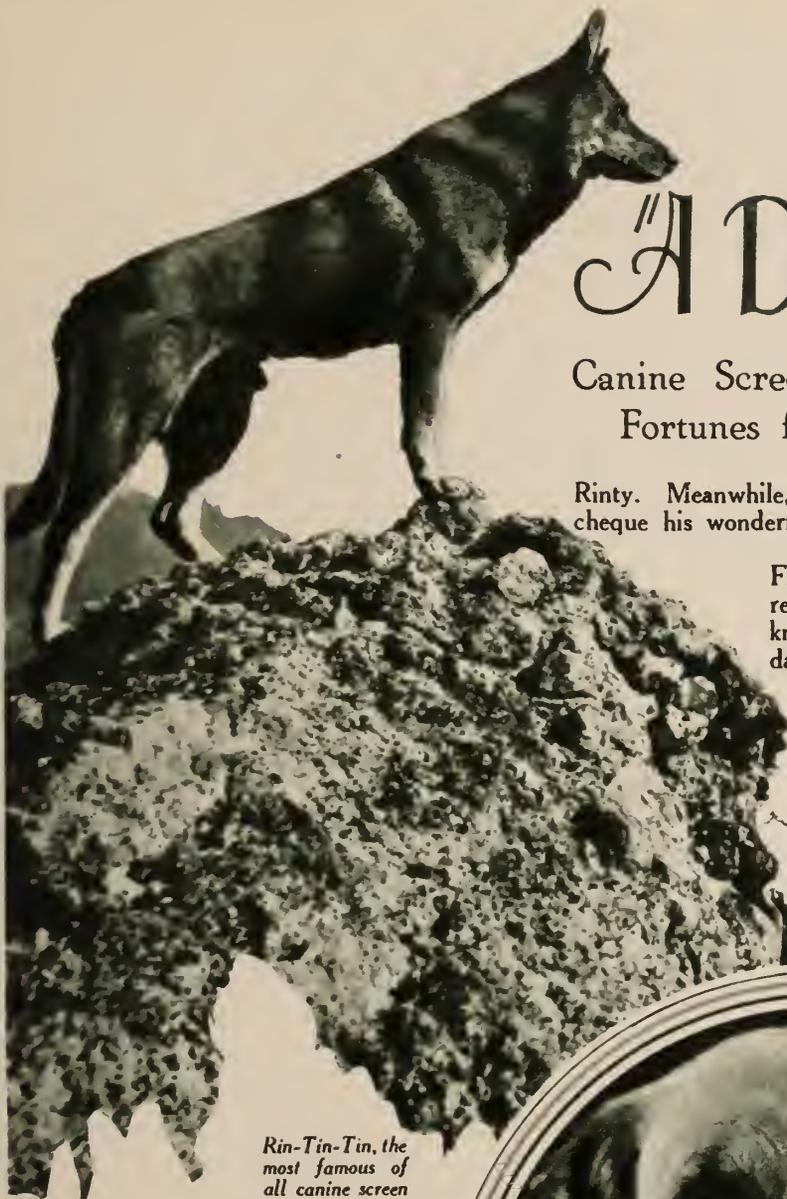
Not long ago it was her ukulele which engaged all Bebe’s attention, and she certainly can get some jazz out of that little stringed instrument.

It's "A Dog's Life"

Canine Screen Stars who have made Fortunes for their Lucky Owners

Rinty. Meanwhile, Lee Duncan makes merry on the £200 cheque his wonderful dog has earned him.

The story of Rinty's genesis in the Flanders trenches is too well known for repetition here. But it is not generally known what befell the dog during his early days as a film actor. His was one of the



Rin-Tin-Tin, the most famous of all canine screen stars.

SOME of the highest-paid stars in Hollywood to-day, strange as it may seem, are dogs. Thousands of human beings are working ten hours a day for a handful of dollars; thousands more can't even get that much work to do. That is just one of the anomalies of this perfectly amazing modern Babylon called Hollywood.

Rin-Tin-Tin is the highest paid of all screen dogs. His weekly pay-cheque is for the nice round sum of 1,000 dollars—only, of course, it's made out to his master, Lee Duncan. Rinty, as everybody calls him, has all the bones he can possibly contain, a charming wife and a large family of which he is inordinately proud. Isn't that enough for any man? demands



Buck, the beautiful and dignified dog who appeared in "The Call of the Blood."

toughest fights in screen history for recognition and, eventually, stardom. When he started appearing before the camera everybody scoffed at the idea that a dog could ever become a real star—that is, a universal audience magnet. Rinty, however, persevered like the old soldier he is, and after many weary months of patient work he amply justified Lee Duncan's faith in him. He proved to a sceptical world that dogs could act. To-day he earns the salary of the President of the U.S.A.—and he's worth it, affirm his employers, the Warner Brothers. He is said to bring more money into the box-office than many other stars whose names are as well known as his to the picturegoers.

Many other dogs since then have proved their power to act better than most human beings, but it is remarkable that only Rinty has succeeded in becoming a world-wide audience magnet. Other screen dogs come mostly under the heading of "featured players," which means that their names alone are not considered powerful enough to attract people into a cinema.

Perhaps the best-known of this class is Strongheart, a big husky, who is said to have exceptional ability in dramatic roles. Strongheart is one of the veterans in the film game, having been a recognised performer for

several years, and appeared in more pictures than any other dog. His most recent appearances have been in Hal Roach comedies. Like many human veterans of the dramatic screen, including such artistes as Theda Bara, Creighton Hale, and William V. Mong, Strongheart succumbed to the idea born in the Sennett studios for bigger and better comedies. Strongheart only gets 500 dollars a week now—when he's working. He isn't under a long contract like Rinty.

Experts in American film circles are agreed that the brightest candidate for canine stardom at the present time is Pete, the Universal dog, who as "Tige" contributes quite fifty per cent. of the fun to the Buster Brown comedies. Pete comes of old Thespian stock, his father being Pal, who has the distinction of having been the first dog to be called "the screen's wonder dog." Harry Lucenay, his master, saw Pal right through his career, and has recently sent him into honourable retirement. Pal has an unappeasable appetite for pork, which proves he comes of pure Gentile stock. He is eking out the remainder of his days on that delectable dish, pork and beans. Meanwhile, young Pete, although he is too young to be earning a grown-up's salary, is following hard in his father's footsteps.

Ranger, a champion's son, with Lotus Thompson in his first picture, "Flashing Fangs."



Leo Maloney, the latest star on the Western horizon, took a fancy to a stray dog whom he potted at and missed—as the animal was—consuming the beet in the back garden. That miss was a big gain to the screen. Leo called the dog "Bullet," and while he was working out his own salvation as a western star he found time to train the dog for the screen. "Bullet" responded in truly amazing fashion, and recently made his debut on the silver sheet in the supporting cast of one of his master's pictures, "The Outlaw Express." A bright future is being promised for "Bullet." Maloney's contract with Pathé has now been altered to include the dog, who receives a joint salary with his master, and also carries a joint life insurance policy!



Cameo, the bull terrier actress, whose screen contract includes the following specifications: "That she shall not be required to work more than three hours daily, that she shall be given a well-ventilated and heated dressing-room for her exclusive use, and that she shall not be required to perform any stunts or acts beyond the intelligence expected of an artist of her ability."



In circle: Leo Maloney with Bullet, the dog he shot at and then coached for screen stardom.

Brownie, the Wonder Dog, whose clever acting is the admiration of all those who have seen the comedies in which he appears.

Another dog who entered a screen career in the company of his master is Ilak, Gene Tunney's faithful Alaskan husky. Ilak is the largest dog in the United States and a fitting companion for the world's heavyweight champion, being six feet tall.

Tamar Lane, a famous Hollywood journalist, claims to possess the screen dog with the finest pedigree. His name is Ranger, and he has only just made his debut in a picture called "Flashing Fangs," in which he is starred. He is a German police dog, not yet eighteen months old, but a Blue Ribbon winner at a number of Californian dog shows. His sire, Gerri von Heinzberg's Rand, was champion of Germany.

C. B.



© Buster Brown making up Pete for his work in a Buster Brown comedy.



Left: Mary Ann Jackson, a tiny comedy star, with Pat, one of the younger (and larger) generation of the dog comedians.



Ilak, America's largest dog with Spider, who is slightly smaller. These two play together in "The Fighting Marine."





Facing Page 65

The Eternal Song of Love

Rod La Roque and Dolores del Rio
in "Resurrection"
(Allied Artists)



The Love Story of a Lancashire Mill-Girl
(Gaumont)



+

The two mothers (Marie Ault and Irene Rooke) discuss the forced marriage of Fanny Hawthorn with great bitterness.



Fanny's lover (John Stuart), of a fateful week, pleads with his rich fiancée (Gladys Jennings) to forgive him.



Fanny (Estelle Brody) refuses respectability in a loveless marriage.



The two fathers (Humberstone Wright and Norman McKinnell) discuss the marriage in a conciliatory spirit that comes from a life-long friendship.

Madame Pompadour

(British National)

Love and
intrigue set
in the glamour of
the gilded court of
Louis XV



Dorothy Gish as
Madame Pompadour.



Madame Pompadour &
Eugene de Richelieu
(Nelson Keys).



Antonio Moreno
as Rene Palito.
Madame Pompadour
and Louis XV
(Henri Bosc).



"The Flag Lieutenant"

(Astra National).

Henry Edwards
Return to the Screen



Henry Edwards as Richard Lascelles
(the Flag Lieutenant).



Dicky's heroic action is discovered by the Admiral (Fewlass Llewellyn), Mrs. Cameron (Dorothy Seacombe) and his fiancee, Sybil.



Sybil (Lilian Oldland) finds that "the way they have in the Navy"—Dicky being the Navy's representative—is the way to her heart.



Dicky leads the cheers for Major Theisger (Fred Raynham), whom everyone believes to have saved the fort by a daring exploit which in reality was carried out by Dicky himself while his friend was unconscious.

LOVE and WAR

in "Hotel Imperial," the Paramount film in which Pola Negri stars



Anna and Lieut. Paul Almasy (James Hall), her lover.



Pola Negri as Anna, the Russian peasant girl.

Anna bluffs the Russian General by accepting his gift with a smile.

Bits from "BARDELYS the MAGNIFICENT"

(U. M. G.)

The film version of Sabatini's tale of a gay cavalier of old France and his wager to woo and win a proud lady.



Roxalanne (Eleanor Boardman) realising her love for Bardelys (John Gilbert), visits him in his prison cell.



The Comte de St. Eustache (George K. Arthur) confronts the supposed M. de Lesperon with the fact that his fiancee is distressed by the news of his death.

Bardelys confesses to Roxalanne that he is sailing under false colours.



An EAGLE of the SEA

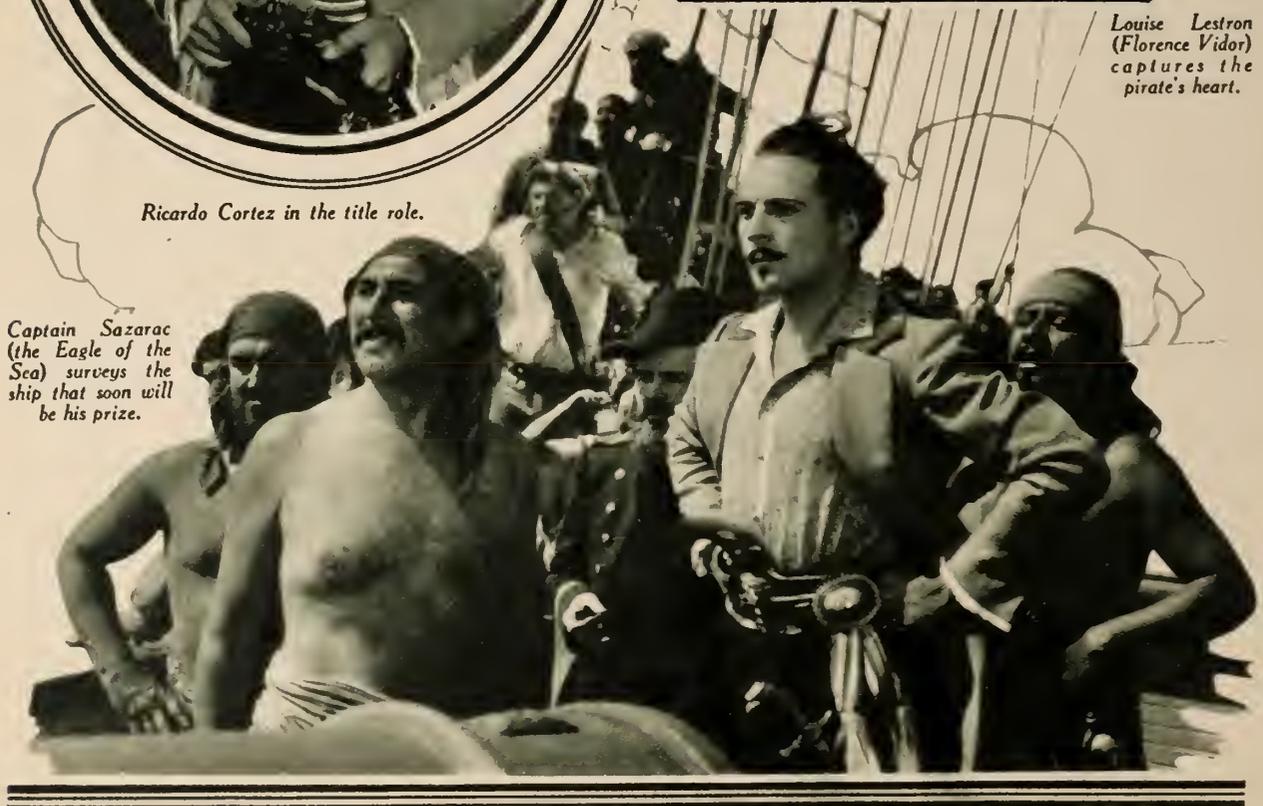
Ricardo Cortez in
"The Eagle of the Sea"
A photoplay of pirates and romance
(Paramount)



Ricardo Cortez in the title role.

Louise Lestron
(Florence Vidor)
captures the
pirate's heart.

Captain Sazarac
(the Eagle of the
Sea) surveys the
ship that soon will
be his prize.



"What Price Glory"

The Fox Film with Victor McLaglen as Captain Flagg, Edmund Lowe as Sergeant Quirt (the rivals), and Dolores del Rio as Charmaine.



Private Kiper (Ted McNamara) and Private Lipinsky (Sammy Cohen) who put many a laugh into the grim tragedy of war.



"What Price Glory?" cries the nerve-racked young officer. "It's just mud and blood."



Charmaine (Dolores del Rio) keeps the peace between the rivals.



OLD BILL "The Better 'Ole"

Syd Chaplin
in the Warner film

Old Bill tells the young soldier (Harold Goodwin) gory stories of the war.



Old Bill: "If you know of a better 'ole, go to it."



To Alf's delight Bill gets fatigue duty.



Bill and Alf (Jack Ackroyd) hold a sing-song in the dug-out.

Lillian Gish

in
"The Scarlet Letter"
(J. M. G.)



Lillian Gish as
Hester Prynne.



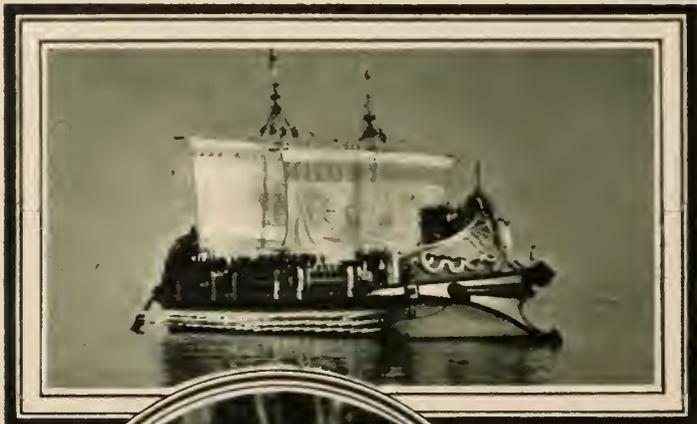
Hester Prynne shows the
Reverend Dimsdale (Lars
Hansen) the wedding ring he
failed to put on her finger.

The dawn of love.
Hester listens to the
wooing of the Rev-
erend Dimsdale.



The Triumphs and Temptations of "BEN HUR"

(J. M. G.)



A Roman galley in which Ben Hur was a slave chained to the oar.

Ramon Novarro as Ben Hur and May McAvoy as Esther.



Messala (Francis X. Bushman) renounces his friendship with Ben Hur.

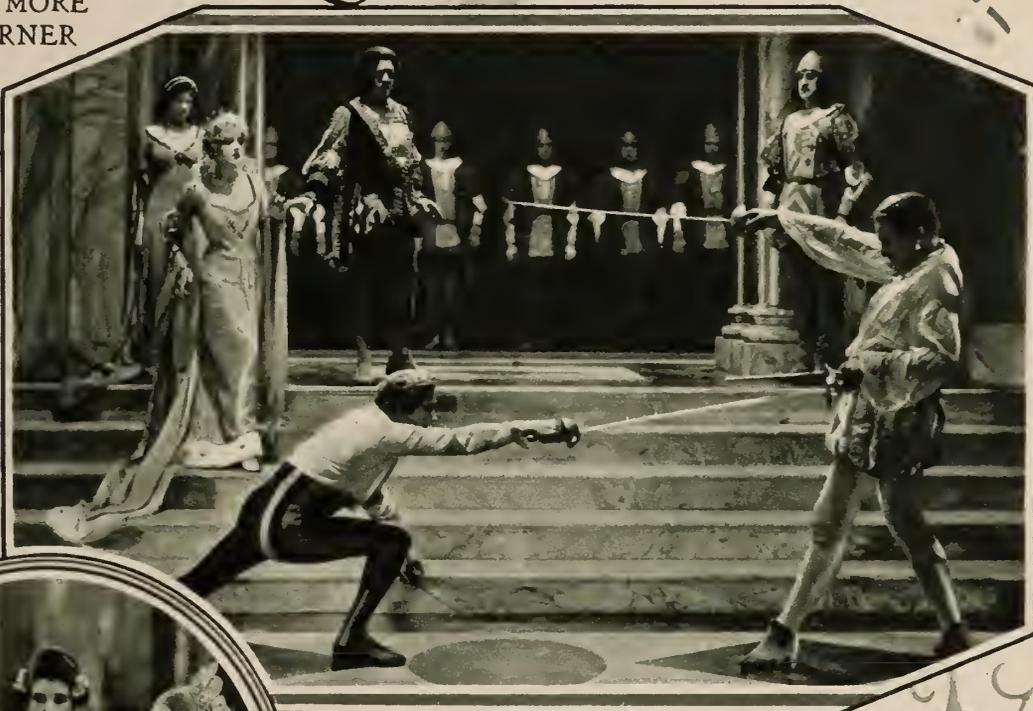
Below: Iras (Carmel Myers) tempts Ben Hur.



The Greatest Lover—DON JUAN

JOHN BARRYMORE
IN THE WARNER
PHOTOPLAY

To rescue the girl he loves, Don Juan (John Barrymore) forces his way into the palace of the powerful Borgias and kills in a duel Donati (Montague Love) who has forced Adriana Della Varnese (Mary Astor) to marry him.



Lucretia Borgia (Estelle Taylor) stops Don Juan drinking the poisoned wine which he has taken to save the life of Adriana's father.

The spiritual beauty of Adriana changes Don Juan from a breaker of women's hearts to a devout lover.



WITH HIS OWN EYES

by
LOUISE ALLINGHAM

A Story of Jealousy that
brought its own reward

"THE Vampire of Brazil! Oh, George, I was in that. Let's go in and see it. They may not have cut our scene."

Lucille Chalmers stopped in her stride and, clutching her fiancé's arm, pointed across the road to a brightly-lighted cinema. The banner slung across the doorway bore the words she had just read, and underneath them, in smaller letters, "A SUNSET PRODUCTION."

Lucille was a marvellously pretty girl, dark-eyed and brown-haired, with a "schoolgirl" complexion and an expression so charming that most people took a fancy to her at first sight.

Just now she was radiant with interest and excitement and the colour glowed in her cheeks.

"It was the last film I ever played in," she went on eagerly. "Nearly two years ago now—that was before I met you, George."

George grunted. The noise he made cannot be described in any other way. He was that sort of man.

Nearly twenty-seven and six feet in his socks, George Barham still looked stocky. For the rest he was fair and pink-faced, with a perpetual frown which had worn already long waving creases on his forehead, and deep pessimistic lines down the sides of his mouth.

He did not respond to her suggestion with alacrity, but stood hesitating on the pavement for some moments before he replied.

Then he said half-heartedly:

"You don't want to, really, do you?"

Lucille's expression changed and all the laughter died out of her eyes.

"No," she said dully, "not if you don't feel like it."

George sighed with something very like relief, and they wandered on down the street together. By and by he broke his customary silence:

"D'you know," he said, "I don't like you talking about acting in films in the street."

The girl looked at him in blank astonishment.

"My dear! Why ever not?"

"Someone might hear you," he said stolidly. "And since you're going to be my wife, I don't like it. See?"

"Not—not quite," said Lucille.

"Well!" said George, considerably ruffled by the

effort of expressing himself. "Acting on the films suggests you're a bit gay—fast almost."

Lucille began to laugh.

"Darling, how perfectly absurd!" she said.

George's pink face grew even pinker.

"Not at all," he said huffily. "A star is different, she has her position to keep up, and so forth; but a super's life is one long kowtowing and making-up to every producer. I know!"

"My dear, you're silly." Lucille's cheeks flushed with righteous indignation. "The girls I met at the studio were the nicest, most hard-working crew in the world."

George sniffed.

Lucille's anger began to flame.

"George," she said at last. "Do you know, there are times when I almost hate you. Why be so narrow about things you don't know much of?"

"Narrow!" said George. "Good Heavens! I've got a right to be narrow if I like, haven't I? I haven't to alter all my opinions because you don't agree with them, have I? Look here, my girl—"

Lucille's dark eyes narrowed and flashed.

"George," she said quietly. "Please—please don't quarrel here."

George snorted explosively.

"I'll quarrel when and where I like," he bellowed so loudly that the old lady with the dog who was walking ahead of them turned round in startled surprise.

Lucille blushed painfully, and slipped her arm into her fiancé's.

"George," she said softly, "I'm awfully sorry."

George made a little satisfied noise and smiled.

"That's all right, dear," he said, with an air of conscious magnanimity that made her blood boil. "You just don't want to try to drive me, that's all. You can lead me anywhere, anyone could. I'm as gentle as a child, but I won't be shoved. See?"

"Yes," said Lucille, wondering a little at her own meekness.

They walked along for some way in silence, and although she did not look at him, the girl knew by instinct that George was still smiling to himself with the

same maddening satisfaction which had been so apparent in his tone when he had last spoken.

Lucille wondered at herself. Why did she put up with him? This question had often occurred to her of late. When she had first met George he had seemed so kindly and so reliable, and she had been so lonely. It had seemed the best thing in the world that they should get engaged.

Since then, however, she had had several awakenings. George's kindness had turned out to be a pose. He

said he was kind so often that people began to believe him! His reliability, too, was not as certain as it might be. George relied on himself, but not many other people did.

Lucille saw through him, had seen through him for some time now, and yet, somehow, she had not been able to bring herself to break off the engagement. George had become a habit with her. He was like that; he grew on people.

Besides, she was alone in the world now that the uncle



At that moment a large pink-faced young man jerked his line out of the stream where he had been fishing, and stared at the two on the bridge, his small eyes widening to their fullest extent.

who had brought her up was dead, and George was something to care for.

Lucille's life had not been an eventful one, and save for those few exciting weeks when she had worked as a super for the Sunset Film Co. she had known very little of the society of people of her own age.

By and by George turned to her.

"Really like to see that film?" he said, and added, almost breathless at his own magnificence. "I'll take you if you like."

"George, how wonderful of you! I'd love it!" Lucille found herself saying what he expected, almost by instinct.

"Right," said George. "Just to show you I'm a forgiving sort of chap, Lucy, come on."

They turned back, and five minutes later a torch girl showed them into the third row of the "two-and-four-pennies."

The cinema was fairly crowded, and as George pushed and kicked his way into his seat, Lucille's resentment against him grew in spite of herself. He was so ill-mannered, so uncouth, so very bumptious and self-satisfied.

He sank into his seat with an audible grunt of satisfaction, and immediately began to read aloud the captions on the screen.

This was a failing of his that Lucille had never been able to cure. As soon as the big white letters were flashed upon the screen, George would begin to mutter them to himself in an uneasy rumble that was just loud enough to annoy the people in front, arouse the curiosity of those behind, and irritate madly those who sat on either side.

The film had begun, and as Lucille recognised first one scene and then another her memory carried her back to those wonderful days in the studio two years before. The work had been hard and the pay inadequate, but she had enjoyed it. The crowd had been so nice to her. She saw them now—close-cropped Dolly Farren, Jacky Helligan of the marvellous eyes, Millicent and Joan—all such spirited, confident, wonderful young people. She had not had their temperament, she reflected. She had been so much more timid than they, much more old-fashioned. Yet they had been very kind.

She was cut short in her reflections by a sudden smothered explosion from George. The scene on the screen had flashed on to a night club in an underground den in a Spanish-American town.

There was a dancing floor in the middle of the room, and at little tables round the walls sat the habitués of the place.

Lucille remembered that set particularly—the fetid smell of the paint and sawdust, the glare of the arc lamps and the producer's ceaseless stream of orders. She had played the tiny part of a little girl up from the country who was lured into the place and was now terrified. Yes, there she was at the table by the door. George had seen her, that was why he was snorting, she supposed.

The screen slid round to her even as she looked, and she saw a drunken Mexican bandit lounge up towards her and, seating himself at her table, put his arms about her. She saw herself terror-stricken at first, then yielding, and finally laying her head upon the red-shirted shoulder and lying there passive. Oh, how she

remembered that scene! The rehearsals of it—hundreds of them. The Mexican had been so hard to teach, the producer had been nearly crazy about him. He had been a nice boy, too. Very dark and handsome, with a wonderfully pleasant voice. His name was Lorraine, she remembered. Larry Lorraine. They had got on very well together during the filming of that scene. He was nicer than the other film men, more virile and courteous. She fancied that she had heard he had got on well in the profession. She hoped he had.

These reminiscences came to an abrupt end as George blundered to his feet.

"Come on out," he muttered in a strangely suffocated voice, "I want to talk to you."

Lucille gasped at him, and a man behind them whose view George was blocking, said, "Sit down, sir," angrily.

"Come on out at once," insisted George, still standing up.

There was no help for it therefore, and puzzled and naturally a little annoyed, Lucille hastily gathered up her belongings and followed him out of the theatre.

Once outside in the now almost deserted street, Lucille was amazed by the expression on George's face. He was puffy with rage, and his eyes showed dark and very small under his red forehead.

"My dear," she said, "what is the matter?"

"Matter?" articulated George with a great effort. "Was this the way to break that sort of news to me after I've trusted you so long?"

The girl stared at him in utter bewilderment.

"George," she said at last, "what on earth do you mean?"

"Don't take that attitude!" George caught her arm with a gesture that was oddly theatrical. "Don't take that attitude, I warn you that I'm not the sort of man who can be fooled with."

The notion that he had suddenly gone off his head occurred to Lucille, and she turned to him a little frightened.

"What do you mean?" she said wonderingly. "I don't understand. What news?"

"Why, showing me the sort of girl you are," said George, striding along the road beside her. "Here have I always treated you as a decent, quiet girl and offered to marry you and all that sort of thing, and then one day you take me into a picture house and show me yourself sitting in a low night club letting a filthy dago make love to you and kiss you. If I'd known you were that type, I'd never have had anything to do with you—never!"

Utter incredulity took Lucille's breath away.

"George," she said at last, a little shakily, uncertain if she were going to laugh or not, "you don't really think that?"

George turned his absurdly irate face towards her.

"It's no good taking that line," he said with an assumption of sophistication that was maddening. "Haven't I seen it *with my own eyes*?"

"But, George," in spite of herself there was laughter in the girl's voice, "that was *acting*."

"How do I know!" said George obstinately.

"Oh, dear, don't be absurd!" The words broke from the girl involuntarily in her irritation. "Of course it was acting. You don't think all those love scenes you

(Continued on page 80.)



Photo :
Joan Crawford and
Tim McCoy.

The Conscience

Take care, take care, my cavalier,
There's lurking danger written here—
Within the crystal's bosom clear
Visions of your fate appear.

*(Oh, laughing fool, you little guess
The power o'er you of loveliness.)*

Beware, beware of two grey eyes,
Hidden in them Circe lies.
Hark, your guiding spirit cries
You'll escape them if you're wise.

*(Oh, would the wretch were not so gay—
My conscience half forbids the play.)*

Be warned, monsieur, she'll play with you.
No man has ever found her true—
Her victims number not a few—
Escape lest she ensnare you, too.

*(What? Still reckless? Conscience, stay,
We'll give the smiling fool his way!)*

LOUISE A.

"WITH HIS OWN EYES"

(Continued from page 78.)

see on the screen are real, do you? That scene you saw was acted before about forty people, to say nothing of camera-men and the producer. Do be sensible."

"I saw you," repeated George, whose obtuseness seemed to grow thicker every second.

"But you've seen about eighty other girls being made love to as well as me," expostulated Lucille. "George, you don't *really* believe all you see on the films?"

"No," said George, "of course not. But," he added sententiously, "He who touches pitch must be defiled, you know. I don't say that actual scene was true, but you don't kid me there wasn't something behind it. If you'd kiss a man like that before forty people, you'd kiss him when there wasn't anyone around, I know."

His utter unreasonableness was too much for Lucille, and the last shreds of her patience vanished.

"George," she said, "you're ridiculous!"

"You can't fool me," said George.

"But, dear, I swear to you on my honour I never had any flirtation with that 'Mexican' at all; it was all acting, the whole of it, honestly it was."

"Prove it!" said George, and added, as she remained silent: "You can't. I thought so. I see what sort of a girl you are now. I've been deceived long enough."

Lucille stopped dead on the pavement. She was shaking with anger, and her beautiful face was pale with suppressed fury and indignation.

"Look here, George," she said, "I won't have you talking to me like this. If you must have proof against your perfectly outrageous accusations you shall. We'll go and call on Mr. Lorraine to-morrow. I can find his address in the telephone-book. He was the man who played the Mexican, and he'll tell you exactly what I am. The whole suggestion is absurd!"

George looked at her doubtfully.

"You wouldn't dare to go," he said. "I'm a good mind to make you."

"Dare to go!" said Lucille, with rising scorn. "My dear George, I *insist* upon going, and you're coming, too!"

George said nothing, but there was surprise in his eyes. He had never seen Lucille roused before.

THE ASCENDING STAR.

LARRY LORRAINE sat by his writing desk in the long, low, beautiful room that was his study, and surveyed the girl who sat before him.

He was one of those dark-haired, blue-eyed Irishmen who are handsome in a way entirely different from any other nation in the world. Tall and slight, there was a certain ease about him that was marvellously attractive, and there was a quiet kindness in his face that Lucille found very soothing. Somewhere downstairs a door banged violently.

Larry chuckled.

"That's George," he said, and added hastily, as he saw her altered expression. "I say, I'm sorry, I hope I haven't made him really angry. I didn't dream he'd go bolting off like that."

Lucille shook her head.

"It doesn't matter," she said faintly. "I—I hope you—you didn't mind us coming here like this, did you? Only—well, it seemed the only way to convince him."

"Not at all—rather not"—there was no mistaking the genuineness in his voice. "I—er—have convinced him now, I think," he added, and his white teeth flashed at her in a smile.

Lucille nodded.

"Yes," she said. "I think so. Your amazement was so genuine you seemed so—so shocked—thank you very much."

She rose to go on the last words and her shoulders drooped a little.

Larry sprang to his feet and took her hand in his.

"I—I say," he said awkwardly, "I haven't *overdone* things, have I—I mean I haven't spoilt things for you? I—I haven't sent him packing for good and all? I'm sorry, only the chap's assumptions riled me like fun. I had to let out at him."

Lucille thought of George—saw him once again stalking out of the room in a misguided attempt to look dignified.

She smiled.

"If he has it doesn't matter," she said.

Larry sat down again, and sighed with relief.

"I'm glad of that," he said. "Do you know, when I first saw you come in with that chap I felt things were all wrong somehow—then when you stated your quarrel, I thought you were joking. Then when he started talking I thought I was mad—there's not time for a chump like that, Miss Chalmers."

Lucille smiled at him shyly.

That was just what she was thinking.

"Tell me," he said suddenly, "what are you doing now? I haven't seen you at the studios."

"No"—she shook her head. "No; I'm working in an office. Work was too scarce for me at the studio. I had to give it up or starve."

He nodded sympathetically.

"I know. I felt that. Only I've had a run of luck lately. I've starred in a film or so. The folk seem to like me, and things are looking up. D'you know, I am glad you came to see me. I've often wondered what had become of you. Now we have met again we'll keep up the acquaintance, won't we?"

Lucille smiled at him once more, and again held out her hand to say good-bye.

He took it and then paused as an idea occurred to him.

"I say, where are you going now?"

"Home," said Lucille, a little dully, as a vision of her cold lodgings with possibly a visitation from an irate George in the evening rose up in her mind.

The young film star hesitated no longer.

"You're fed up," he said, "I can see it. I don't blame you. That chap was potty. Let's go out and eat and dance somewhere just to cheer ourselves up, shall we?"

Lucille hesitated. Larry stood before her, boyish, kindly, and eager. If she went it meant the end of her engagement to George, she knew, but somehow that did not worry her much. Suddenly she smiled up at the young film star.

"I'd just love it," she said.

And they went.

(Continued on page 96.)



*England never properly appreciated
Clive Brook
until America claimed him. Mr.
Brook and his profile have been in
great demand on the screen ever since.*



Neil Hamilton

is a young man who for some time has been steadily working his way up the ladder of fame. His work as one of the Geste brothers in "Beau Geste" placed him very near the summit, and his speedy arrival among the stars of the cinema firmament is safely prophesied.



Belle Bennett,

whose own maturely youthful charm is too often masked by the demands of her screen roles. Since "Stella Dallas," her parts have been all the same type—epitomised by the title of her latest, "Mother."



A Norwegian siren is
Greta Nissen,
who left her native land to appear in
American films. These include "The
Lady of the Harem," "The Popular
Sin," "Lost—a Wife," "The Lucky
Lady," and "The Love Thief."



Ramon Novarro
who has given us ample
proof of his versatility in his
three latest characterisa-
tions, the title roles of
"Ben Hur" and "A Cer-
tain Young Man," and the
part taken by Ivor Novello
on the stage over here in
"Old Heidelberg."



The name of
Francis X. Bushman

falls familiarly on the ear of the older picture-goer. A few years back he was the screen equivalent of a matinee idol. Then after a long absence, he appeared again before the cameras. But it was not until he played Messala in "Ben Hur" that his dramatic abilities were fully rediscovered, and Mae Murray chose him for her leading man in "The Masked Bride."

WIZEL
HOLLYWOOD



"The Sleeping Princess"—an unusually beautiful portrait of

Jetta Goudal

which recalls old fairy tales and legends of enchanted ladies with night-black hair. Jetta in repose is even more of a delight to the eye than the waking, vivacious Jetta, who can be seen in "White Gold," "If the Gods Laugh," and "Silk."



Madge Bellamy

*was once an attractive and beautiful
brunette. She is now an equally
attractive and beautiful blonde. You
may remember the brunette Madge in
"Black Paradise" and "The Dixie
Merchant," while the blonde charmer
appeared in "Sandy" and "Summer
Bachelors."*

HUTREY



The Girl They Called "Lucky,"

A Story of
Behind the
Screen

By
EMILY
JOYCE

Peggy's eyes sparkled, and springing from her chair she clapped her hands in sheer delight.

"Good luck to you for your news," she said. "I must say I've worked hard enough, but one doesn't always get what they've worked for, do they?"

"Not always what they deserve.

But solid work like you've done,

old girl, must count. You've worked like a nigger, and old Greasby knows it. He said he was choosing you before the others because you are the prettiest, but that's all bunkum. You may be that, of course; I'm not saying you're not, but when one is choosing a 'star' there's something more wanted than just looks. You've got the goods, old girl, that's what it is—and that's what matters."

Peggy who had finished with the towel, threw it down and glanced up at the man who was smiling down at her.

"And you are pleased," she said. "You approve of me, Lionel?"

"Of course I am, kiddie. There is nothing that shouts like 'success,' and this is a profession that unless you get to the top you may as well keep out of it. That's why I like the legitimate stage—it gives one a certain footing. We shall have you on there yet, old girl—it's coming."

H

"I SAY! It's rather a score, Peggy. Who do you think old Greasby has chosen to appear on the first night of the show with me?"

Lionel Hickman paused expectantly in the doorway and looked at the girl who sat before a mirror in the dressing-room, and who was removing grease-paint from her face with the aid of a linen towel.

Peggy turned her head and regarded him with one side of her face normal, the other a bright yellow.

"Who?" she asked, a little breathlessly.

Lionel came forward and, putting his hands on her shoulders, leant down and kissed the normal cheek.

"You, old girl," he said. "I was so pleased that I had to come and tell you, because it means a lot, you know. It shows Greasby has chosen you for a future—you'll be a real live star by this time next year. Good luck to you!"

He took her face between his hands and kissed her on the lips.

Then he smiled into her eyes before he turned away.

"I'll see you later, dear," he said as he went out of the room. And Peggy went on with her toilette with her heart in a flame.

Lionel Hickman was the star in the latest production at the Pioneer Studio.

Peggy and three other girls had had chief parts to play, but there had been no special star, and it had been left in doubt as to who would be introduced to the audience on the trade-show night as the leading lady.

Mr. Greasby, the producer, had taken four girls who had no stage reputation behind them and trained them himself, and the result had pleased him enormously.

Peggy Brandon he considered was his greatest success, because Peggy was a natural artiste.

She had been just an extra girl when he had first set eyes on her, but it had interested him to discover that besides her personality she was a worker.

She had been quite eager to learn and so quick to grasp anything that she had won his esteem and approval. She had learned to ride a horse and drive a car and also to swim, and she was fearless too.

He remembered when he had told her to dash forward during one of the acts and catch hold of a restive horse—she had not hesitated a moment, as almost any other girl might have done.

Mr. Greasby had quite made up his mind that Peggy was worth a dozen of the ordinary girls at the studio, but he was not anxious for her to find it out—not before he could help it. Her salary would go up quite soon enough, he was quite aware of that.

But Peggy was not worrying over money or anything like that just now.

Lionel was her hero; she considered it had been a tremendous privilege for her to act with him. That he thought a lot of success she felt was quite natural. Success was, as he had said, all that mattered in the film world.

Lionel took her home that afternoon in his two-seater car, and he held her hand longer than usual when he said good-bye.

"You must have a pretty frock for the night, Peggy," he said playfully. "Something with gold on it. Gold looks so well on the stage."

Peggy nodded her head happily.

"Gold it shall be," she said, glancing up at him and smiling roguishly. "Would you like to help me choose it?"

"Nothing would give me greater pleasure. Let me know when you think of getting it and I'll come along and take you. Good-bye, little girl."

He smiled into her eyes while his lips framed a kiss—then he released her hand and started his car.

She watched him speed down the road before she opened the gate of the house and entered.

In her heart was running a melody, a song with a happy refrain—"He loves me—he loves me—he loves me."

Nothing mattered to her quite so much as that—for he was the one man in all the world whom she wished to please.

As she opened the door of the house with her key her

sister came from the sitting-room into the passage, dressed for the street.

"So you're back at last," she said ungraciously. "I've been waiting to go out and wondered when you were coming. Jackie has been so tiresome to-day that I thought I would not take him—children are a tie," she added, somewhat impatiently.

Peggy smiled.

"Jackie is a darling—none of us could do without him. I'm sorry I'm a bit late, Janet, but I was kept longer than usual. We've finished the film, and Mr. Greasby is delighted with me. I ought to do well now. I've had my chance."

Janet frowned as she pulled on a pair of shabby, brown kid gloves.

"Oh, well! Now you're back you might tidy up things a bit. I've left Jackie's milk on the stove. George and I may go to the pictures, and if we do we shall be late, so you need not sit up."

She passed her sister as she spoke, and closed the front door behind her with a bang.

Peggy felt a sudden chill of disappointment rush over her as the echo sounded through the house.

Janet did not seem a bit interested or pleased to hear that she was considered a success. It made life rather lonely—

Her thoughts were interrupted, however, at that moment by a child's voice.

"Mummy! Mummy! I wants you—"

It was Jackie calling from the sitting-room.

Instantly Janet was forgotten as Peggy hurried into the room.

A small boy about three years of age stood by the table on which were a few toys that had been put there for him to play with, but were too far away for him to reach.

He gave a whoop of delight, however, when he saw his auntie, and dashed forward.

"Tome and play with me," he said delightedly, in his high baby voice, as he hurled himself into her embrace.

Peggy's arms went round the sturdy little form as she caught him to her.

"Auntie has come to play with you, Jackie," she said.

His soft, baby lips were pressed to hers, his chubby arms clasped round her neck.

The sunlight came back into Peggy's heart as she held the child for a moment before seating him in his high chair at the table.

If Janet were unkind sometimes, her child made up for her lack of sympathy.

Four years ago Peggy and Janet had been left orphans. Their mother had died when Peggy was thirteen and Janet five years older.

Mr. Brandon was an invalid. He had a pension he had earned during the war, and he had expected after his wife's death that Janet would stay at home and take her mother's place. But Janet had learned to be a shorthand-typist; business attracted her. And so it was Peggy who, after school hours, had attended the house until she was old enough to leave school and give up her time entirely to her father and the home.

The father and the younger daughter were devoted to each other.

Peggy had enough imagination to see her father's

outlook on life, and she did her utmost to make him happy.

Janet had often felt that she was an outsider and resented the understanding which rested between the other two, and at her father's death she had taken a high hand with her sister, really because she did not trust her altogether. She was afraid that Peggy might have suggested her father made a will. It was the kind of thing that she would have done if she had been in Peggy's position. But Peggy was not worldly in that respect; she had loved her father for himself, and had given no thought to the future when she and Janet would be alone.

And so at his death, Janet, as the elder sister, had taken charge.

The house was their own and also the furniture. There was very little else besides.

Janet came home one evening not long after the funeral with the announcement that she was going to be married. She had it all planned and settled.

George Calthorp worked in the same office as herself, and whether Janet had chosen him or he had her is not of much consequence. The only thing that mattered really was that George Calthorp came to live at 12, Snaresbrook Terrace as the master of the house, and Janet continued to go to business, and Peggy was supposed to carry on in the same way as she had when her father was alive.

When Peggy revolted at the idea of becoming the maid-of-all-work and tried her luck at a film studio not far away, Janet had taken it as a grievance.

Film work was just an excuse to get away from home. She told George to speak to Peggy. But George, although he did most things which his wife told him to do, thought better than having an argument with his pretty sister-in-law, of whom he was secretly rather afraid.

Peggy had made no protest when Janet and he had married and taken possession of her home; but sometimes George thought she looked at him curiously, as though she was wondering why he had married Janet, and if it was for love—love as she thought of it. It made him feel quite uncomfortable.

Janet and he were such a matter-of-fact couple and did not appear to trouble much about love—not even when the baby came and Mrs. Calthorp had to stay away from the office for a time.

Peggy, however, took charge of little Jack. He was such a dear, fat baby, with big, blue inquiring eyes, and a mouth which he could stretch to an alarming extent when he tried to put his foot into it.

Peggy adored him, and he knew it instinctively.

It was a fresh grievance to Janet that Jackie would always leave her to go to her sister.

Peggy somehow seemed to always get the best out of life.



There was another round of applause as Lionel stepped out beside her. He put his hand in hers, and together they bowed.

THE OTHER GIRL.

The problem of getting a gold dress caused Peggy quite a few anxious thoughts.

She had no money except what she earned at the studio, and with that she had to help keep the house going. Janet saw to that. But she did so want to be a success and look her best. She wanted to see the light of approval shine in Lionel's eyes when he surveyed her in it, and to know that no one else could have looked nicer than she. But what can one do without money.

Peggy at last, in desperation, wrote to an aunt and explained her position.

The aunt was pleased to think her niece was making good, and in a generous mood she sent Peggy a ten-pound note on the understanding that a couple of tickets should be sent her for the trade show when her niece would appear.

Peggy applied for the tickets, and wrote Lionel at the same time.

His car drew up at Snaresbrook Terrace the following day to take her shopping.

Janet watched them go off together. Her jealous nature could not understand that she had chosen her own life and that Peggy had but done the same, and to imagine that she was having a better time than the other was just sheer foolishness. But Janet was foolish. Peggy looked so happy and pretty, and Janet felt annoyed.

Peggy bought her frock and also gold shoes and stockings to match, and then, after leaving orders for them to be sent home, she and Lionel went off to have tea in the West End.

It was a treat for Peggy. She did not often have time to spare, or an escort, and she did not have opportunities for meeting many people except when she was working, so this was a red-letter day.

Lionel knew every restaurant and teashop within a two-mile radius, and he was very proud to be seen with her. Apart from her being the future star of the big English film company, Lionel was in love—genuinely in love for the first time in his life. There had been dozens of other girls, of course, but never before had one made him feel willing to give up his freedom.

There was something so sweetly, genuinely childish and unselfish about Peggy. Her care for her father, and then for little Jackie, had woven into her character something which Lionel could appreciate, and which he had never seen in any other girl.

As he led her to a table in the centre of the big, fashionable tearoom he was conscious only of her, and had eyes for no one else.

In one corner of the room was seated a man and a girl.

The girl was dark and foreign-looking, and wore a swathed turban of gold tissue and orange crepe-de-Chine on her closely cropped head. Her eyes were thickly pencilled and her skin was hidden under a layer of cosmetics.

In her long, thin fingers she held a cigarette holder, but she was not smoking for the moment.

Her companion, an elderly man in a greasy frock coat and soiled linen, was watching also the direction of her eyes that were fixed on the newcomers.

"So—ho," he said in a low voice. "So that is how the wind lies, does it?"

Kitty Belton turned her attention to him.

"Yes," she said with a bitter little laugh. "You see what this means, don't you? That chit of a thing is going to have the lead in Greasby's next production. It's an insult putting her before me. I did think this was going to be my chance, but you see—" she made an expressive gesture with her hands. "Half the time you men don't know what you want," she went on contemptuously. "You look at that film; her part isn't nearly as strong as mine. She's just fresh, and has a baby face, and Greasby has taken a fancy to her, and because he has, Lionel Hickman must do the same. He must be in the limelight if there is any going. He took me out to dinner a little while ago when he thought I stood a chance." She repeated her bitter little laugh. "You've none of you any minds of your own—you just follow each other. I'm fed up with this milk-and-water business. We don't have talent nowadays—it's just publicity, and everyone runs and repeats what they are told. You see—she'll be getting on the legitimate stage next, and she'll have a run. Just because Greasby has chosen her to appear with Hickman at the Trade Show on Monday week."

The man she addressed was leaning back in his chair regarding her amusedly as she was speaking.

"Jove!" he said. "I like you when you get roused, Kit. I always feel you ought to have done something more than you have."

"I could if I had a chance," retorted the girl bitterly. "But I've never had any luck. It doesn't come my way."

The man leant forward.

He was an out-of-work actor himself, one of those derelicts that can often be seen hovering round Maiden Lane.

"You think it's just a case of publicity, but suppose the public wouldn't have it, Kit? Suppose they see through it and won't have it, what then?"

"Oh, then one is done, of course. For instance, if the public booed and shouted when one appeared, then one's number would be up, of course; but that's just my point—they won't, they haven't any minds of their own, they just follow the lead. One claps and they all clap, and that makes a public success."

The girl lit her cigarette and began to smoke. The man leaned forward over the narrow table.

"If people didn't applaud her but hissed when they saw her, would that help you much, Kit?" he asked.

She shrugged her shoulders and smiled into his care-lined, wizened old face.

"Who knows," she said. "It would be a revenge for stepping over me, anyway, wouldn't it?" And as she finished speaking she pushed back her chair.

"I've had enough of this," she said brusquely. "Let's get across to the lounge."

THE TEST

It was the day before the trade show when Jackie was taken seriously ill.

Janet had refused before to send for the doctor. She thought Jackie was just teething until Peggy persisted; but when the doctor came his face was very grave.

The child's life was in danger.

Peggy was in the sickroom nursing her darling. In

(Continued on page 94.)

Stars from Scandinavia

Right: Greta Nissen, the Lady from the Land of the Midnight Sun, left Norway forlorn and has appeared in many American pictures.



Left: Einar Hanson, whose consistently sincere acting won him instant recognition in such American productions as "Into Her Kingdom," "Barbed Wire," "The Lady in Ermine," and others.

Greta Garbo and Lars Hansen, two Swedish stars who played in "The Atone-ment of Gosta Berling," in their own country, were cast together again in "The Flesh and the Devil" when they came to Hollywood.



Anna Q. Nilsson, whose sojourn in America has been of such long duration that she can almost be counted as a daughter of the Stars and Stripes.



Sigrid Holmquist, who was well known in her own land, paid England a visit before she went to Los Angeles to work in American films.

THE GIRL THEY CALLED "LUCKY."

(Continued from page 92.)

the worry and anxiety she had almost forgotten about the show on Monday.

On Sunday afternoon Lionel Hickman arrived to take her to Richmond in his car, but she refused to leave Jackie.

"Please don't be disappointed that I cannot come, but he wants me; he can't bear me out of his sight when he is conscious," she told the young man, and something in her voice stirred a long-forgotten memory in his mind.

His mother had been this kind of woman who could forget herself completely in the service of others.

"You'll be at the theatre, anyway, to-morrow, won't you?" he said anxiously.

A faint flush spread over the girl's delicate features.

"Oh, of course," she said, "that is, if I can leave Jackie with safety."

Lionel went away at last feeling as if he had lost hold of something that mattered very much to him. Suppose she did not appear? She would ruin her future career for the present, anyway, if not altogether.

Such a chance of publicity did not come often, and he had made arrangements for his management to be in the house to-morrow evening to see her. It would be madness for her to cancel her engagement.

The following morning he called again.

She had been up all night, and there were dark rings under her eyes.

She looked very frail, but very sweet, in the plain cotton frock and a big white apron she was wearing.

She came into the room and held out her hand to him appealingly.

"I've written Mr. Greasby and sent him the frock and things," she said, "so that he can send them on to whichever girl he chooses to take my place. I can't possibly leave. My sister has made herself ill with grief and the doctor has ordered her to bed as well, so I can't leave, it would be impossible."

Lionel crushed her small hands between his own.

"But surely, just for an hour," he said. "It means so much to you. Your future depends on your appearance to-night, Peggy. You know that, don't you?"

His dark eyes were searching her face, and her mouth quivered piteously.

She felt that she was giving up more than her career if she refused him.

Lionel Hickman had the reputation for being ambitious, and his love might not stand the test if she were always just one of the crowd.

And then, as she hesitated, there came from the room above a child's feeble cry.

"I must go," she said. "Good-bye. I wish you all success to-night."

And then, with the tears streaming from her eyes, she hurried upstairs to where the tiny form was feverishly tossing in the cot, and Lionel went away cursing himself for a fool. He loved her with all his heart and soul, and yet he had not taken her in his arms and told her so.

"The Broken Spell" had been shown at the Imperial Theatre, and the well-dressed audience settled comfortably back in their seats, while the producer made the usual little speech.

The notice that by a regrettable circumstance Miss Peggy Brandon would not appear, but that Miss Kitty Belton—another gifted actress whose performance they had just witnessed—would take her place, passed almost unnoticed except by certain members of the Press who made a mental note of the fact.

And then the manager introduced the stars.

Lionel Hickman appeared instantly, and there was a round of enthusiastic applause, as the young man was a favourite and personal friend of many who were present.

And then Kit appeared in the gold frock, her face wreathed in smiles.

Lionel took her hand and led her forward.

The usual gust of applause began, and would have ended, had not a most extraordinary thing happened.

Suddenly from certain places all over the house came a whirlwind of cat-calls, boos, and other unpleasant evidences of utmost disapproval.

It was impossible to locate the centre of the storm; it seemed to rise and howl from every corner of the great building.

Those in front appeared surprised, and people stood up in their seats looking around them with that instinctive curiosity that makes the best of mortals ill-bred in the unexpected circumstance. The cries continued—whistles, screams, boos and howls—the noise grew deafening.

Kit blinked—grew pale—stared at Lionel, who was gasping at the audience with his mouth open, and finally fled just as an irate and bewildered manager pressed the curtain bell.

Behind the scenes Mr. Greasby leant against a "property" pillar displaying all the symptoms of potential apoplexy, his whole mind one huge question mark.

It was Kit herself, however, who gave the clue to the mystery. She was crimson and crying with rage.

"It's that imbecile Val St. John!" she said explosively. "He told me he had something up his sleeve. I see what it was now—he thought Peggy Brandon was coming on to-night and he meant to take it out of her for pinching my thunder—the fool! He set his gang on to make a row—he does things like that—and, of course, they didn't know I was the wrong girl. Oh, it's too maddening for words! The idiot! The fool! Oh! if I could get hold of him—Mr. Greasby, what can I do to pay him out?"

But Mr. Greasby was not sympathetic. On the contrary he was exceedingly angry.

"Don't you show yourself at the studio for a while or I shall have something to say to you, young woman," he said bitterly, "and you tell your friend to keep out of my way in future or I'll put the police on him."

Then he caught Lionel by the arm.

"You go on again, for heaven's sake, and say something—anything, but send them all away in a good humour."

Lionel opened his mouth to retort, but suddenly forgot what he was about to say.

Greasby turned to see what he was staring at, and then dashed forward.

A girl, in a simple cotton frock in which she had come straight from the sickroom, was approaching them.

Greasby uttered a delighted ejaculation as he caught hold of her, and hustled her on to the stage.

(Continued on page 96.)

Good
Comediennes
Both



Betty Balfour,
the famous
British star.



In circle:
In "The Sea
Urchin."

Betty Balfour is Britain's only comedy screen star, loved for her April temperament, her sunny smile that chases away the tears. Her latest film is "Monkey Nuts" story of circus life.



Colleen Moore, the
American, in "Irene."
Inset: A studio
portrait.

Colleen Moore, golden-haired Betty Balfour's exact opposite with her sleek black bob and dark eyes, fills in American comedy the niche that Betty occupies over here.

"THE GIRL THEY CALLED LUCKY"

(Continued from page 94.)

The people had prepared to leave and were for the most part standing. Those who had shouted their objection had done their work and had hurriedly disappeared.

Mr. Greasby led the girl to the centre of the stage, and held up her hand.

"Ladies and gentlemen," he said, in his big voice. "It's rather late, but will you allow me to introduce to you Miss Peggy Brandon, whom you saw in the picture to-night? Her performance is so satisfactory that she will be the 'Pioneer's' future leading lady."

There was a round of applause, and Mr. Greasby pushed her forward.

"Say something, anything, there's a dear girl," he whispered desperately.

Peggy flung back her head. She looked very childish indeed in her simple little frock, and her face without any make-up was very pale.

She glanced around her, however, and smiled happily.

"It's very kind of Mr. Greasby and very kind indeed of you all to show by applauding that you like me," she said. "I did not come for this, though. I just came to hear if the film were well received—but thank you all very much. I'm awfully glad you all approve of—of everything."

There was another round of applause as Lionel stepped out beside her. He put his hand in hers, and then Mr. Greasby disappeared behind the curtain and to another round of applause the young people bowed before they followed him.

Once safe behind the curtain, however, Lionel turned and smiled at her, while he squeezed her little hand.

"Well, Peggy; you arrived just in time," he said. "The audience were going away with a nasty taste in their mouths. You saved the situation."

Peggy gave a happy, contented little laugh.

"I am so glad," she said thankfully, and then went on to explain her sudden appearance. "The crisis was past and the doctor said that Jackie would sleep, and Janet was so grateful that she suddenly remembered that this was the night I was due here, and she persisted in me coming, although I told her I did not want to spoil Kitty's evening, as I knew she was going on in my place. I stayed at the back until she had her turn, though. I did not spoil her show, did I?" she added earnestly.

Greasby gave a loud guffaw.

"So you stayed behind to give her her chance, did you? Well, you weren't such a fool as one might think—was she, Hickman?" he added, smiling at the other man, "or perhaps she is only lucky——" he paused, but Lionel had taken Peggy's hand in his, and was looking down at her with the lovelight shining in his eyes.

Greasby was forgotten by both of them entirely for the moment.

"Peggy, dear, I was coming to see you to-night, late as it is, because I've something I want to say to you—something I meant to say before—something that matters to me more than anything else in the world," Lionel was whispering ardently.

Greasby walked away and left the lovers alone, as Lionel took her in his arms.

"Peggy, I love you," he said simply. "I adore you, dear. Will you marry me?"

And Peggy put up her face to be kissed—she was blushing happily.

"I will," she said softly.

Lionel held her very tight.

"My little love," he whispered, with his lips close to hers, and then time was forgotten while their lips met in a long, long kiss.

THE END.

"WITH HIS OWN EYES"

(Continued from page 80.)

THE CONVINCING OF GEORGE.

THAT was the beginning of many little outings for Lucille. She and Larry seemed to have the same tastes, the same interests, and they spent much of their leisure together.

By-and-by Lucille began to take up her old work at the studio. She found that the producers were beginning to like her, and there was often a small part for her in the new films.

One day in the height of summer two large chas-abncs of players went down to a little village some way outside London to shoot some scenes for the firm's latest production.

Larry and Lucille were among them. He was playing the leading man to the star, and Lucille had a quiet little part that suited her demure beauty to perfection.

Late in the afternoon while they were waiting for the producer to finish a country dance scene in a meadow, the two young people wandered off together down the leafy quiet lanes.

Larry had been very silent all day, and as they crossed a little bridge over a stream, the girl turned to him.

"A penny for your thoughts," she said.

He shook his head.

"Worth more," he said, smiling.

"Not to me."

She laughed and turned away.

The boy caught her hand and drew her back to him.

"I wonder," he said. "Lucille, look at me."

Something in his voice made her turn quickly, and the next moment the hot blood rose in her face and she stood motionless before him.

"My dear—Lucille—what chance have I got?"

The words broke jerkily from his lips, and his eyes looked at her pleadingly.

For a moment she did not stir, then she moved slowly towards him, and the next instant he caught her in his arms.

"Oh, my dear," she said softly. "My dear!"

Larry bowed his handsome dark head over hers and kissed her lips.

At that moment a large pink-faced young man, who looked like a clerk on holiday, jerked his line out of the stream where he had been fishing, and stared at the two on the bridge, his small eyes widening to their fullest extent.

Then he snorted to himself in a way peculiarly his own, and mopped his face with his handkerchief.

"I knew it!" he said angrily, under his breath. "I knew it all along, and now—darn it—I've seen it with my own eyes."

But Larry and Lucille did not hear—and if they had they wouldn't have cared.

THE END.



Perchance I love thee—but not greatly;
 Sir Gallant, why despair?
 Why let one's indifference hurt thee
 When so many care?

I have seen thee court a thousand—
 (Mantling brows and modest eyes),
 Why should my denial fill thee,
 Save but with a faint surprise?

Had I been less cold, my gallant,
 Thou'd have made a sport of me—
 And so I chose that of the two, sir,
 Lovelorn's cloak should fall on thee.

*Isabel Jeans and Ian
 Hunter in "Downhill"*

LOUISE A.



Tom Mix.

PUTTING the "WILD" into "WEST"

WHATEVER defects the Western pictures may have they have the merit of being clean entertainment. And if the acting is not up to a very high standard at times, those who like Westerns don't worry. You are certain of getting plenty of realism in a Western picture, and when the star is of the Tom Mix variety you can be sure that what he is seen doing on the screen he actually did and without the aid of doubles or trick photography.

Practically every Western star is simply acting on the screen the things he did in real life. Tom Mix, Art Acord, Buck Jones, Hoot Gibson, to name but a few, were all range riders in their time. Mix has also been a soldier and a city marshal.

Some idea of his popularity with picturegoers may be gathered from the fact that he is among the highest

salariated actors and actresses on the screen. His famous horse Tony is as well known as his master, and of this remarkably intelligent animal it may truly be said that he can do anything but talk, and he can even do this by signs. In many parts of America a Tom Mix picture is an absolute guarantee for a full house.

Art Acord has also a big following. He is a magnificent figure of a man, standing six feet one, and carrying not an ounce of superfluous fat. A daring rider, he won a world's championship for broncho busting in 1912. He was first starred in "Buck Parvin in the Movies," and has been a big success ever since.

Jack Hoxie is another six-footer and a real cowboy. He was brought up on a cattle ranch, and has won many championships for trick and fancy riding.

Charles ("Buck") Jones began life on a ranch, and after a spell of service in the U.S. cavalry, he toured with a Wild West show as a trick rider. Fox Films persuaded him to go on the screen, and he made good in his first picture, "Camouflaged."



Art Acord.



Buck Jones.

Harry Carey is one of the best actors in Westerns. He began screen work under D. W. Griffith in the old Biograph days, and for a long time was known to picturegoers as "Cheyenne Harry."

Carey owns a ranch and has his own company of cowboys.

Of the other recognised Western stars, each has his particular appeal to the public, and all have real ability for the parts they play.

It is not surprising that Western pictures should have such a strong hold on the public. What boy has not at some time longed to go to the Wild West? What boy has not dreamed of fighting Indians and outlaws? To only a few has been given the privilege of setting foot in this land of great adventure, but the desire is common to all and even when manhood is reached the idea lingers. There are few men who have not in them the spirit of adventure, and though most of us have to live a humdrum life working at the same task day after day, we never lose that desire to travel to the big, open spaces that lie beyond civilisation's barriers.

The mild city clerk, viewing life through the murky window-pane of some sunless office, pictures to himself the rolling prairie and hears above the tinny sound of the typewriters the hoof beats of the thundering herd of the bison, the American buffalo that gave a name to that picturesque Pony Express rider, scout and frontiersman, "Buffalo Bill."

In the Victorian, Edwardian and early reign of the present King, that clerk had to content himself with books about the Wild West. Wonderful books they were, too—Fenimore Cooper, Mayne Reid, and the rest of that gallant company of writers who had "been and seen" as Kipling so pungently puts it.

But to-day the cinema enables that city clerk to SEE the things he dreams about. The hand of Time, moved by the magicians of the movies, has stretched backwards and brought to To-day the romance of a Yesterday that is peopled by the pioneers of the Western trails.

To the adventurous soul, "cribbed, cabined, and confined" in office or workshop, comes a living, pulsating picture of the Wild West when it was really wild. The screen shows The Land He Never Got To. He sees the heroes of his boyish days riding over prairie



Ken Maynard.



Fred Thomson.



Jack Hoxie.

drinking but chivalrous Colonel Starbottle, Jack Hamblin, the gallant gambler, and Yuba Bill, the stage coach driver. All these characters appear in the various films that have been made from Bret Harte's novels, and mighty interesting entertainment they make.

But though much has been done on the films with the famous gold rush which started in 1849, much more could be done, for it is one of the most romantic periods in history. Men of every nationality under the sun packed along the gold trails in those days, and when the towns sprang up, as they did like mushrooms in a single night, there was such a mixture of humanity as can only be found in a gold rush. It was a wild and mostly wicked life, but it was never dull.

That is the big appeal of the Western picture. It puts back the "Wild" into the West of the pioneer days when Indians and buffalo roamed free on the vast prairies, the later days of the gold camps, the stage coach and the outlaws.

E. W.



Lefty Flynn.



Harry Carey.

grass and dusty desert. He sees the silhouetted figure of the Red Indian, watching on some lone peak the tortuous trail of an emigrant company of pioneers leaving the security of the East for the glorious gamble of the West. He sees the Indian sentinel light the smoke fire that will tell by its carefully registered intervals of smoke, controlled by a wet blanket, the exact number of the fighting men of the pioneers just as surely as the telegraph and the wireless could tell it to-day, and he thrills at the fight that follows even if he has seen it many times before.

And what a wealth of romance clings round the days of the California gold rush, that period in American history made famous by the pen of Bret Harte. The great novelist drew his characters from life, and wonderful characters they were. The hard-



Hoot Gibson.

CARE-FREE CONSTANCE

*"My candle burns at both ends,
It will not last the night;
But ah, my foes, and oh, my friends—
It gives a lovely light."*

THAT is evidently Constance Talmadge's motto, for Constance has been burning her candle at both ends consistently for some years—working hard during the day, dancing hard at night, and sandwiching in between the two all forms of outdoor exercise. And each morning she is up as fresh and bright as the morning itself—sometimes brighter—with no tell-tale lines or shadowed eyes marring her appearance.

Six hours a night is Constance's allowance of sleep, and this allowance, which would make nervous wrecks of many people if they spent the other eighteen as she does, she finds ample.

The secret is her amazing vitality, which never weakens. Her energy is inexhaustible, and has been since she was a long, skinny school-girl. The word "rest" holds no meaning for her—she only understands the word "change"; quietude is unknown; boredom is not tolerated. After several years she still entertains Hollywood with her ever bubbling gaiety, her wild enthusiasms and numerous love affairs, and Hollywood, a town of quickly aroused interests as quickly satiated, is not easy to entertain. Other stars who have amused it by their vim have eased the pace they set and gently sunk into quieter routine, but Connie still goes on.

"Work while you work and play while you play," aptly describes her mode of living, for she works with a gusto only equalled by her playing.

If all the screen stars were to be divided under two headings—those who are like their screen personalities, and those who are not, Constance would be in the first classification. Some stars in the flesh are utterly unlike their screen shadows—Charles Ray, for instance, the tattered, gawky country boy of so many films, becomes a well-dressed, self-possessed young man in reality; Adolphe Menjou, the debonair man of the world, is said to be domesticated in private life; Mary Pickford's screen kiddishness masks a highly intelligent and capable business woman. Not so Constance—she is, if anything, a sort of concentrated essence of her screen self, full of gaiety that is never strained but wells spontaneously from her care-free nature.



MONTE BLUE AT HOME

MONTE BLUE is a real home bird. After his day's work at the studio is done, he asks nothing better than to stay in his own home. He is much happier than when he goes out to a theatre, party or dance.

He takes a very great interest in his house and gardens, and it is said to be one of the most attractive spots in that fashionable section of filmdom—Beverly Hills. The garden is delightful; there is one corner especially which is very pleasing. There is a sunken pool with a profusion of flowers around its edges; in two of the corners there is a large stone toad, a jet of water coming out of its mouth and splashing into the centre of the pool.

Monte Blue is passionately fond of music, is a great reader, and enjoys writing letters—which is one of the reasons, probably, that he receives so many. Sometimes when he arrives home from the studio he will spend the whole evening answering his "fan" letters.

Monte has not always been an actor; in fact there are very few things he has not done in life. Before he came to the screen he was a cowboy, railway porter, sailor, journalist, lumberjack, miner, circus clown, and many other things. He plans to become a director one day, because he argues that he will not always be a popular actor, and there is nothing he would hate more than to become a good old character man who can talk of brighter days behind him. However, Monte's directorial days are a very long way off.

One of the finest compliments Monte Blue could have received occurred just after his little daughter, Barbara Ann, was born on April 5th, 1926. Before the baby was a few weeks old there was a film contract drawn up for her, ready to sign as soon as she is old enough to put her cross to it. And all because she's Monte's daughter, and the producers argue that if she has inherited but half of her father's ability she is worth securing.



Monte
Blue



Patsy Ruth Miller

JUST LIKE A STORY

MANY a pretty girl hopes that one day she may meet a motion picture director who will tell her immediately that she is just the type he wants for his films; but this sort of thing usually only happens in fiction.

The story of how Patsy Ruth Miller became a screen actress, however, reads just like a book. Soon after the Millers first went to California, they were having a beach picnic party. There were Mr. and Mrs. Miller, Patsy Ruth, and her brother Winston. A motion picture director happened to be on the beach too that day, and he saw Patsy romping around in the sand.

He introduced himself to her family, and asked if she would not like to become a film actress. Before her family had time to reply Patsy answered for herself, and her answer was a very decided "Yes"—so that was how she came to the screen.

Dragged by the Hair into Pictures



Lois
Wilson

LOIS WILSON now belongs to the shingled brigade, but there was a time when she had a long braid of hair that extended well down below her waist. And it was actually this braid of hair which took her into pictures.

Her youthful ambition to get on the stage had met with a series of rebuffs. Then one day a chum took her along to a film studio. Here prospects seemed just as futile until the casting director suddenly spied her braid of hair.

"Hey, do you mind being pulled about by your hair?" he asked, pointing to her plait.

Lois answered bravely, "Not a bit."

There and then she was given a part in "The Blind Girl of Portici."

Her greatest fame, of course, came in "The Covered Wagon," and after this picture she worked for two years in nine films without a single day's holiday.

The INCARNATION OF YOUTH

CONRAD NAGEL played "Youth" in "Experience," a part that was undoubtedly suited to him, for he is the very incarnation of youth in real life. He seems indeed to look younger in each of his successive roles. Strange when one discovers that he is a very deep-thinking man—a man who realises his responsibilities toward the world.

For Conrad Nagel is a keen student of religion, and it is this trait in him that makes him very particular about every part he portrays. He will not take a part that he does not think has anything worth while in it, and refuses any role that has ideas or actions he considers wrong, so you can always be sure of seeing a wholesome, happy picture when Conrad's name is attached to it.

"It's so much more worth while," he says, "to give pleasant things to the world than unpleasant ones."

Perhaps it is to this clear, bright outlook that Conrad can attribute his eternal youth; perhaps it is to his almost yellow hair. But, whichever way it goes, Conrad is the incarnation of youth, and he manages to convey his happy outlook on life to his screen audience.



Conrad
Nagel

FROSTED YELLOW WILLOWS

WE know her as Anna May Wong, but that is only her screen name. Her real name is far, far prettier. Frosted Yellow Willows. Rather a pity they altered it, I think. But this little star is an American-born Chinese, so perhaps the more European title suits her best. Anna comes from real Chinese parentage, but she is not the first member of her family to leave the beaten course. Her grandfather left the country of his birth for California during the Gold Rush. He took his family with him, and when he died they were left to fend for themselves in a strange country.

Anna's father, Wong Sam Sing, worked in the mines diligently until he was nineteen, then he went back to China, but later he returned to America. Wong Sam Sing, however, did not return to his mining activities in California. He married, and with his wife opened a laundry. A year later Anna was born. This didn't please her father at all. He had wanted a son, and he was so disgusted, in fact, that he went away and did not come back for many days.

Anna's childhood was very happy. She played with all the children in their neighbourhood, and spoke English perfectly. At school, too, she was perfectly happy until one day a crowd of boys called after her "Chink, Chink, Chink!" Anna rushed home in a flood of tears, and threw herself into her mother's arms. Never before had she considered herself any different from her little American playmates. But after comforting her, her mother said quietly: "Accept everything in life as it comes. Hold you no malice in your heart towards anyone"—a philosophy Anna has never forgotten, and which has since proved invaluable to her.

Then came the time for Anna to start out to work in the world. She did not like the work in her father's laundry, so managed to get a position in a big store, where she served behind the counter. It was here that she attracted the attention of a man who was searching for Chinese players for a particular film. He was struck by Anna's beauty and engaged her there and then. And that was the beginning of Anna's picture career. The store interested her no longer, and when other little roles on the screen were offered to her she accepted them with alacrity. Now she has a long list of screen successes to her credit, and is winning fresh laurels with every film she makes.



PLAIN SAILING

Everything was very plain sailing for Malcolm McGregor's entry into filmland.

The son of an American millionaire, he was sailing around in a yacht for a pleasure cruise, when he eventually landed in Hollywood, and what more natural than that such a handsome fellow should also land in pictures?

But the path to stardom was not so smooth for this rich young man as you might imagine. Only after many months of work from studio to studio did he eventually win through—in "Broken Chains."

Malcolm McGregor has black hair and deep brown eyes, and is five feet eleven inches in height.



Two's Company

CINEMA COUPLES WHOSE PRESENCE IS SUFFICIENT TO ASSURE A SUCCESS

A DAM, we are told, was the first to consider the attraction of two human beings superior to the attraction of one, and ever since he dispensed with a spare rib in order that his dream might materialise, we have been alternately blessed and cursed by the habit of "hunting in couples."

The really ideal couple is the one in which each half complements and draws out the best in the other half.

This applies not only to marriage and friendship but to business. On the stage and screen we all know that some combinations of talent are failures even though each artiste may be well known and liked, while with a different co-worker, even of lesser fame, they could each have risen to great heights. The main reason why certain teams seem to be a company in themselves, and given adequate stories and a competent director, can turn



Ronald Colman and Vilma Banky as they appear in "The Winning of Barbara Worth."

Below: John Gilbert as Bardelys and Eleanor Boardman as Roxalanne in "Bardelys the Magnificent."





Above: Harold Lloyd says it with flowers to Jobyna Ralston, finding himself totally tongue-tied in her presence.



In circle: Guy Newall and Ivy Duke, who co-starred in many delightful British films.



Chrissie White and Henry Edwards, another charming pair of British screen players.

out success after success where perhaps another pair would produce only mediocre results, is that the work of each member of the team dovetails into the other; there is an ease of action, a lack of constraint, a confidence in each other, which all make towards sincerity and polish.

Frequently in these successful teams there is physical contrast, as in the Ronald Colman—Vilma Banky team.

Ronald Colman, swarthy, dark-eyed, very masculine; Vilma, golden-haired, slender, the essence of femininity. Their reign began with "The Dark Angel," a war picture in which they scored such a hit that it was decided to let them work together again as soon as possible. The result was "The Night of Love," a magnificent costume film with Ronald as a picturesque brigand and Vilma as the beautiful princess whom he abducts and takes to his mountain stronghold. The success of this film was phenomenal, and "The Winning of Barbara Worth" followed.

This was the absolute antithesis of the glamorous "Night of Love," for it was a Western story with a desert setting. The critics didn't care for it particularly, but despite the somewhat lukewarm praise, the film was a decided winner. And so popular had the couple become in America that a suggestion that they should be separated led to such an outcry from the ever-increasing numbers who succumbed to the combined lure of the magnetic Ronald and fair Vilma that the idea was hastily squashed. The movie magnates bowed their heads to public opinion and Ronald and Vilma came together again to play in "The Vagabond Prince," without actually having been parted.

In the partnership of John Gilbert and Eleanor Boardman, again we have the dark dashing hero and the fair heroine. And it is certainly a delightful combination, particularly pleasing to feminine admirers. Somehow women seem to have a decided hankering after Stone Age tactics in the lovemaking line, yet they like them to be tempered with the politeness of the Age of Chivalry. It is truly a task for any hero to acquit himself favourably, but Jack Gilbert does so nobly. Eleanor Boardman and he first played opposite each other in "Wife of the Centaur," and Eleanor's fair and serious charm made such a perfect foil for Jack's dashing heroics that they were cast together again in "Bardelys the Magnificent," Sabatini's romance of Old France.

Another screen pair whose work together has been so popular that they have played together in several films are Norman Kerry and Mary Philbin. Kerry's precise, military appearance blends well with Mary Philbin's quaint little personality, and much of the tremendous success of "Merry Go Round," although in a large measure due to the producer, must certainly be attributed to these two very attractive stars. "The Phantom of the Opera," the next film they worked in together, was never shown over here, but "Love Me and the World is Mine" once more gives the British admirers of the team work of this particular pair a chance to see their favourites in the same film again.

Harold Lloyd is famous for the unfailing perspicacity he displays when he picks his leading ladies and he has seldom played in less than three pictures with any one of them. Bebe Daniels was one of his first leading ladies, and he made a large number of two-reelers with this vivacious little brunette. Bebe aspired to higher things, however, and when her contract expired, Harold had to look for another leading lady. His choice this time fell upon a demure little blonde—Mildred Davis, whose childlike charm featured in many of his films until it was decided by mutual consent that it would feature to better purpose in Harold's private life, and the demure little blonde became Mrs. Harold Lloyd. Jobyna Ralston was his next choice—and no one can accuse Harold of lack of variety. Each of the three mentioned has a distinctive personality widely different from the other two. Jobyna's elfin charm was as far removed from Mildred's childish roguishness as Mildred's from Bebe Daniels' overflowing high spirits.



Beverly Bayne and Francis X. Bushman, who were a well-known couple in the earlier days of films.



Left: Eddie Lyons and Lee Moran in one of their famous screen comedies.



A scene from "Foolish Wives," showing Dale Fuller as the maidservant who is infatuated by the Count (Erich von Stroheim).

There have been other teams besides Harold Lloyd's which have resulted in Cupid lending a hand.

To begin at home, there are Henry Edwards and Chrissie White, the pair whose screen work, above all others, was perhaps the most redolent of wholesome British sentiment and atmosphere. These two, who co-starred for many years in films, later turned their attention to the stage and captivated fresh admirers and bound old ones closer to them by their charm in the flesh, a charm even stronger and more definite than their film figures possessed.

Guy Newall and Ivy Duke are another British pair of screen stars who wended their way to the altar after playing in many films together. They also turned to the stage during the same time as Chrissie White and Henry Edwards.

Both the latest efforts on the films of these two couples have been made by the masculine half only—Henry Edwards appearing in the title role of "The Flag Lieutenant" and Guy Newall in "The Ghost Train."

In America, John Bowers and Marguerite de la Motte, after considering the matter for some time while they worked together in various pictures, decided that they would marry and appropriately enough their first picture together after the ceremony was called "Pals in Paradise."

William Boyd swept Elinor Fair off her feet during the making of "The Volga Boatman," and the wedding was performed upon the completion of the production. It is, in fact, reported that William proposed to Elinor and was accepted during one of the love scenes between the Princess and the Boatman.

A screen team of a different sort is the Von Stroheim—Dale Fuller type. These two are not co-stars, but Stroheim recognised Dale Fuller's abilities while she responded particularly readily to his acting and directing.

There were many famous co-starring teams back in the old days. Francis X. Bushman and Beverly Bayne, whose forte was strong melodrama; Mr. and Mrs. Sidney Drew, the pioneers of the screen comedy that was not the custard-pie variety; the Carter de Havens and, of course, many comedy couples of the same sex, including Eddie Lyons and Lee Moran, one of the most famous; Ham and Bud, and so on. But although they have faded from the screen themselves, their prototypes thrill, enthral and amuse, and will continue to do so while there is an audience left to clap its hands. W. B.

William Boyd and Elinor Fair in "White Wings."



Marguerite de la Motte and John Bowers.

At the top: Norman Kerry makes love to Mary Philbin once more in "Love Me and the World is Mine."



The First Love Letter

How can I tell if this be true,
This dear, delicious letter?
'Twould ease my spirit if I knew;
I could receive it better.

*So look, Dan Cupid, set this cross, this challenge to your
score—
I'm seventeen, yet have not had a love letter before.*

How can I tell if he but tease,
Or if his heart be aching?
(Like daffodils before the breeze
My own is stirring—waking).

*Oh, cruel Cupid, have you had so few barbs in your
store?
I'm seventeen, yet have not had a love letter before.*

Perchance I'll answer it to-night,
And yet I think—I dare not.
And yet—who knows?—perchance 'tis
right—
Or if 'tis wrong—I care not.

*If it be froward—then my fault must sure be Cupid's
more.
I'm seventeen, yet have not had a love letter before.*

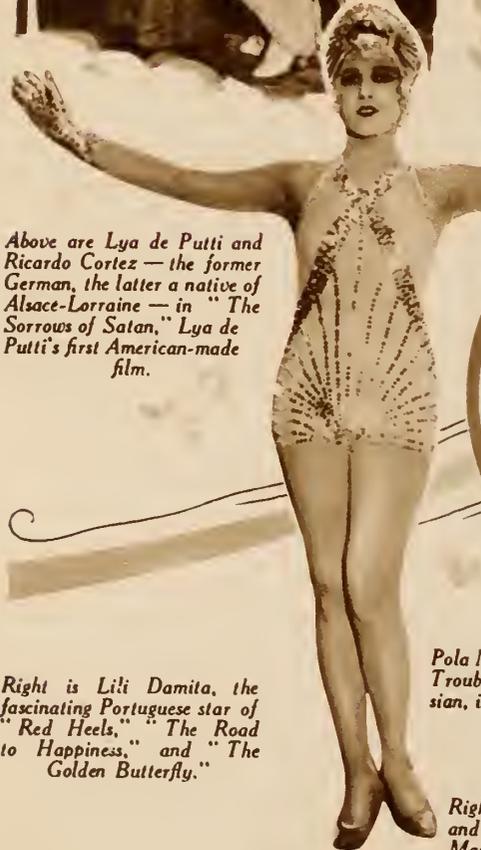
Louise A.

Marion Davies
in "The Red
Mill."

The Continent's Contribution to the Screen



Emil Jannings as Mephistopheles in "Faust."



Above are Lya de Putti and Ricardo Cortez — the former German, the latter a native of Alsace-Lorraine — in "The Sorrows of Satan," Lya de Putti's first American-made film.



Pola Negri and Youcca Troubetzkoy, both Russian, in "Flower of the Night."

Right is Lili Damita, the fascinating Portuguese star of "Red Heels," "The Road to Happiness," and "The Golden Butterfly."

Right: Camilla Horn and Gosta Ekman as Marguerite and Faust in "Faust."



Vilma Banky, the lovely Hungarian who has made a name for herself in American pictures, as she appears in "The Night of Love."



A fiery Spaniard is Antonio Moreno, who is here seen as he appears in "The Venus of Venice."



The Gay City was the birthplace of Arlette Marchal, but she has deserted Paris for Hollywood.



Maria Corda, the beautiful German star of "Dancing Mad," who is among the many to sign American contracts.

Erich von Stroheim, who hails from Austria.



Right: Piquant Renee Adoree was born in Lille, France, but fled to England and thence to America during the War.

Right: Brigitte Helm, the young German girl who was starred in "Metropolis" without any previous experience, and made a tremendous success of the undertaking.





Charles de Roche, who for a time played in America, and Huguette Duflos, two French stars, as they appeared in "The Princess and the Clown."

Lya Mara, the delightful artiste who captivated many hearts in "The Blue Danube" and "Flower of the Forest."



Below : Joseph Schildkraut, the Viennese actor, who is as well-known on the American stage as on the screen.

Right : Ivan Mosjoukine, the famous Russian star, as he appears in the title role of "Michael Strogoff."



Left : Victor Varconi, a Hungarian, and Jetta Goudal, who was born in historic Versailles, in "If the Gods Laugh."

Vladimir Gaidarow, who numbers the title role of "The Man with the Iron Mask" among his many successful films.



Getting them to Talk

Some Adventures of an Interviewer among the Stars of Stage and Screen.

As I look back upon more than two hundred interviews with celebrities of the stage and screen, none stands out more clearly in my mind than the first. It was with George Robey. Not only had I no interviewing experience, but also no appointment! I had nothing, save a little note-book, in which I had carefully written several questions, and a grim, unshakable determination to get those same questions answered.

Mr. Robey was playing at the London Hippodrome, and I shall not waste further time by saying how much I wasted outside the stage-door of that building, waiting for him to appear. When at last he arrived for the matinee he was in such a hurry that I barely had time to catch hold of his coat sleeve before he vanished beyond recall. However, I did catch hold of it, and he did stop (a thing he could hardly avoid doing), and I did get my interview. That it was of brief duration—about three minutes—was, perhaps, a disguised blessing, since during that time I was to the swing doors of the stage entrance what ham is to a sandwich, and therefore hardly at my best. The main thing was that I got my questions answered.

Years later I interviewed Mr. Robey again, this time by appointment. As before, he was in a tremendous hurry, and though he supplied the essentials, he did not, as it were, add trimmings. In the midst of so much hustle, the large box of roses he carried struck an incongruous note. Perhaps they were for some interviewer who had met an untimely swing-door death. There is a story to the effect that George Robey was once caught resting, but personally I think it is just one of those silly yarns that get about.

A GLADYS COOPER "HOLD-UP"

My first meeting with Gladys Cooper also was more of a hold-up than an interview! Though the famous star had made several screen appearances, at that time she was not playing in pictures or contemplating further film work, and on those grounds declined the interview I requested.

I was sorry about this, as I knew Miss Cooper was a prize greatly desired by the



Ivor Novello.



Gladys
Cooper.



George Robey, who is always in a hurry.

editorial powers. In fact, I got so sorry that one matinée day I hid me to the theatre where Miss Cooper was playing, and there, outside the stage-door, I waited until her car drove up.

The moment she alighted, I was "on the job." Together we crossed the pavement, together we entered the stage-door, together we walked in the direction of the dressing-rooms. And all the time I fired questions at her with the rapidity of a machine gun. The final one was shot as she hurried down a flight of stairs, and she—good sport!—fired back the answer just as she vanished from my sight.

The fact that Miss Cooper bore me no ill-will was evidenced by the nice "talk for publication" she gave me four years later, when she was playing at the Gaumont studio, in "Bonnie Prince Charlie," with Ivor Novello. Mr. Novello, allow me to say in passing, is the Interviewer's Joy. Nothing less. I have interviewed him a number of times—in his home, at the theatre, and in the studio—and I know.

A CONTRAST

American stars, when paying us a visit, are rather more difficult of capture than our own celebrities, since their movements are more uncertain. One of my happiest interviews was with Fannie Ward, when that miracle of perpetual youth was staying at her London house in 1919—such a delightfully "homey" affair, with Fannie presiding over a family tea-party and looking about seventeen! But it wasn't obtained without a certain amount of effort, as may be gleaned by my hostess' joking remark: "There's been someone on my doorstep about sixteen times, to interview me: I suppose it was you!"

My interview with another American star was of a very different kind. This young damsel kept a press photographer and myself waiting outside her hotel no less than forty-five minutes, at the end of which time the unfortunate man was dismissed without a single photograph, while I was obliged to do my interview in a taxi. Happily, such an experience is exceptional.

MAY HERSCHEL CLARKE.



Fannie
Ward.



Irene Rich and
Conway Tearle in
"My Official Wife."

The OLD SONG

*The birds all sing it, Mariette,
Night must always follow noon,
And in the darkness, Mariette,
What so wayward as the moon?
What so wayward as the moon?*

When first you sang that song to me,
I recked it not, for June
With all its thousand blossoms
Were mingled with the tune.

The night a jewelled lady was,
With sapphires in her train,
Who perfume breathed and laughter
While the world grew young again.

But now when we must say "farewell"
I hear the song anew;
I hear it broken-hearted,
For 'tis true, sweetheart, 'tis true.

*The birds all sing it, Mariette,
Night must always follow noon,
And in the darkness, Mariette,
What so wayward as the moon?
What so wayward as the moon?*
L. A.

SNAPSHOTS and SPOTLIGHTS

A TOUR OF BRITISH STUDIOS

by

Caucasean.

WHEN you wander into a film studio for the first time, having slipped in through a crevice in the sacred portals, or conventionally braved the stern eye of the medal-bedecked keeper of the door, you find yourself in a new world unlike anything imagined in your wildest dreams.

A land of make-believe, far more fascinating than a fairy story. New sets going up and in the distance a bluish glare, the shrill note of a whistle, betraying the fact that the producer and his human marionettes are on the floor. Look at the result of last night's most intense "shot." An artistic room wrecked by a distraught

young husband. On the Persian carpet, patterned with débris, is stretched the hero of the fray. No, not dead, but waiting for the close-up! It is the morning after the night before. Ivor Novello is lying full length on his back on the floor of his ruined flat nonchalantly smoking a cigarette whilst the camera is being focused upon him. Lights are switched on and Alfred Hitchcock, the director, calls out: "Chain Ivor to the floor whilst we take this shot."

"Oh, I say, too bad to take a close-up of me like this!" Novello mutters smilingly, discarding his cigarette. His eyelids flutter over his eyes and he assumes the tragic pose of one who for honour's sake has for the moment been very successfully "done in"—by the other man. At this critical point the vamp, daringly attractive in her gold lace negligée suit, with shimmering tissue moulding her shapely limbs, and wearing the cutest pair of high-heeled scarlet mules on her feet, saunters across the studio. She sinks down on to the one remaining gold Empire chair saved from the fight between Novello and Ian Hunter for the "woman in the case."

And now, as cool as the coolest cucumber, very blonde in the blondest of blonde wigs, which



Filming a restaurant scene in "Blighty." Ellaline Terriss and Jameson Thomas are the two figures seated at the table nearest the camera.



A French village—in a British studio. This picture shows work under way for a night scene in "Roses of Picardy."

makes her look curiously like beautiful, much-regretted Gaby Deslys, Isabel Jeans scans a morning paper—whilst Ivor dies, or nearly dies, for love of her, a few feet away. Soon Isabel Jeans will move on to the newly built "set" waiting for the next "shot" in "Downhill." Ivor will get up from the floor, straighten his tie, brush back his thick, black hair with a careless hand, and perchance light another cigarette.

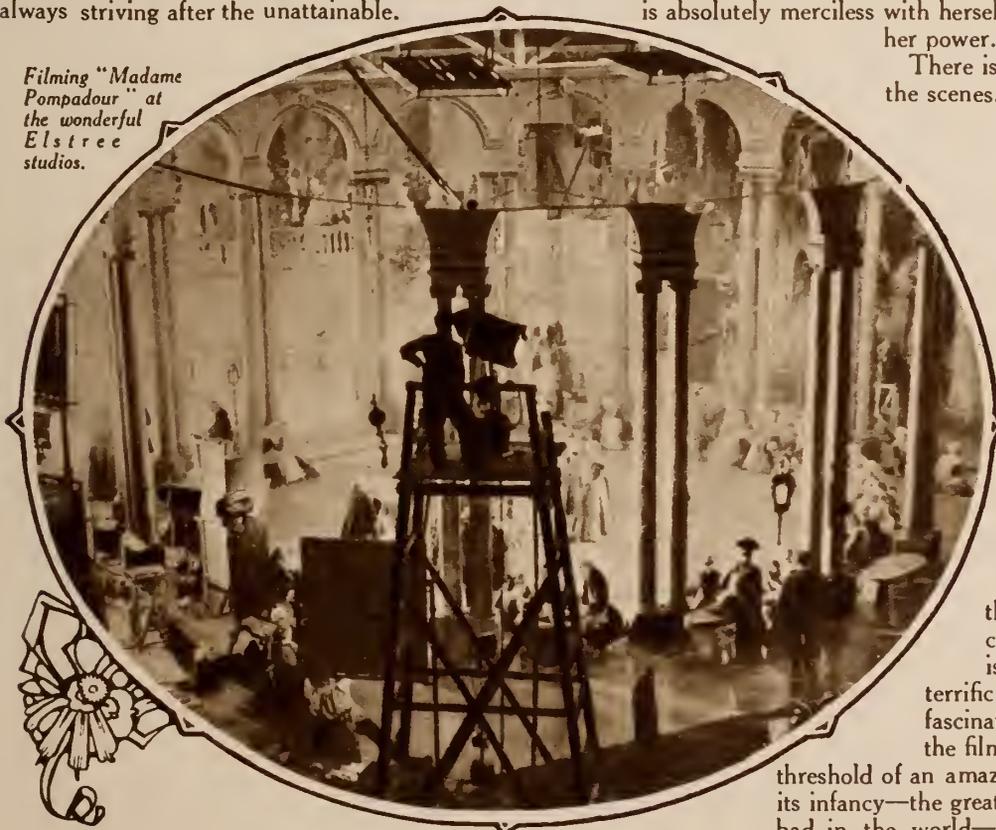
A fine cuirassier is strolling across the studio at Cricklewood.

"How do you like me in a sardine-box?" Jameson Thomas asks amiably. He is one who has a never-failing supply of jokes.

Lilian Hall-Davis, quiet, demure, comes along. In "Roses of Picardy" her hair is covered with a French peasant's lawn cap; and a plain blue, close-fitting dress shows off her pretty figure. Her little face is pale as a lily, for she prefers light make-up. Dark rims add to the lustre of her sparkling eyes; and her lips are red, but not too red, for she knows much about the secrets of powder and paint. There is a suspicion of fog in the studio, which means waiting about, but Maurice Elvey appears on the scene.

"Come along, you two," he calls out, "and see how you look!" This is always a welcome invitation to a star. The trio enter the little theatre that is attached to every studio, and part of the picture is run through in the rough, so that the director may see how his production is shaping. The stars watch breathlessly. Compliments fly round—or an impatient grumble breaks the silence. "Oh, don't I look terrible!" No true artiste ever sees himself as he wishes to be, for he is always striving after the unattainable.

Filming "Madame Pompadour" at the wonderful Elstree studios.



SPARE TIME OCCUPATIONS AT THE STUDIO.

Flora le Breton has a passion for gramophones. When she came over to England she left one behind at Hollywood, but another amused her in the Piccadilly studios between "shots."

Carlyle Blackwell has a flair for the antique, a passion shared with Rex Ingram, whose villa, built in the grounds of the famous studios at Nice, is filled with artistic treasures. In Carlyle Blackwell's den in the Piccadilly studios there is pewter and oak, primrose walls, and black rafters. No wonder that he finds it a pleasant resting-place!

Betty Balfour is so keen on production that she often "looks on," even when she is not taking part in the particular "shot."

Gladys Jennings—tall, stately—is a born mimic. In the most gorgeous period costume she will "take off" a phase of life whilst waiting for her "shot" that will convulse her fellow-workers with mirth.

Marie Ault loves to tell a story—it is always an interesting one, too—of things she has done and seen. She has not only a genius for character work, but she has a remarkable knowledge of make-up. Many a young artiste is indebted to her kindly advice on this most important subject sandwiched in between "shots." Dorothy Gish is a delicious chatterbox, bubbling over with high spirits and infectious good humour. She favours a plain beige dressing-gown in the studio, and prefers to wear her lovely golden hair down when she is "waiting." She believes in relaxing, and no day is complete without the juice of three oranges! Like Betty Balfour, she is never tired of watching production with all the eagerness of a child. But when the time comes to make-up she is absolutely merciless with herself; this is the secret of her power.

There is plenty of fun behind the scenes.

A little flirtation, a little music, a little laughter, and much hard work make up the atmosphere of movie life. The "crowd" is not dull, either. There is plenty to see, plenty to dazzle the eyes.

Stars are not "stand-offish," as is sometimes supposed. They have meals in the same restaurant attached to the building. They are all intensely keen on the same thing—the success of the picture. There is no boredom, but terrific enthusiasm, for this new, fascinating art—the art of the film, which is only on the threshold of an amazing future. It is still in its infancy—the greatest medium for good or bad in the world—because it captures the heart of the million.

THE GIRL WITH THE NAUGHTY WINK

PIQUANT Marie Prevost, who is noted for her saucy, delightful screen roles, is a graduate from the Mack Sennett bathing school.

Like Gloria Swanson, Vera Reynolds, and several other of her sister stars, she received her early screen training in the slapstick comedy school. It was Mack Sennett who "discovered" her, playing around in a bathing costume on the sands of a fashionable seaside holiday resort in California. He was struck immediately by her beautiful, lissom figure, and he gave her a place amongst his famous "bathing beauties."

She had several small parts entrusted to her, and it was discovered that, however small these happened to be, she made them stand out from amongst the other "bits." Several times well-known stars were in danger of having the picture taken right away from them by this sparkling little player.

Marie had no regrets when she shed her bathing suit; she had always wanted to do something besides merely look pretty on the screen. She wanted to see whether she could act or not.

After the bathing period Marie played flapper roles, then she tried her hand at dramatic acting. She jumped at the chance which Ernst Lubitsch gave her of enacting a Parisian vamp.

Now Marie usually entertains us in feature comedies. She is famous for her "naughty wink," her sophisticated, saucy ways. Her fascinating crooked smile, her subtlety and rare personality make Marie Prevost one of the most alluring comedy stars on the screen.

Marie
Prevost



George
O'Brien

WHEN FILMS MEAN ADVENTURE

GEORGE O'BRIEN frankly confesses that he is in pictures for the fun he gets out of the work.

He has always been an adventure-loving young man. When he was a boy he travelled about all over the place, leading the kind of life that most boys dream of—tramping, working on a ranch, living in a lumber camp. In between whiles he went to school.

He was well on the way to becoming a doctor, when America came into the world war, and he joined up in the navy. When the war was over he happened to meet Tom Mix, who persuaded him to become a cameraman, and he was assistant cameraman to Tom's company for two years.

One day George met Hobart Bosworth, who suggested that he should do a "bit" as a fighting sailor in a film he was just about to make. The acting idea did not appeal to George very much, but he liked the idea of the fighting, so he took the part, and he has remained in pictures ever since.

He likes the work because it offers variety, thrills, adventure—all the things that appeal to him



Douglas
MacLean.

A SHREWD SCOTSMAN

DOUGLAS MACLEAN looks a jocular, happy-go-lucky fellow. Jocular he is, but happy-go-lucky—no. For Douglas is a shrewd Scotsman, as smart a business man as he is great an artist. And it is said in Hollywood that he has saved half the money he has earned.

Douglas MacLean is always thought of as a comedian of the films, but he did not start his film work in this capacity. He had a fine stage career before he ever entered the cinema, and then started off as leading man to Mary Pickford, Dorothy Gish, Enid Bennett, and many other stars. After the war, MacLean turned his attention to the comedy field, and gained hosts of admirers by his clever work in "Twenty-Three and a Half Hour's Leave," "What's Your Husband Doing?" "Mary's Ankle," "Let's Be Fashionable," "When Johnnie Comes Marching Home," "The Jailbird," "The Hottentot," and "Going Up" are other comedies featuring Douglas MacLean which have long remained in the memory.

Yet there are few who know that Douglas MacLean is the son of a Presbyterian minister, and that he originally studied to become a civil engineer.

One of Douglas MacLean's most notable characteristics is his grin, and this is apparently his greatest asset, for he has insured it for two hundred and fifty thousand dollars, the sum to be paid in case illness or accident make it impossible to smile.

A BEAUTIFUL DAY

IT is not the weather to which I am alluding, but a particular little star of the film firmament who twinkles by day. Marceline is her name, and she is the sister of Alice Day, known also on the screen.

When these two Days were very young their mother once said, "You can make each day what you will," a little bit of philosophy they never forgot.

Alice was the first to take to picture work. Marceline followed a few months later, and for a while was content to step into her sister's shoes. She did actually do this indeed, for often, when Alice couldn't go to the studio, Marceline would turn up, wear her clothes, and take the part. But Marceline was too pretty to remain long the shadow of another Day. Small rôles were offered to her, these graduating to more important ones.

Marceline's first picture work started with Harry Langdon; she made a sweet, wistful foil for this comedian's drolleries. Her first real chance came, however, when she was given a part in "The Splendid Road." Then followed the rôle of Princess Catherine with John Barrymore in "The Beloved Rogue," which established her and won her the leading rôle in "The Barrier" and a contract with Metro-Goldwyn-Mayer.



Marceline
Day.



Marion
Nixon.

MAJOR STONE— SOLDIER AND ACTOR

LOS ANGELES claims Lewis Stone as a "native son," because he reigned there for several years as a *matinée* idol with a well-known stock company. However, he was born and received part of his education in Worcester, Massachusetts, completing his course at *Barnard School*, New York, just in time to enlist in the Spanish-American War.

Military life and the acting world have divided his attention ever since. From the time he finished his military education and served with honour in the Spanish-American conflict he has maintained his connection with the army, while steadily forging ahead, first on the stage and then on the screen.

Shortly after the conclusion of the argument with Spain he played his first stage role in a theatre in New York, appearing at first as a substitute for an actor who had fallen ill, and proving such an

excellent dramatic actor that he was retained in the cast.

His first screen role was experimental, both on his part and the producer's—supporting *Bessie Barriscale* in "Honour's Altar."

An engagement on the stage took him away from the films for a time, and then the outbreak of the World War recalled him to his military duties. He was first assigned to a training camp, as infantry instructor, and at the conclusion of the war received his commission as major in the reserve corps of the United States Army.

Major Stone still keeps his interest in military things. He spends one month each year in the officers' training camp, in lieu of a holiday.

Lewis Stone is five feet ten and three-quarter inches in height. He is essentially the military man in appearance and carriage. He has grey hair and brown eyes; he is an expert rider, rifle shot, fencer, and boxer.

Marion Nixon was still a schoolgirl when she obtained engagements to play parts—dancing parts, mostly—in the prologues of motion-picture theatres. She is a dancer of rare talent, having mastered the intricate steps of every type of dancing. She toured in vaudeville for several years, but when she reached Hollywood she decided to remain and enter pictures.



Lewis
Stone.



Olive Borden

is a comparatively recent "discovery," whose advent to the silver screen adds considerably to its interest. She is best known for her work in "The Happy Warrior," "Three Bad Men," "Yellow Fingers," "Fig Leaves," "The Country Beyond," "The Secret Studio," and "The Monkey Talks."





*Madame Pompadour in a woolly sweater—
Nell Gwyn in a tam-o'-shanter—in other
words, Dorothy Gish, who does her
bit towards keeping the family surname high
in the cinema world. Her British-made
pictures are as eagerly awaited in America
as they are over here.*



The tilt of a cap, a military uniform and a moustache, and hey presto! the old ingenuous

Pat O'Malley is transformed into a debonair, fascinating man of the world.

Victor McLaglen

is another British artiste who has made a hit in America. His "Beloved Brute" and his Captain Flagg in "What Price Glory" have placed him in a unique position among the stars of the film firmament.





Eleanor Boardman

whose serious girlishness has proved a successful foil to many a dashing screen hero. In "Bardelys the Magnificent," another of Rafael Sabatini's stories of old France, she plays the part of Roxalanne, the aloof damsel whom Jack Gilbert woos and weds.

Bessie Love

whose mischievous elfin charm can survive the most sophisticated of marcelled shingles. Inset she is seen in the title role of "Lovey Mary," the film version of the story.





Ever since his work in "A Woman of Paris," the screen life of Adolphe Menjou has been just one suave, sophisticated role after another. His latest pictures include "Blonde or Brunette," "The Sorrows of Satan," and "The Ace of Cads."



Thomas Meighan.

Right from the good old days when the dearest seat was ninepence, Tommy's admirers have been legion, and now in these plutocratic times of seven and sixpenny plush lounges, his following is as large as ever.

Gloria Swanson

The schoolgirl Gloria—a photograph taken when she was in her early teens.

The beautiful portrait in the centre shows the Gloria of to-day, a charming and arresting personality.

Below is Gloria as a grave little girl of four years old, evidently already worried by the responsibilities of life.



In the circle is a portrait of her about the time that she graduated from bathing girl frivolities to parts in Cecil de Mille films—"The Admirable Crichton" and similar pictures.

On the extreme right is Gloria a few years ago, just before she began her struggle against the roles that caused her to be called a "clothes prop."



A GAME LOSER

CHARLES RAY—there was a time when this name was always included in the first dozen names of leading screen stars, when the owner of the name was rich and successful!

Success made Charles Ray ambitious. He wanted to produce as well as act, and so he spent a heap of cash in buying a studio, outside which he hung the sign "Charles Ray Studio." But Charles unfortunately did not make such a success of producing as of acting. Charles produced a few good pictures, but he produced a great many more poor ones. When one proved a failure he gambled with the next with desperate persistence. But all to no avail. His money all went, his beautiful home was sold, and only when forced to by sheer necessity did he give in.

But Charles Ray was a game loser. He shut his studio, lived meagrely for months and worked on and on until he had paid off his debts, and regained his position in the film firmament. He admits now that it was a bitter experience, but that it was all really worth while. His boyish idealism cost him a fortune, but he is a finer artist for the experience.

THE BEAUTIFUL LITTLE RICH GIRL

BEAUTY and riches! What more could any girl desire? Many would be satisfied with even one of these, but not so Dolores del Rio. She wished for fame as well. And through the screen she has attained it.

Dolores del Rio is the daughter of Don Juan Astunsolo, a wealthy Mexican, and for many years occupied a prominent place in Mexican society. She was educated in Paris and has taken dancing lessons from Europe's most famous masters. Often had she turned longing eyes towards picture work, and when, while travelling in Mexico, Edwin Carewe saw her and offered her screen work, she jumped at the chance. But Dolores was married—to Don Jaime del Rio of the Mexican Diplomatic Corps, and she had to obtain his permission, but a dotting husband was persuaded, and before very long he had the pleasure of seeing his wife in "Joanna." After "Joanna" came the second lead in "High Steppers." Then followed "The Whole Town's Talking," "Pals First," "What Price Glory," "Resurrection," and "Carmen."

Beautiful, rich—and famous, so do you wonder that she is happy, too?



It's Character that Counts

AND THESE FINE ARTISTS PORTRAY IT:

MANY a film that has been let down by its hero and heroine has been saved by its character actors and actresses.

They are not only the backbone of the pictures but very often the brains as well, and the reason is not hard to find. They have that ability which comes from experience. Practically every one has a long stage training behind him or her, a stage training which included playing in stock company, that best of all schools for the actor.

Many of them were matinée idols before the young film stars of to-day were born, and like wise men and women they did not attempt to hide age behind grease paint, but accepted Father Time's ruling and took to character parts.

In the early days of the pictures the character actor was looked upon merely as a background, but with better pictures we have got more discerning directors, and the casting of a character part is now approached with as much consideration as the choosing of a star.

Indeed, most of the leading



Lon Chaney as
"Mr. Wu."



George Bancroft in
"Old Ironsides."



Vera Gordon, well known for her interpretations of Jewish roles.



Ford Sterling, who discarded his comic little beard when he stepped out of slapstick comedy, with Bebe Daniels in "Stranded in Paris."



Marie Ault and Arthur Chesney in "The Lodger."



Gibson Gowland and Jean Hersholt in "Greed."



Left: H. B. Warner and Ernest Torrence in "The King of Kings."



Rudolph Schildkraut as the High Priest in "The King of Kings," Cecil de Mille's much-talked-about production.



Right: Charlie Murray and George Sidney in "Bay-o-Nuts."

character actors and actresses have been starred, and in every way they are now given the high position in the cast and on the salary list that they were always entitled to hold.

It is not possible in this short article to deal with all the artistes whose photographs appear here, but it is satisfactory to be able to say that two British artistes, Marie Ault and Arthur Chesney, have earned their place on the page. They are here seen in "The Lodger," but Marie Ault, good as she was in this film, gave a much greater performance in "Hindle Wakes."

Chesney is a really sound actor, one of the kind that never causes a picture director any worry, for he knows his job.

Lon Chaney has starred in many pictures, and he is always good. In the art of make-up he is undoubtedly the master of the movies, for his ability in this direction does not end in facial changes. He can make himself every kind of cripple, and in this respect he can say with truth that he has really suffered

for his art, for in order to present his cripple characters faithfully, he has had his limbs strapped up in such positions as to cause real agony.

One has only to look at the picture of Rudolph Schildkraut to see what a "find" he has been to picture producers. His speciality is in portraying aged Jews, and in that he has no equal.

Charles Murray, the wonderful Kelly in "The Cohens and the Kells," is the greatest of all screen Irishmen. If Murray is in a picture you are certain of a wonderful entertainment even if all the other actors fail. Though I am all for keeping picture plays to their original place as silent drama, I never see Murray without having a desire to know what he is saying when he is not explained in the sub-titles. If the words are half as funny as his face looks they must be a scream.

Vera Gordon's speciality is Jewish roles, and in this line she has no superior. There is a haunting tenderness in her eyes that enables her to register deep emotion without using extravagant gestures. I do not know, but I fancy she must have received her training on the stage, for her technique bears the hall mark of careful training.

Ford Sterling is usually a foil to the hero, but in more than one picture I have seen Sterling carry off the acting honours against big stars.

Ernest Torrence is another character actor who can carry a play on his shoulders. Since he made such a big name as the drunken scout in "The Covered Wagon," he has appeared in many pictures and been a success every time.

We picturegoers owe a big debt to these lovable old character actors and actresses.

E. W.



Karl Dane and Trixie Friganza in "Monte Carlo."



Left: Lois Moran and Alec B. Francis, one of the cleverest and best-known character actors, in "The Music Master."



Right: Wallace Beery and Raymond Hatton, who have played together in several comedies, in "Adventure."



A scene from "The Mysterious Island," the screen version of Jules Verne's famous novel, with Lionel Barrymore and Warner Oland.



Esther
Ralston

SHE WILL ALWAYS BE REMEMBERED AS "MRS. DARLING."

WHENEVER the name of Esther Ralston is mentioned one immediately conjures up a vision of her as Mrs. Darling. No matter how many successful roles Esther may portray on the screen, she will always be remembered as she appeared in "Peter Pan."

Strangely enough, many people thought that this was Esther's initial appearance on the screen, whereas in reality she had been acting for the films for several years. She had, however, never had anything very outstanding to do, and it was her interpretation of Mrs. Darling which brought her into the limelight. This role was comparatively small, but Esther made it important. She looked so very, very pretty, and just like a child's story-book ideal of a mother.

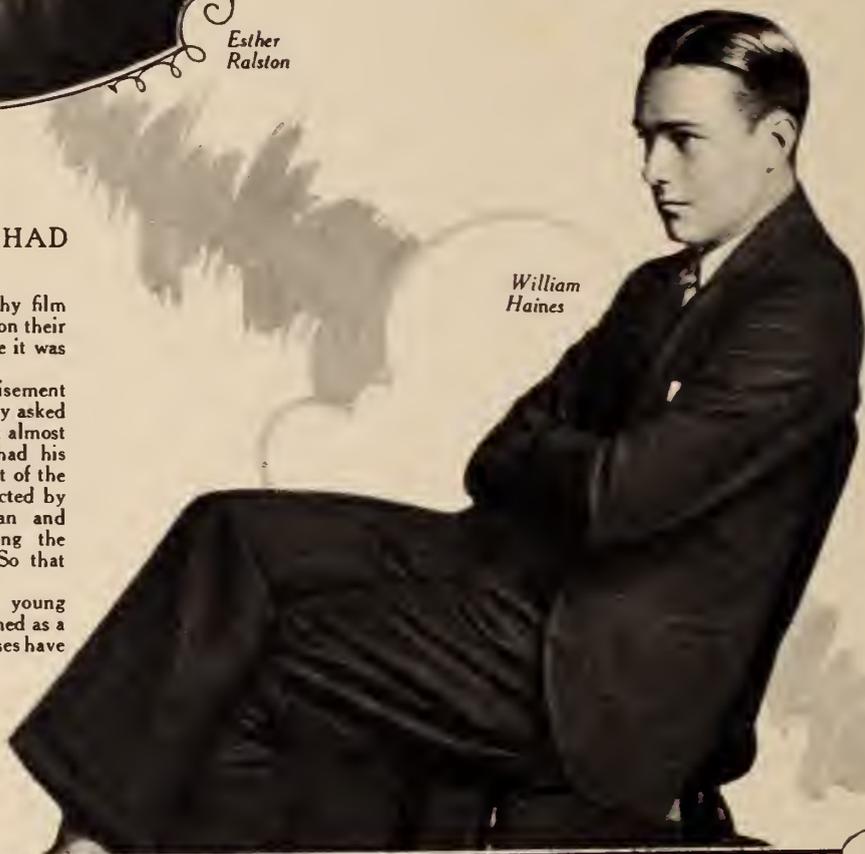
Esther Ralston was practically brought up in the theatre. Her parents were theatrical folk, her mother and father acting together on the stage under the name of "The Ralston Family." Esther herself was only two years old when she made her stage debut as part of the act of her parents, and when she was old enough she appeared in Shakespearean and Dickens plays, as well as modern dramas, before she commenced on her screen career.

ALL BECAUSE HE HAD A "NEW FACE."

WE hear of all sorts of reasons why film actors and actresses were started on their careers. In William Haines' case it was because he possessed a "new face."

It was in 1922 that Bill saw an advertisement of the Goldwyn company in which they asked for "new faces." He contended that almost any kind of face was a new face, so he had his photograph taken and sent it in. Out of the thousands of applicants who were attracted by the advertisement, Eleanor Boardman and William Haines were selected as having the newest faces seen up to that time. So that was how Bill got into pictures.

William Haines is a very popular young man in the film colony. He is renowned as a wit, and is an asset to any party. Hostesses have been known to put off some social event they had planned just because they found out that Bill would be unable to attend. "We just couldn't do without Bill," they will explain. "Why, he is better than a jazz band!"



William
Haines



Don Juan

She's as lovely as Venus, but so is the other,
 And so is the lady I met in the hall,
 And so was the wench with the hot tempered
 brother,
 And so is my new love, and so are they all.

*Phyllis Haver, John Barrymore
 & June Marlowe in "Don Juan."*

They entrance me, they stir me, they set me
 afire,

I woo them with passion—they do not refuse.
 Each charmer enchants me, I pause not nor tire,
 But trouble arises when I have to choose.

Oh, had I an eye less attracted to beauty,
 Were I faithless to each, and thus faithful to
 one,

Then this would be pleasure—now loving's a
 duty.

And while loving all, I am husband to none.

LOUISE A.



CENSORSHIP

Above: A scene
from "Don Juan."

Below: Lillian Gish and
Richard Barthelmess in
"Broken Blossoms."



Whatever may be thought of the censorship of films some form of it is always likely to remain.

Pictures have a power for evil greater even than that of the written word, since they can leave practically nothing to the imagination. The censors of films have to see, therefore, that the latter do not exert the wrong influence or in any way offend the good taste of patrons.

The important question of dress, for example, is one which receives strict attention. Scantiness of attire is not, as a rule, permitted in dancing and other scenes; but where it is occasionally essential for anything like the above, the scene is not given too long a projection, but is flashed on and off the screen.

Censors object also to the colour line in pictures. That is, the love of a coloured man for a white woman or the reverse must not be shown. Mr. D. W. Griffith's "Broken Blossoms" originally violated this law, and because of protests the well-known producer had to seek a compromise by depicting the Chinaman as a young dreamer instead of a lover. Even then the portrayal of the Chink's concern for a white girl was disliked by many European residents in the East.

Nowadays no picture-play would be considered complete without a kiss. Yet, curiously enough, it was a kiss depicted by May Irwin and John Rice in a film produced in the early 'nineties that first created a demand for censorship in the United States. In Japan, where kissing is generally regarded with disfavour, no kisses were at one time allowed to appear on the screen, though latterly a few of such scenes have been passed by the Japanese censors.



Esther Ralston and Charles Farrell in "Old Ironsides."

Among the things most closely watched for, however, by all film censors is the presentation of crime, because of the harmful influence likely to be promoted. No film is passed in which the methods of crime happen to be set forth in any detail. Some of the States in America will not show lynching, shooting and beating on the screen, while censors in other States subject such scenes to severe cuts. In this country the British Board of Film Censors cuts out every year hundreds of feet of film containing scenes showing actual shooting, stabbing, pocket-picking and other criminal acts, though the results may be allowed to appear.

Below: Joseph Schildkraut and Lya de Putti in "The Heart Thief."



John Barrymore and Mack Swain in "The Beloved Rogue."



Then there is the consumption of intoxicating liquors which, as everyone knows, is officially banned in America. Because of this, scenes showing the drinking of even make-believe intoxicants are looked upon by many with disapproval, while in Kansas and a few other States drinking scenes are cut out by the censors before a film is passed for exhibition.

A
Party of
first
nighters

at the
premier
of a new
film.



Night Life in HOLLYWOOD

HOW THE STARS AMUSE THEMSELVES WHEN WORK IS DONE

By

MARGARET CHUTE

WE hear and read a good deal about "wild" night life in Hollywood; but when you live in the film town it does not take long to find out that this "wild life" does not exist, save in very rare cases.

Hollywood is gay at night in its own peculiar way; but it is not half as gay as Broadway, Piccadilly or the boulevards of Paris. And if there is any wildness, or any of those "orgies" that are so much paragraphed, all I can say is that they are most successfully hidden. The night life of Hollywood is jolly and sociable, but it finishes rather early, as a rule. The reason for the early-to-bed attitude in Hollywood is that all the screen players, directors, and studio staff people have to be up, dressed, and feeling very fit to start a hard day's work by 8.30, or even earlier, every morning—so what is the use of staying up late? Besides, appearance means everything

to a screen player, of either sex, and everyone knows that hectic parties and late hours are the surest wrinkle-bringers and age-developers in the world.

So Hollywood is wisely moderate in its night life. It struck me that the existence of most people who live there can be divided, after 6 p.m. in the following groups: Private house entertaining, which is extensive; dancing and dining at night clubs or restaurants; dancing, dining, and swimming at Beach clubs; and seeing films, plays, or boxing matches at the various establishments that provide such amusements.

There is no doubt that private entertaining forms the bulk of Hollywood's night life, and a very attractive way of spending the evening it is. All the big stars know each other well enough to be perfectly candid about going to bed at a reasonable hour. So they dine fairly



Lew Cody & Carmel
Myers at Ocean Park.

early, amuse themselves with dancing to the gramophone, watching a new film, listening to the radio, or playing cards—and long before twelve o'clock they are peacefully asleep.

Wonderful dinner-parties are given by Mr. and Mrs. Tony Moreno in the palace on a hill that is their home. Mrs. Moreno is a heaven-sent hostess; there is something to amuse everyone, and at her parties you will find all the best-known people in Hollywood. At least once a week, and sometimes more often, the popular Morenos gather a gay crowd at their house, and to be asked there is the ambition of every visitor. Norma Talmadge and her husband, Joseph M. Schenck, are great entertainers, too, though on a smaller scale. They have folks to dinner nearly every night in the week, either at their home on Hollywood Boulevard or at their Beach house. Harold Lloyd goes there a lot, with his wife. He is a keen bridge player, like Joseph Schenck, and while the others watch a film he and "Daddy" collect a four and play a bridge hand. Edmund Lowe, Monte Blue, Clive Brook, Conway Tearle, and John Gilbert are other bridge enthusiasts.

Musical evening parties are given by the Ernest Torrences, the Percy Marmonts, the Reginald Dennys, and the Conway Tearles. All these families are very musical, especially the Torrences. Ernest Torrence is a wonderful pianist and composer, and to hear him play in his own drawing-room in the cool of the evening is a real joy. The finest musicians in Hollywood may be heard at the houses of the music-loving stars just mentioned. Pola Negri gives lovely parties, with Russian dishes she prepares herself, and entertains her guests afterwards with



Mr. and Mrs. Antonio Moreno, whose dinner parties are the most famous in the film colony.

Joan Crawford is a keen dancer and may frequently be seen at the various Hollywood Night Clubs.



Right: Bert Lytell and Claire Windsor, both dancing devotees.



*Pola Negri photographed
in her beautiful home
in the Beverly Hills*

the latest films, accompanied by some expert pianist, in the big cool basement she has turned into her music-room and private cinema theatre. Huge dinner-and-dance parties are given by Marion Davies, and many other stars every Sunday night, when film players can relax a little more than on weekdays. Buffet suppers are a popular form of night life in Hollywood, and the best-known are given by Rod La Rocque, at whose attractive house you will find interesting people like Elinor Glyn, Russian princesses, film stars, scientists, artists, musicians, all fraternising in the most friendly fashion, and watching Rod do some of his amusing and amazing "tricks."

Night clubs in Hollywood are not many in number, but those that exist are well patronised, mainly, I think, by people who go along hoping to see their favourites in the flesh. There is the "Cocoanut Grove," which opens every Tuesday evening at the Ambassador Hotel. Anyone can go in; an excellent dinner is served, just as at a London night club; there is a good band, plenty of carnival toys, and lots of fun. The "Sixty Club" is a very exclusive club that opens twice a week, at the Ambassador Hotel, Hollywood.

To go to the Sixty Club you must be taken or introduced by a member, and there, as at the Cocoanut Grove, may be seen the stars who are keen dancers. For instance, Constance Talmadge and her latest escort; Claire Windsor and her husband Bert Lytell; Joan Crawford and Bessie Love, both Charles-ton champions; Norma Shearer and Irving Thalberg; Blanche Sweet, who introduced Hollywood to the "Black Bottom"; the Charles Rays, the Clarence Browns, George K. Arthur and his pretty English wife; Anna Q. Nilsson, John Roche; sometimes Charlie Chaplin, and occasionally Colleen Moore and her husband John McCormick.

Much the same crowd, plus a lot of ordinary residents, may be found at the celebrated Montmartre Restaurant on Hollywood Boulevard, which is always crowded for dinner and supper, and where film stars scramble madly for the coloured balloons that drop from the roof to the tiny square dancing floor at least twice during the evening. The Montmartre is always gay; and when it closes you can go downstairs to the café below, which stays open quite late, and has a good band and good food, and where you sit at queer tables, each boxed in with high wooden sides.

The Beach clubs at Santa Monica—which is really Hollywood—attract the same dancing crowd. At Casa del Mar, Edgewater, Deauville, and the original Gables Club you can see all the stars dining, swimming, and dancing. Cars stand in rows outside these clubs, and when people are tired of dancing they dash out to the amusement parks that fringe the Pacific Ocean, and career about wildly on switchbacks, roller coasters, flying boats, and other attractions that are outlined in brilliant electric lights.

Hollywood and its near neighbour possess

many fine cinema theatres which form an important part of the night life of Filmland. There is Grauman's Egyptian, and his new Chinese Theatre on Hollywood Boulevard, each seating 3,000 people; there is the Forum, the Carthay Circle, the Pantages, and the Biltmore, in Los Angeles, all big theatres, and all packed night after night. It might be imagined that film players would avoid movie theatres in their spare time, but they don't, for they form quite a large and very appreciative section of the audiences.

The Hollywood Legion Fights take place every Friday night, and have their regular devotees among male and female stars, for whom the same ringside seats are reserved right through the year. It is a wonderful gathering, in which I found the spectators far more interesting than the performance. As a change from these amusements Hollywood residents can motor to some of the "Barbecue" restaurants on the road to the sea, and consume chicken and squab cooked in Southern style, if it happens to appeal to them. There is no lack of night life in the Celluloid City, but it is of a simple, moderate description, and most of it ceases long before the clock strikes twelve.



Night and Morning

It was so brief, so sweet, that kiss—
(O moonlit night, O fragrant
breeze!)

And day hath led it but to this—
Seven statues 'neath the poplar
trees.

The night was sweet upon my cheek,
I drank its warmth, its musky
breath.

The jealous day revenge doth seek,
And bringeth as its answer—
death!

LOUISE A.

Greta Garbo & John Gilbert
in "The Flesh & the Devil"

Ronald Colman



Left: With Vilma Banky in "The Night of Love."

Below: In "Kiki" he played with Norma Talmadge.

IN 1925 Ronald Colman was hailed by a prominent member of the American film world as "the screen's perfect lover." This is the sort of label to which most rising players object strongly. It does not promote popularity either with fellow-players or audience, yet, when once applied, is apt to stick. All Ronald Colman's sincere admirers therefore rejoiced in "Beau Geste." Not a shadow of the "screen's perfect lover" was visible; not a foot of lovemaking had he to do; yet it was the greatest performance he had ever given, and one that at the time of writing he has not surpassed.

Nevertheless, he is a delightful screen lover. There is no getting away from the fact, as you will know if you have seen him as a bold bad brigand abducting Vilma Banky



A charming scene from "Stella Dallas" with Alice Joyce.



Constance Talmadge, in "Her Night of Romance," shows him the rain (artificial) streaming down the window in the hope of delaying his departure.

—and SOME LUCKY LADIES to WHOM HE HAS MADE LOVE

in "The Night of Love," the passionate soldier-lover pleading with Lillian Gish in "The White Sister," or the young artist adoring her from afar in "Romola."

But it is not his sincerity alone that holds such an appeal and captures scores of feminine hearts, causing the males in the audience to mutter darkly. It is his little one-sided smile, his quirk of the eyebrow and, above all, a certain "naughty little twinkle in his eye" that do the damage.



A Highland idyll in "The Sporting Venus." Blanche Sweet is the wistful lassie.

In "A Thief in Paradise," Doris Kenyon played with him.



Above: Carlo, the artist, paints a portrait of his beloved Romola. A scene with Lillian Gish from "Romola."



Left: A scene from "Lady Windermere's Fan" with May McAvoy.

WHO'S WHO ON THE SCREEN TO-DAY

- ACORD, Art.**—Once a real cowboy, he has won several championships for trick riding and bulldogging. "The Plotters" and "Riding Honour" are two recent films of his. Has light hair, blue eyes, and was born in Oklahoma, 1890. Height, 6 ft. 1 in.
- ACOSTA, Manuel.**—Hailing from Buenos Aires, he went to New York to learn banking, but now handles money by doing film work instead in "The Greater Glory," "Flower of The Night," and others. Dark brown eyes.
- ADAMS, Claire.**—Some years ago came from Canada to this country to finish her education. Began her screen career in the States, and has appeared in "Men and Women," "The Wheel," and "The Big Parade." Born in Winnipeg.
- ADOREE, Renee.**—Born in Lille, France, 1902, she was an acrobatic dancer at the age of five. "Made in Heaven" was her first film, and later ones are "The Big Parade," "La Bohème," "The Flaming Forest," and "Mr. Wu." Blue-grey eyes and black hair.
- AGNEW, Robert.**—The old Vitagraph company introduced him to the screen in "The Sporting Duchess," since when he has appeared in "Wandering Girls," "Wild Oats Lane," "Down the Stretch," and others. Born Kentucky, 1899, and has brown hair and blue eyes. Height, 5 ft. 8½ in.
- AHERNE, Pat.**—Has won honours as a boxer, swimmer, and trick motor-cyclist. Also did quite good work on the stage, but found better opportunities in such British films as "Bindle," "Thou Fool," and "Blinkeyes," among others.
- ALDEN, Mary.**—Though born in New Orleans, it was in London that she made her stage debut. Years later she made a big hit in "The Birth of a Nation," and recently appeared in "The Potters" and "Lovely Mary." Height, 5 ft. 1½ in. Dark hair and eyes.
- ALEXANDER, Ben.**—It was in "Each Pearl a Tear" that he made his screen debut when only three. Many feet of celluloid have featured him since, "Sonny" and "Frisolous Sal" being among his films. Born in Nevada, 1913. Has blonde hair and dark blue eyes.
- ALLEN, Harry.**—Saw active service with the Australian troops during the war and was awarded the V.C. Is now acting for the screen in America. "Ella Cinders" is one of his pictures.
- ALLISON, May.**—Once a screen comedy favourite, who finally got her wish to do serious work. Some of her dramatic successes are: "The Greater Glory," "One Increasing Purpose," "Men of Steel," and "The City." Golden hair, blue eyes. Born in Georgia, 1898.
- AMES, Robert.**—Blonde, debonair, and handsome, he had already a certain amount of theatrical fame to his credit when Cecil de Mille, while searching for new faces, got him to appear in films. One of these is "The Crown of Lies."
- ANGUS, Mary and Margy.**—Coupled together because they are twins, alike as two peas, and pretty in addition. Have appeared in "The Road to Mandalay" and several other pictures. Born Dallas, Texas. Blonde hair, blue eyes.
- ARTHUR, George K.**—Gained a moderate success in films here and then went to Hollywood, where greater fame came to him after a time. Born in Ealing, London, on January 27th, 1900, and has appeared in "I'll Tell the World," "The Waning Sex," "When the Wife's Away," "Irene," and others.
- ASTOR, Gertrude.**—During her picture career has worked with almost every star, some of her films being "Kiki," "Kentucky Pride," "The Old Soak," "The Country Beyond," and "The Cheerful Fraud." Height, 5 ft. 7½ in. Light hair, grey eyes. Born in Ohio.
- ASTOR, Mary.**—Born in Illinois, she began in films only a few years ago, and soon achieved success in "The Wise Guy," "The Scarlet Saint," "The Rough Riders," "Don Juan," and others. Has auburn hair and dark brown eyes. Height, 5 ft. 5 in.
- AULT, Marie.**—Capable of interpreting grave as well as humorous rôles. She has frequently acted before the camera during the day and on the stage at night. "The Lodger," "The Rolling Road," and "Hindle Wakes" are only a few of her many film successes.
- AYRES, Agnes.**—Long ago she played in screen comedies before producers discovered her dramatic talents. "Son of the Sheik" is among her recent pictures.
- Born in Chicago, 1898, and has golden hair and blue eyes. Height, 5 ft. 5 in.
- AYRTON, Randle.**—A native of Chester and well known on the stage, he has figured prominently in many British pictures. Two of his successes are "Chu Chin Chow" and "Nell Gwyn."
- BALFOUR, Betty.**—One of the most popular of British favourites, she got her first screen chance shortly after the Armistice in "Nothing Else Matters." Among her recent successes are "Blinkeyes" and "Little 'Devil-May-Care.'" Golden hair, blue eyes.
- BANCROFT, George.**—Is physically one of the biggest men in pictures, for he stands 6 ft. 2 in. in his socks. Was a stage veteran before turning to films, and has achieved screen fame in "The Pony Express" and "Old Ironsides." Born Philadelphia. Blue eyes.
- BANKS, Monty.**—Born in 1897, his first stunt for screen comedy made him a patient for a hospital. Since then has had better luck in "Horse Shoes," "Poor Simp," and "Attaboy." Height, 5 ft. 5 in. Black hair and eyes.
- BANKY, Vilma.**—The only member of her family to show any talent for acting, she got her first chance for the screen in a Viennese film. Became more famous in America, three of her recent pictures being "The Winning of Barbara Worth," "Beauty and the Beast," and "The Night of Love." Born Budapest, Hungary, January 9th, 1903. Height, 5 ft. 6 in.
- BARRIE, Nigel.**—Born Calcutta, India, of English and Irish parentage. Was on the stage in this country before acting in American films. "Home Struck," "The Love Thief," and "Steel Preferred" are three. Height, 6 ft. 1 in. Black hair, brown eyes.
- BARRYMORE, John.**—Member of a talented and famous stage family, his early ambition was to win fame as a painter. Has, however, done better in pictures on the screen. "Beau Brummell," "The Sea Beast," "Don Juan," "The Beloved Rogue," and "His Lady" are his. Born February 15th, 1882. Philadelphia. Brown hair, blue eyes.
- BARRYMORE, Lionel.**—Like his brother, has also scored many screen triumphs, of which "The Splendid Road," "The



Bobby Agnew



Marie Ault



Geo. Bancroft



Claire Adams



Nigel Barrie

Branding Iron," and "The Mysterious Island" are three. Born 1883.

BARTHELMESS, Richard.—As the Chink in "Broken Blossoms" first gained film fame, and "The Beautiful City" and "Four Feathers" have added to his popularity. Born May 9th, 1895, New York City. Dark hair, brown eyes. Height, 5 ft. 7 in.

BAXTER, Warner.—Gave up a business career to go on the stage, and in acting quickly won success. His films include: "A Son of His Father," "Aloma of the South Seas," "The Runaway," and "Mannequin." Born Ohio. Brown hair and eyes. Height, 5 ft. 11 in.

BEAUMONT, Lucy.—After long experience on the London stage and a tour of the Far East she settled down in the States. There went into pictures after a time, playing character and motherly rôles. One of the last named is in "Men of the Night." Born at Bristol.

BEDFORD, Barbara.—When she first assailed the motion picture studios it was with the idea of playing vampish rôles. But producers could not imagine her for such parts and so gave her others. Two of these are "The Desert Healer," and "The Notorious Lady." Born 1902, Wisconsin. Dark brown hair and eyes. Height, 5 ft. 4 in.

BEERY, Noah.—Noted for his excellent characterisations of the rougher side of human nature, he made a great hit in "Beau Geste." "The Vanishing Race" and "Padlocked" are two more films. Born 1884, Kansas City, Mo. Black hair, brown eyes. Height 6 ft. 1 in.

BEERY, Wallace.—Began by showing a fondness for big things by training elephants in a circus. Has done big things, too, in films, of which "Fireman, Save My Child!" and "Behind the Front" are two. Born Kansas City, Mo. Height, 6 ft. Dark hair, brown eyes.

BELLAMY, Madge.—Was a professional dancer at fourteen and then after acting on the stage turned to films. Among the latter are "The Way Things Happen," "Black Paradise," and "Ankles Preferred." Auburn hair, brown eyes. Born Hillsboro, Texas, 1904.

BELMORE, Lionel.—Born Wimbledon, Surrey, he turned to films in 1914, after many years on the stage. Grey hair, hazel eyes. Height, 5 ft. 11 in. "Shipwrecked" and "Bardelys the Magnificent" are among his recent films.

BENNETT, Alma.—Twelve months of almost continuous trying brought her at last a chance in Paramount pictures. Has pushed her way to the front since then in such films as "The Thrill Hunter," "Long Pants" and "Don Juan's Three Nights." Born 1904, Seattle, Washington. Black hair, brown eyes. Height, 5 ft. 4½ in.

BENNETT, Belle.—Fame came to her early, for at sixteen she was a star in a touring company. Later followed a brief incursion into pictures, though it was not till recently that "Stella Dallas" brought her screen renown. "The Lily" and "Mother" are two more recent films. Born 1891.

BENNETT, Constance.—Leaving the famous Ziegfeld Follies for films, she gained immediate success. Among her triumphs are "My Wife and I," "Code of the West" and "Should a Woman Tell?" Blonde hair, blue eyes.

BENNETT, Katherine.—It was a visit to her more famous sister, Enid Bennett, which led her also to take up a screen



Hobart Bosworth



Sally Blane



Alma Bennett



Priscilla Bonner



Gene Corrado

career. Began first of all in small rôles, afterwards rising to important parts in "La Boheme" and "The Wild Bull's Lair."

BLACKWELL, Carlyle.—Having achieved many screen successes in America, he is now bent on repeating them in films made over here, as "The Rolling Road" shows. Born 1888, Troy, Pa. Dark hair and eyes. Height, 5 ft. 11 in.

BLANE, Sally.—Under the name of Betty Jane Young, she played ten years ago as a child before the camera. Then left the films, and a few months ago returned to be cast in a big part in "Special Delivery."

BLUE, Monte.—Said to have Red Indian blood in his veins, he was born in Indianapolis, Ind., January 11th, 1890. Is 6 ft. 3 in. in height, with brown hair and eyes, and has appeared in "Barriers of Fire," "Bitter Apples," "The White Chief" and others.

BLYTHE, Betty.—Born 1893, Los Angeles, she began by studying art in Paris. Then returned to California, where she dropped painting for acting. Recent films: "Recoil," "The Folly of Vanity," "A Daughter of Israel." Dark hair, blue eyes.

BOARDMAN, Eleanor.—A beauty contest gave her entrance into filmland, where success came to her after a time in "The Stranger's Banquet." "Memory Lane" and "Bardelys the Magnificent" are more recent. Born Philadelphia. Light brown hair, green eyes. Height, 5 ft. 6 in.

BOND, Brenda.—Born Winchester, Mass., she was a society girl who went on the stage to satisfy her theatrical ambitions. Later the screen pictured her first in "The Fool" and after that in "Rainbow Riley."

BONNER, Priscilla.—Went to California in search of film work, and was given a part in "Homer Comes Home." Two more films are "Paying the Price" and "The White Desert." Blonde hair, grey eyes. Born Washington, D.C. Height, 5 ft. 1 in.

BORDEN, Olive.—From playing in amateur theatricals she took to bigger things in films, beginning first of all in comedy and progressing to dramatic pictures like "The Joy Girl" and "The Country Beyond." Born Norfolk, Virginia.

BOSWORTH, Hobart.—The sea lured him first and then the stage, and later he had the honour of playing in the first film made in Los Angeles, "Monte Cristo." More recent ones are "The Nervous Wreck" and "Annie Laurie." Born Ohio, 1867. Grey hair, blue eyes. Height, 6 ft. 1 in.

BOW, Clara.—"Down to the Sea in Ships" introduced her to films, and of recent ones "Parisian Love," "The Runaway," and "It" are three. Born August 5th, 1905. Red hair.

BOWERS, John.—At eighteen became a stage actor against his people's wishes and after success before the footlights achieved further triumphs in such recent films as "When a Man's a Man," "Code of the Wilderness" and "Hearts and Fists." Born December 27th, 1891, Indiana. Brown hair and eyes.

BOYD, William.—Born Cambridge, Ohio, 1898, he was in turn orange packer, grocery clerk, motor-car salesman and oil-driller. Became a film artiste in 1919, "The Last Frontier" and "The Yankee Clipper" being two of his pictures. Blonde hair, blue eyes. Height 6 ft.

BRENT, Evelyn.—While in this country on holiday, she went on the stage and later acted in British films. Her American



Edmund Burns



Estelle Brody



Joyce Compton



Gladys Brockwell



Arthur Edmund Carewe

pictures include "The Girl Who Dared," and "The Impostor." Born Florida, 1899. Height, 5 ft. 4 in. Dark hair, brown eyes.

BRIAN, Mary.—To become known as an artist of black-and-white pictures was her first ambition, but found fame by appearing in motion pictures instead. "The Cat's Pyjamas," and "The Duke of Ladies" are hers. Born February 17th, 1908, Corsicana, Texas. Brown hair and blue eyes.

BROCK, Baby Dorothy.—She began her screen career when barely three years of age and has already appeared in a number of films. A few of these are "Gambling Wives," "So Big," "Just a Woman" and "Tenderfeet."

BROCKWELL, Gladys.—First played as an extra in 1914. Of recent films "The Splendid Road" and "Twinkletoes" are two. Born 1894, New York. Height 5 ft. 6 in. Dark brown hair and eyes.

BRODY, Estelle.—Born America, she came over to this country to appear in a stage play. On its finish came the chance for film work in the British picture, "White Heat." She then appeared in "Mademoiselle from Armentieres" and "Hindle Wakes."

BRONSON, Betty.—The screen version of Sir J. M. Barrie's "Peter Pan" made her famous after acting small bits in pictures. "Everybody's Acting," "Ben Hur" and "Paradise" are also hers. Has brown hair, blue eyes, and is 4 ft. 8 in. high. Born New Jersey, November 17th, 1907.

BROOK, Clive.—Not till after the war, in which he served, did he turn screenwards. "Trent's Last Case" was his first film, and "Barbed Wire" and "You Never Know Women" his recent ones. Born in London. Black hair, dark-brown eyes.

BROOKS, Louise.—Was a member of the Ziegfeld Follies. She tried her luck in films, was given a small part in "The American Venus," and then rose at once to leading rôles in "A Social Celebrity," and others. Born Wichita, Kansas. Black hair and eyes.

BRUNETTE, Fritzi.—Giving up the stage some years ago she found bigger opportunities as well as fame in motion pictures. In "Cause for Divorce" she has a leading part. Born Savannah, Ga., 1894. Black hair, hazel eyes. Height, 5 ft. 4½ in.

BURKE, Peter.—One of the newest personalities to attract the attention of producers, he went to America after serving in the war. Previous to that was acting on the stage in this country. On the screen acted with Florence Vidor, and was also in "Cause for Divorce."

BURNS, Edmund.—From the stage he went to the screen in 1917 playing minor rôles at the start. Films: "Paris at Midnight," "The Million Dollar Handicap" and "Forlorn River." Born Philadelphia, 1897. Height, 5 ft. 11½ in. Dark-brown hair and eyes.

BUSCH, Mae.—Born in Melbourne, Australia, she went to the States while quite young. Mack Sennett introduced her to films. Now she is in drama. "Time the Comedian" and "The Miracle of Life" are two. Height, 5 ft. 6 in. Black hair, grey eyes.

BUSHMAN, Francis X.—Made his screen debut in the first film version of "Graustark," produced by Essanay in 1911. Recently played in "The Masked Bride" and "Ben Hur." Brown hair, blue eyes. Height, 6 ft. Born January 10th, 1885, Virginia.

BUTLER, David.—Under D. W. Griffith he got his first chance in pictures and not long afterwards won recognition for his capable work in various films, including "Meet the Prince" and "The Girl in the Rain."

CALHOUN, Alice.—For years one of the stars of the old Vitagraph company, she began in a small two-reel film and reached stardom by her ability for characterisation. "Hill Folks" and "The Power of the Weak" are recent films. Born 1904, Cleveland, Ohio. Light-brown hair, hazel eyes.

CANUTT, Yakima.—For a picture hero an admittedly odd name, though already it is well known. He has won more than one cowboy honour, and in films has ridden to success in "The Man With the Scar" and "The White Rider."

CAREWE, Arthur Edmund.—Went to America when ten years old, studied painting and sculpture, and finally gave up both for acting. "Volcano," "The Torrent" and "Diplomacy" are three of his pictures. Born Trebizond, Armenia. Height, 6 ft. Black hair, dark-brown eyes.

CAREWE, Rita.—Though the daughter of a famous director, she had, like many others, to start as an extra. She had a small part in "The Gold Rush," and later was given the ingenue rôle in "Joanna."

CAREY, Harry.—Born New York, January 6th, 1880. Has tried several careers in his time, and now divides his attention between ranching and film acting. Films: "The Frontier Trail," "The Seventh Bandit," and "The Border Patrol." Height, 6 ft.

CARR, Alexander.—In his youth became a juggler in a circus, but on finding he had a voice left the sawdust ring for opera. In pictures, he has appeared in "The Beautiful Cheat" and "Potash and Perlmutter."

CARR, Mary.—A real mother who has acted as reel mother, too. Born Philadelphia. Has appeared in "Frenzied Flames," "Flaming Waters" and "The Wise Guy."

CHADWICK, Cyril.—An Englishman by birth, he had a long stage career in this country and in the States before becoming a film actor. "Three Live Ghosts," "Peter Pan" and "Gigolo" are among his pictures.

CHADWICK, Helene.—Born in the city of her name, Chadwick, New York, she entered pictures without any stage experience. Seven years later she was given leading parts and soon became popular. A recent picture is "Dancing Days." Light hair, brown eyes. Is 5 ft. 7 in. in height.

CHANEY, Lon.—One of the best known of film character actors, who began his screen career as a slapstick comedian in 1912. Recent films: "Mr. Wu," "Alonzo the Armless," and "The Ordeal." Born Colorado Springs, Colorado, April 1st, 1883. Height, 5 ft. 10 in.

CHAPLIN, Charles.—Born Brixton, London, April 16th, 1889, he began his film career in the States while in that country as a stage actor. "The Gold Rush" and "The Circus" are recent successes. Brown hair, blue eyes. Height, 5 ft. 4 in.

CHAPLIN, Syd.—Like his brother, Charlie, made his film debut in the States, and recently made big hits in "The Missing Link" and "The Better 'Ole." Born

- Cape Town, S. Africa. Black hair, dark-brown eyes. Height, 5 ft. 7½ in.
- CHASE, Charley.**—From directing films he took to acting before the camera, and soon became a comedy star at the Hal Roach studios. His films include "Many Happy Returns," "Be Your Age," and "Are Brunettes Safe?"
- CLARY, Charles.**—Beginning his film career in 1910, he played in the first film serial, "The Adventures of Kathlyn" and after that in "Enemy of Men," "The Auction Block" and "In the Palace of the King." Hazel eyes. Height, 6 ft. Born March 24th, 1873, Illinois.
- CLIFFORD, Ruth.**—Born July 17th, 1900, Pawtucket, Rhode Island, she got her first chance as an angel in an Edison picture. Among recent ones are "Her Husband's Secret," "The Love Hour" and "As Man Desires." Light-brown hair, dark-blue eyes.
- CODY, Lew.**—Of French parentage, he was born in Waterville, Maine, 1885. Thirty years later made his film debut in "Mating." Recently in "His Secretary" and "The Gay Deceiver." Dark hair, blue eyes. Height, 5 ft. 11½ in.
- COGHLAN, Junior.**—When three years old he went to live in Hollywood with his parents, and there his engaging grin, freckles and mop of yellow hair attracted a producer's attention, and he was given a part in "The Poverty of Riches." Was also in "Bobbed Hair," "Cause for Divorce," "White Wings," and others.
- COLLIER, William, Jr.**—Went on the stage at six years old and a few years ago made his screen debut. "The Wanderer" and "The Rainmaker" are recent successes. Black hair, brown eyes. Height, 5 ft. 10 in. Born February 22nd, 1902, New York City.
- COLLINS, Kathleen.**—Was first given screen parts about three or four years ago, after having won a beauty contest. Has played in Wild West pictures, Hal Roach comedies, and was recently in "The Unknown Cavalier." Born San Antonio.
- COLMAN, Ronald.**—Going to America in 1920, after stage experience in this country, he took up picture work there after a time. "The White Sister" made him famous and other successes are "Beau Geste," "The Night of Love," and "The Vagabond Prince." Born Richmond, Surrey. Dark hair and eyes.
- COMPSON, Betty.**—Though she played in several film comedies at the start, it was drama which brought her fame. Films include: "Human Playthings," "Ladybird" and "Love in a Cottage." Born Salt Lake City, Utah, 1901. Blue eyes. Height, 5 ft. 2 in.
- COMPTON, Fay.**—A well-known stage favourite who has also achieved success in British films, such as "The Eleventh Commandment," and "Settled Out of Court." Born September 18th, 1895, London. Deep auburn hair.
- COMPTON, Joyce.**—Had long wanted to act on the screen and by the merest chance visited a studio where screen tests were being made. Was tried, proved successful, and later made a hit in "Tin Pan Alley." Blonde hair.
- COMPTON, Juliette.**—Originally one of the famous Ziegfeld Follies, she was brought to this country to appear in "Charlot's Revue." Has also acted in films of which "Nell Gwyn" and "The Chinese Bungalow" are two.
- CONKLIN, Chester.**—One-time music-hall comedian and then circus clown, he was persuaded by Charles Ray to take up a screen career. Has contributed much merriment to films. "The Nervous Wreck" and "The Wilderness Woman" are among his pictures. Born Iowa. Brown hair, blue eyes. Height, 5 ft. 5 in.
- CONLEY, Lige.**—At one time a cartoonist, he gave up making sketches to appear in them on the stage. Later on drifted into comedy pictures, his recent ones including "The King of the Kitchen" and "The Steeplechaser." Born St. Louis, Missouri, December 15th, 1897. Brown hair and eyes. Height, 5 ft. 3 in.
- CONNELLY, Edward.**—Has many film successes to his credit, of which "The Merry Widow," "The Torrent," and "The Gay Deceiver" are three. Born New York City. Height, 6 ft. Brown hair and eyes.
- COOGAN, Jackie.**—First became famous in "The Kid," in which he was introduced to the screen. Two other films which have added to his popularity are "Johnny Get Your Hair Cut" and "The Bugle Call." Born Los Angeles, October 26th, 1914. Light brown hair, brown eyes.
- COOK, Clyde.**—At one time a comedian on the English music-halls, he began his film career in America in 1920. Two recent pictures are "The Wife Tamers" and "Miss Nobody." Born Australia, 1891.
- COOKE, Albert.**—Starting his screen career under Mack Sennett, he soon "made good" as a comedian, and has aroused laughter in "The Artist's Brawl," "Turkish Howls," and "Wisecrackers." Born Los Angeles.
- COOPER, Gary.**—Frank Q. Cooper, as he is also known, at one time made drawings for advertisements. In films was given small parts in "Arizona Bound" and "The Lost Outlaw," and then made his name in "The Winning of Barbara Worth." Blue eyes. Height, 6 ft. 2 in.
- CORBIN, Virginia Lee.**—Born 1912, Prescott, Arizona, she began in films when three years old. "Hands Up," "The Whole Town's Talking," and "Ladies at Play" are among her recent ones. Light hair, blue eyes.
- CORDAY, Marcelle.**—A French actress of the stage who had her first film experience in "Shadows of Paris," and later appeared in "We Moderns."
- CORRADO, Gene.**—After studying for the priesthood changed his mind and decided to become an actor. First gained recognition on the screen in "My American Wife," to which must be added such later ones as "The Green Temptation," "La Boheme," and "The White Black Sheep."
- CORRIGAN, D'Arcy.**—Born Cork, Ireland, he first studied for the law, then tried journalism, and eventually took up acting. Began by playing in London and then sought fame in America. Has played in many films, "The Man Upstairs," "Siberia," and "Ella Cinders" among them.
- CORTEZ, Ricardo.**—From Alsace-Lorraine, France, where he was born, he found his way to New York, and there started as a shipping clerk. In films has appeared in "The Eagle of the Sea," "Volcano," and "The Cat's Pyjamas." Black hair, brown eyes. Height 6 ft. 1 in.
- COSTELLO, Dolores.**—Years ago used to act in films with her father, Maurice Costello, a great film idol in his day. Then she went on the stage, and now has returned to pictures, "College Widows," "The Third Degree," and "His Lady" being among them.
- COSTELLO, Helene.**—Sister of Dolores, she, too, began in films with her father, and in 1924 went on the stage for a time. Now in pictures again, such as "The Broncho Twister," among several more. Born New York. Brown hair and eyes. Height, 5 ft. 2 in.



Chester Conklin



Helen D'Algy



Kathleen Collins



Junior Coghlan



Charley Chase

- COSTELLO, Maurice.**—About ten or twelve years ago was one of the most popular stars of the screen, on which he introduced the "slow motion" style of acting, since followed by every artiste of note. Among his recent films is "Johnny Get Your Hair Cut." Born Pittsburg, Pa., February 22nd, 1877. Brown hair, blue-grey eyes.
- CRAWFORD, Joan.**—Began life as Lucille La Sueur, but chose her present name when she won screen fame. You may have seen her in "The Understanding Heart" and "The Taxi Dancer." Auburn hair, hazel eyes.
- CROWELL, Josephine.**—Her first notable hit was in "The Birth of a Nation." Since then has appeared in "Nobody's Money," "Flaming Gold," and others. Born Canada. Brown hair and eyes. Height, 5 ft. 1½ in.
- CUMMING, Dorothy.**—Has been cast as the troublesome charmer in nearly all her rôles, though she would rather be something else than a screen vamp. "The Coast of Folly" is among her pictures. Dark hair.
- CUNEO, Lester.**—One of the best known of screen villains who has recently been given heroic parts. Films include: "Double-Fisted" and "Blue Blazes." Black hair, grey eyes. Born, 1888, Indian Territory. Height, 6 ft. 1½ in.
- CURRIER, Frank.**—Descended from a military family, he himself was decorated for bravery in the war. His films include "Men of Steel," "The White Desert," and "The Great Love." Born, 1857, Norwich, Conn. Grey hair, hazel eyes. Height, 5 ft. 11 in.
- D'ALGY, Helen.**—Born in Spain, it was not till she had been some time in America that her screen personality was discovered. "A Sainted Devil" was her first big film, and later she appeared in "Confessions of a Queen," "The Cowboy and the Countess," and "Pretty Ladies."
- DANA, Viola.**—A favourite in many films for years she is one of three sisters whose real surname is Flugrath. Began in an old Edison picture and recently acted in "The Silent Lover," "Salvation Jane," and "They're Off." Dark brown hair, light-green eyes. Height, 4 ft. 11½ in. Born Brooklyn, New York, June 28th, 1898.
- DANE, Karl.**—Denmark's 6 ft. 6 in. contribution to the screen, he made his first film hit as Slim in "The Big Parade," "War Paint," and "The Scarlet Letter" are later pictures. Born Copenhagen.
- DANIELS, Bebe.**—Played in film comedies at the age of fourteen. Since then has been a great favourite in many pictures, of which "The Palm Beach Girl," "The College Flirt," and "Stranded in Paris" are a few. Height 5 ft. 4 in. Black hair, dark brown eyes. Born Dallas, Texas, January 14th, 1901.
- D'ARCY, Roy.**—His little world of friends and acquaintances first knew him as Roy Guisti before he entered pictures. These include "Bardelys the Magnificent," "The Temptress," and several more. Born February 10th, 1894, San Francisco.
- DARRO, Frankie.**—Made quite a hit in "Kiki," in which he played the part of the newsboy. Later films featuring this juvenile favourite are "Flesh and the Devil," and "Her Father Said No."
- DAUGHERTY, Jack.**—Born Bowling Green, Missouri, he began in pictures by playing juvenile rôles. More important ones have been in "The Scarlet Streak" and "The Runaway Express."
- DAVENPORT, A. Bromley.**—A leading player in numerous films produced in this country, the first in which he appeared was "The Great Gay Road." A quite recent one is "Roses of Picardy." Born Warwickshire.
- DAVIS, Rex.**—In 1911 secured his first film contract to appear in "A Sporting Chance." Since then has played in such British successes as "The House of Temperley," "Rodney Stone" and "Every Mother's Son." Born 1890.
- DAVIES, Marion.**—A one-time professional dancer who made her screen debut in "Runaway Romany." Later films include "Tillie the Toiler," "Quality Street," and "The Red Mill." Born 1898, Brooklyn, New York. Golden hair, blue eyes. Height, 5 ft. 4½ in.
- DAW, Marjorie.**—Managed to get a bit of film work during her holidays from school, and so started her film career. Her first prominent rôle came in "The Jaguar's Claw." A much more recent picture is "Red Heads Preferred." Born 1902, Colorado Springs, Col. Light brown hair, hazel eyes. Height, 5 ft 4½ in.
- DAY, Alice.**—Started in pictures by becoming a Mack Sennett bathing beauty, and later transferred herself to other companies. Her acting may have been seen in "Love and Kisses," "Gorse-land" and "A Love Sundial."
- DAY, Marceline.**—Another Day, which, though it may sound like a pun, is meant to show that she is a sister of Alice mentioned above. Marceline's successes include "The Barrier," "The Boy Friend" and "The Gay Deceiver." Dark hair, blue eyes.
- DEAN, Priscilla.**—Years ago was leading woman in film comedies starring the late Eddie Lyons and his partner, Lee Moran. Drama, however, showed her talents to greater advantage. "The Speeding Venus," "Jewels of Desire" and "West of Broadway," are among her films. Born 1896, New York. Brown hair and eyes. Height, 5 ft. 5 in.
- DE BRULIER, Nigel.**—Leaving the stage, he sought and achieved further fame on the screen in "The Hunchback of Notre Dame," "Ben Hur" and "Don Juan."
- DE CORDOBA, Pedro.**—Born New York, of Spanish descent, he was a Shakespearean actor before achieving screen fame in "The Bandolero," "The New Commandment" and others.
- DE LA MOTTE, Marguerite.**—Born Duluth, Minn., a chance meeting with Douglas Fairbanks brought her into films. Two are: "The Final Extra" and "Pals in Paradise," among recent ones. Height, 5 ft. 2 in. Light brown hair, hazel eyes.
- DEMPSTER, Carol.**—Three feet of action in "Intolerance," was all she first did on the screen. "Sally of the Sawdust," "Isn't Life Wonderful?" and "The Sorrows of Satan," have shown more of her talent. Born Minnesota.
- DENNY, Malcolm.**—Formerly an officer in the British army, he began his screen career after the war. "The Fast Worker" showed his acting abilities to advantage. Is no relation to his namesake, Reginald.
- DENNY, Reginald.**—"Take It From Me" (as the title of one of his films expresses it) he is both a clever actor and boxer. "Rolling Home" and "Fast and Furious" are other pictures of his. Born Richmond, Surrey. Brown hair, blue eyes. Height, 6 ft.
- DE PUTTI, Lya.**—Born Vecchi, near Budapest, of a Hungarian mother and Italian father, she attained some fame in Germany as a ballet dancer. First appeared on the screen in U.F.A. films, and now plays in American pictures, including "The Sorrows of Satan" and "The Love Thief." Jet black hair, dark eyes.
- DE ROCHE, Charles.**—Went into films with the reputation as a stage actor of



Xenia Desni



Gary Cooper



Jack Daugherty



Lester Cuneo



Alice Day



Jack Duffy

Dorothy
Dunbar

Lorna Duveen

Sydney
Fairbrother

Pedro de Cordoba

- having played with the late Sarah Bernhardt. The screen first brought him fame in "The Ten Commandments," and "The Faun" and "The Princess and the Clown" are two more pictures. Born Pyrenees, France. Blonde hair, blue eyes. Height, 6 ft.
- DESMOND, William.**—One of the fighting Irishmen of the screen who was born in Dublin. Went to the States as an infant. His film triumphs include: "The Meddler" and "Tongues of Scandal." Height, 5 ft. 11 in. Black hair, blue eyes.
- DESNI, Xenia.**—Daughter of a former Russian officer, she was forced by circumstances, following the revolution, to earn her living as a dancer. Then a screen opportunity came her way and she was given a part in "The Waltz Dream."
- DÉVORE, Dorothy.**—Formerly choir singer, cabaret dancer and vaudeville artiste, her films include: "How Baxter Butted In," "His Majesty Bunker Bean" and "The Gilded Highway." Born 1902. Fort Worth. Brown hair and eyes. Height, 5 ft. 2 in.
- DEXTER, Elliott.**—Childish ambitions towards acting reached fulfilment in the triumphs he achieved on stage and screen. "The Fast Set" and "Stella Maris" are among his films. Born Houston, Texas. Dark hair.
- DUNBAR, Dorothy.**—Born Colorado Springs. She began in films by playing bits at first, and quickly rose to leading lady. "Fig Leaves," "Siberia" and "The Amateur Gentleman" are three of her pictures.
- DU PONT, Miss.**—Really Patty Hannan and once a dress designer who was given an introduction to the screen in "Lombardi, Ltd." Others to be added are "Raffles," "Good and Naughty" and "Mantrap." Born Frankfort, Kentucky. Blonde hair, dark blue eyes. Height, 5 ft. 7 in.
- DUVEEN, Lorna.**—The Nottingham girl who in a night rose from movie extra to leading woman in Hollywood films. As an extra in "The Making of O'Malley" and a few other pictures, she did so well that she was made leading woman in "The Knockout."
- DIX, Richard.**—Otherwise Ernest Brimmer, which is his real name, he made his screen debut in "Not Guilty." Among later films are "The Quarterback," "Paradise for Two" and "Knockout Reiley." Height, 6 ft. Brown hair and eyes. Born St. Paul, Minn., 1894.
- DOVE, Billie.**—A film producer saw her in a Boston theatre, and being impressed by her acting induced her to take up film work. Her recent pictures include "The Sensation Seekers," "Beauty in Chains" and "The Show World." Born New York City. Dark brown hair and eyes.
- DOWNS, Johnny.**—When nine years old—he is still under twelve—was given some screen tests at the Hal Roach studios. Came through with flying colours, and is now adding fun and mischief to "Our Gang" comedies.
- DRESSER, Louise.**—Starting her acting career on the music halls, she was persuaded by Pauline Frederick to take up screen work. Her rôle in "Mr. Wu" provides evidence of her talent.
- DUFFY, Jack.**—When Mary Pickford was acting on the stage, he was in some of the same plays, too. Later on his sister, Kate Price, the well-known film comedienne, helped him to get into pictures. "Ella Cinders" and "Uppercuts" are two of them. Born Providence, R.I.
- EARLE, Edward.**—A skilled aviator and racing motorist, he took up film work in the early days with the Edison Company, and has since played for others. Made a great hit in O. Henry stories and also in "Why Women Love." Born Toronto, Canada. Brown hair. Height, 5 ft. 11½ ins.
- EDESON, Robert.**—Famous both on the stage and screen, was born New Orleans. Some of his many film triumphs were scored in "Eve's Leaves," "The Volga Boatman," "Luck" and "You are Guilty."
- EDWARDS, Henry.**—Has won numerous honours on the screen not only as an actor but as producer and playwright, too. Quite recently starred in "The Flag Lieutenant." Born Weston-super-Mare, September 18th, 1882. Brown hair, grey eyes. Height, 5 ft. 11 in.
- EDWARDS, Snitz.**—Born in Hungary, was taken by his parents to America, and there became in turn a jockey, clog-dancer, stage character actor and film artiste. Recently in "The Splendid Road," "The Red Mill," and "The General."
- ELSOM, Isobel.**—With quite a lot of stage successes in this country to her credit, she took up a picture career, and has played numerous parts in "The Awakening," "Human Law," and others. Born Cambridge, March 16th, 1894. Fair hair, blue eyes.
- ELTZ, Theodore Von.**—Making his screen debut with May Allison in "Extravagance," he has acted in many pictures, including "The Speed Girl," "The Fourteenth Lover," and "Paint and Powder." Had originally planned to be a doctor.
- ERROL, Leon.**—The female impersonator who more than fifteen years ago started his stage career in Australia. Later, he went to the States to play as a comedian and in films has appeared in "Sally," "Clothes Make the Pirate," and "The Lunatic at Large."
- EVANS, Madge.**—Will be remembered by some as a child favourite in many old films. One of her recent pictures is "Winning Through." Some years ago appeared on the stage in this country. Born July 1st, 1909, New York City.
- FAIRBANKS, Douglas.**—After seeing "The Birth of a Nation," became so interested in the silent drama that he left the stage. Since then has literally jumped from one screen success to another. Two of these are "The Thief of Bagdad," and "The Black Pirate." Born Denver, Colorado, May 23rd, 1883. Height, 5 ft. 10 in. Black hair, hazel brown eyes.
- FAIRBANKS, Douglas, Jr.**—Born December 9th, 1910, he made his screen debut in "Stephen Steps Out," and has since appeared in "Stella Dallas," "Padlocked," and "Women Love Diamonds." Fair hair, blue eyes.
- FAIRBANKS, Flobelle.**—Niece of the famous Douglas. Under the name of Florence Fair played extra rôles, but in "Sunya" she had the rôle of Gloria Swanson's sister, and adopted her own name again.
- FAIRBANKS, William.**—No relation to Douglas of the same name, though William, too, has proved himself to be a fine athlete and daring artiste. Two recent examples of his work are "Flying High," and "When Danger Calls."
- FAIRBROTHER, Sydney.**—A popular British comedienne who first took to acting on the stage in 1890. Made her screen debut twenty-five years later, and has appeared in "A Sister to Assist 'Er,'" "Nell Gwyn," and others. Born London, July 31st, 1873.
- FAIRE, Virginia Brown.**—Born 1904, she began her screen career at the age of sixteen, first appearing in "Runnin' Straight." Her other films include "Frenzied Flames," "Desert Valley," and "The Temptress."

FARLEY, Dot.—As a mite of three she first appeared on the stage, and nine years later she made her debut on the screen. Among her list of films are "The Signal Tower," "My Son," "Troubled Waters," and "Money Talks." Born Illinois.

FARRELL, Charles.—Going to Hollywood after a short stage career, he did bits as an extra in films. Was then picked out for a part in "Rosita," and later was cast in "Old Ironsides," "The Rough Riders," and "Seventh Heaven."

FAWCETT, George.—After an extensive stage career in the States and in this country, turned to films and in them has played many character parts. "The Circle," "Men of Steel," and "A Lost Lady" are three recent pictures. Born August 24th, 1860, Virginia.

FAYE, Julia.—In 1915, secured a small part in "Intolerance," and then got a leading rôle in "Don Quixote." More recent are "The Volga Boatman," "Meet the Prince," and "Turkish Delight." Height, 5 ft. 3 in. Born Richmond, Virginia, 1903. Brown hair and eyes.

FAZENDA, Louise.—Began in 1915 as a film comedienne, and by her humorous characterisations contributed much to the laughter of picturegoers. Recently in "Ladies at Play," "The Bat," "Fingerprints," and "The Red Mill." Born June 17th, 1895, Lafayette, Ind. Height, 5 ft. 5 in.

FELLOWES, Rockliffe.—Since he first played in the Fox picture "Regeneration," several years ago, has had important parts in many other pictures, such as "Trifling With Honour," "The Golden Princess," and "Rocking Moon." Born Ottawa, Canada, 1885. Height, 5 ft. 11 in.

FENTON, Leslie.—A Liverpool lad who found his way to New York, and got on to the stage. Made his camera debut in "Gentle Julia," and has also appeared in "The Ancient Mariner," and "The Road to Glory."

FERGUSON, Helen.—Was a press photographer before she began her screen career. Her first picture was "Temper," and later ones include "Casey of the Coast Guard." Brown hair and eyes. Height, 5 ft. 3 in. Born July 23rd, 1901, Illinois.

FINCH, Flora.—In her early days, she played on the stage in this country, and picturegoers will recall with pleasure her appearances in films opposite the late John Bunny. Afterwards turned to drama in "The Adventurous Sex" and others. Born England. Dark hair, blue-grey eyes. Height, 5 ft. 3 in.

FLYNN, Maurice B.—Once a cattle rancher, he made his first screen hit in "The Last Trail," and since then his big figure (he stands 6 ft. 3 in.) has been seen in "The Law of the Sierras," "Hell's Hole," and other films. Born New York City. Brown hair, blue eyes.

FORD, Harrison.—Years ago London saw him on the stage in "Strongheart," and later on his first chance came in a Lasky picture. "No Control," "Rubber Tyres," and "The Nervous Wreck," are among his films. Born Kansas City, 1892. Brown hair and eyes. Height, 5 ft. 10 in.

FORREST, Allan.—Has scored successes in such films as "Fifth Avenue," "The Octopus," and "Summer Bachelors." Born 1890, Brooklyn, New York. Height, 6 ft. Black hair, brown eyes.



Theodore von Eltz



Dot Farley



Trixie Friganza



Robert Edeson



Betty Francisco

FRANCIS, Alex.—Born in London, he appeared in many stage successes before beginning in America his screen career. "The Music Master," "Thank You," and "The Return of Peter Grimm" are among his films. Blue-brown eyes. Height, 5 ft. 11½ in.

FRANCISCO, Betty.—Musical comedy provided her with small triumphs till the screen gave her chances for bigger ones in "The Old Fool," "Don Juan's Three Nights," and others. Blonde hair, hazel eyes. Height, 5 ft. 4½ in. Born Little Rock, Arkansas.

FRAZER, Robert W.—An old favourite seen recently in "Sin Cargo," "One Hour of Love," "The Scarlet West," and "The City." Born Worcester, Mass. Dark brown hair, brown eyes. Height, 6 ft.

FREDERICK, Pauline.—"Mrs. Dane's Defence" was her first screen venture, and of her latest are "Jocelyn's Wife," "The Second Mrs. Fenway," and "Mumsec." Born August 12th, 1886, Boston, Mass. Dark brown hair, blue eyes. Height, 5 ft. 4 in.

FRIGANZA, Trixie.—Of Spanish descent, she was in her younger days popular in American stage comedies. Now fills motherly rôles on the screen in "The Whole Town's Talking," and "Almost a Lady."

FULLER, Dale.—An ordinary, but unattractive photograph of her got her the servant part in "Foolish Wives." Later films are "Midnight Lovers," "The Merry Widow," and "The Wedding March." Dark hair, brown eyes. Height, 5 ft. 3 in. Born Santa Ana, California.

GARBO, Greta.—Hails from Sweden, where she played in pictures for about two years, and then set out to America in search of wider fame. Played in "The Ordeal," "The Temptress," and "The Flesh and the Devil" among others. Blue eyes.

GARON, Pauline.—A Canadian by birth, she was born in Montreal, and first went on the stage, later doing excellent screen work in "The Virgin Wife," "The Splendid Road," and "Flaming Waters." Blonde hair, hazel eyes. Height, 5 ft. 1 in.

GAYNOR, Janet.—Her first bit before the camera was two days' work as an extra. After that came a small part in "The Pace Makers," followed by bigger rôles in "The Devil's Master," "The City," "Sunrise," and "Seventh Heaven." Born Philadelphia. Auburn hair, brown eyes.

GIBSON, Edward "Hoot."—Began as a rough rider in a circus, and now does wonderful things on horseback for the screen. "Hero on Horseback" and "The Prairie King," are two films of his. Born Tekamah, Nebraska, 1892. Height, 5 ft. 10 in. Light hair, blue eyes.

GILBERT, Florence.—Born Chicago, 1904 she began as an artist's model, and afterwards appeared before the camera as a double for Mary Pickford, in "Captain Kidd, Jr." "A Man Four-Square" and "The Flood" are among her later films. Deep blue eyes.

GILBERT, John.—Starting as an extra, fame seemed long in coming, though now he has plenty of it. "The Big Parade," "Bardelys the Magnificent," and "The Flesh and the Devil" are good examples of his work. Born Logan, Utah, 1895. Dark brown hair.

GILLINGWATER, Claude.—Film fame first came to him in "The Dust Flower,"

and since then more of it has been won in "We Moderns," "Into Her Kingdom," and "Barbed Wire." Born Missouri. Brown eyes. Height, 6 ft. 2 in.

GISH, Dorothy.—Played various film rôles when she was fourteen, and first gained success in "Hearts of the World." Recently appeared in "Nell Gwyn," "London," "Tip-Toes," and "Madame Pompadour." Born 1898, Dayton, Ohio. Blonde hair, blue eyes. Height, 5 ft.

GISH, Lillian.—Following extra work, her first real screen part was in "Oil and Water" in 1912. "Anna Karenina" and "Annie Laurie" are two later ones. Born October 14th, 1896, Springfield, Ohio. Height, 5 ft. 4 in. Light hair, blue eyes.

GLASS, Gaston.—After a good deal of stage work, went to America, and found film fame there, in "Humoresque." Two recent films are "Sweet Daddies" and "Pursued." Born Paris, 1895. Dark hair, brown eyes. Height, 5 ft. 10½ in.

GLENDON, J. Frank.—Born Choteau, Mont., 1885, he spent several years on the stage, afterwards winning success in films of which "Lights of Old Broadway" and "Upstage" are recent ones. Brown hair, dark grey eyes. Height, 6 ft.

GORDON, Huntly.—In "The Truthful Sex," "Don't Tell the Wife," and "Her Second Chance," he scored recent successes. Long before them, he went on the American stage from Montreal, his birthplace. Height, 6 ft. Brown hair, dark blue eyes.

GORDON, Vera.—A Russian actress who first won screen fame in "Humoresque." Black hair and eyes. Height, 5 ft. 5½ in. Recent films include "Sweet Daddies" and "The Cohens and the Kellys."

GOUDAL, Jetta.—Born in Versailles, France, she joined a repertory company when fifteen. Some of her films are "The Beloved Enemy," "Fighting Love," and "Her Man o' War." Hazel eyes.

GRASSBY, Bertram.—Was five years old when his parents took him to the States. There spent fifteen years on the stage till the films claimed him. "Fools in the Dark," "The Beautiful Cheat," "Havoc," and "Made for Love" are his pictures. Born Lincoln, December 23rd, 1880. Black hair and eyes. Height, 6 ft.

GRAVES, Ralph.—Entered pictures as an extra with the Essanay Company. "Woman Power," "The Country

Beyond," and "Blarney," give reasons for his present popularity. Born Cleveland, Ohio. Height, 6 ft. 1 in. Light brown hair, blue eyes.

GRAY, Gilda.—Curious to see how she would film, she accepted, while in the Ziegfeld Follies, an offer to do a dance act in "Lawful Larceny." Then went back to the stage and later made another screen appearance in "Aloma of the South Seas." Blonde hair.

GRAY, Lawrence.—Parental prejudice against his becoming an actor was strong, and so his work in the Lasky studios at first was of a technical kind. Then the acting fever got him, and after a small part in "The Dressmaker of Paris," he was given bigger rôles in "The Untamed Lady," and "The Palm Beach Girl."

GREY, Gloria.—"The Supreme Test" proved her talent for acting, of which there are recent examples in "Girl of the Limberlost," and "That's my Boy." Born Stockton, California. Blonde hair, grey eyes. Height, 5 ft. 2 in.

GRIBBON, Edward.—For years a well-known athlete in America, he has helped to brighten such Mack Sennett comedies as "Crossed Wires," "The Poor Worm," and "The Fourth Musketeer." Born New York City.

GRIFFITH, Corinne.—Once a professional dancer, she scored her first screen triumph in "The Garter Girl." "Syncopating Sue," "Just Off Broadway," and "Into Her Kingdom" are more recent. Born 1898, Texarkana, Texas. Light brown hair, blue eyes. Height, 5 ft. 4 in.

GRIFFITH, Raymond.—The loss of his voice caused him to leave the stage and thus the screen gained a good comedian. You may have seen him in "You'd Be Surprised" and "Be Yourself." Black hair, hazel eyes. Born 1890, Boston. Height, 5 ft. 5½ in.

GUARD, Kit.—Of Danish descent, he has in his time been a sailor, a blacksmith, a plumber's assistant and several other things. Took up screen acting after the war, and recently appeared in "Her Father Said No." Height, 5 ft. 8 in. Light hair, blue eyes.

GULLIVER, Dorothy.—Born Salt Lake City, Utah, she entered a screen test competition organised by Universal in her town and proved successful. Has played leads with Jack Hoxie and others, and with George Lewis in the series entitled "The Collegians."

HACKATHORNE, George.—Born of English parents, in Pendleton, Oregon, March 13th, 1896, he was for a few years on the stage. Among his films are "The Sea Urchin" and "Should a Woman Tell?" Dark brown hair, brown eyes. Height, 5 ft. 7 in.

HAINES, William.—One of his first jobs was to pose for pictures to illustrate advertisements of new suits and hats. Now plays in moving pictures such as "The Thrill Hunter," "Slide, Kelly, Slide," and "The Little Journey." Born Staunton, Virginia, 1900.

HALE, Creighton.—Born in Cork, he began in a Theda Bara picture as an extra and soon became famous. He was recently in "Annie Laurie" and "Beverley of Graustark." Light brown hair, blue eyes. Height, 5 ft. 8½ in.

HALE, Georgia.—Born St. Joseph, Missouri, of English and French parents, she got her first picture chance in 1923. Later she was the heroine in "The Salvation Hunters." Two more are "The Man of the Forest" and "The Rainmaker."

HALL, James.—Time after time he tried to get into films, but even with stage experience fate was against him. Finally, his perseverance won and he got parts in "The College Flirt," "Hotel Imperial" and "Stranded in Paris." Born Dallas, Texas.

HALL-DAVIS, Lilian.—A talented favourite of the British screen, she has a long list of pictures to her credit. Her recent hits include "Boadicea" and "Blighty." Has acted also in Continental pictures. Born Hampstead.

HAMILTON, Lloyd.—Some years ago originated the rôle of Bud in the famous "Ham and Bud" screen comedies. Among his recent films are "Goose Flesh" and "Teacher, Teacher." Born 1891, Oakland, California. Height, 6 ft. Brown hair, blue eyes.

HAMILTON, Mahlon.—Fame came to him following his part in "Daddy Long-legs"; and "The Wheel" and "Morgananson's Finish" are also his. Born June 15th, 1889, Baltimore. Light brown hair, blue eyes. Height 6 ft.

HAMILTON, Neil.—His parents wanted him to enter the ministry, but acting appealed to him more. Two recent pictures of his are "Beau Geste" and "Mother Machree."

HAMMERSTEIN, Elaine.—Her screen debut was made in "The Face in the Moonlight," and lately she appeared in



J. Frank Glendon

Dorothy Gulliver

Florence Gilbert

Bertram Grassby

Ralph Graves



Georgie Harris



Lloyd Hamilton



Harriet Hammond



Jean Hersholt



Lilian Hall-Davis

"Daring Love" and "The Midnight Express." Brown hair, grey eyes. Height, 5 ft. 4 in. Born 1897.

HAMMOND, Harriet.—Widely known as the "Elinor Glyn blonde," she made her first screen hit in "Bits of Life." Her other pictures include "Golden Gift," "Confidence," and "The Man from Red Gulch." Has had some thrilling experiences and was seriously injured in 1923. Born Michigan. Blonde hair, grey eyes.

HAMPTON, Hope.—Born Houston, Texas, 1902, she has appeared in film rôles ranging from a kitchen slave to a society debutante. "The Bait," "Love's Penalty" and "The Price of a Party" are among her pictures. Titian hair, blue eyes. Height, 5 ft. 5 in.

HANSON, Einar.—The third Swedish star to win recognition in Hollywood, he played with distinction, before going there, in Continental pictures. His American screen debut was in "Her Big Night," and a more recent one is "Into Her Kingdom."

HARLAN, Kenneth.—In 1916 he ended a long stage career by turning to the screen, on which he recently appeared in "The Golden Strain," "The Ice Flood," and "Twinkletoes." Born July 26th, 1895, New York. Dark hair, dark blue eyes. Height, 5 ft. 11 in.

HARLAN, Marian.—Daughter of Otis Harlan, already known to picturegoers. Marian first appeared on the screen as a child, and then left the pictures for ballet dancing. Has returned to the screen now in "The Gentle Cyclone" and others. Dark hair and eyes.

HARRIS, Georgie.—The Liverpool comedian who was playing at the London Palladium with Lorna and Toots Pounds when an American producer persuaded him to try film work. "The Shamrock Handicap" is one of his pictures.

HARRIS, Mildred.—Born 1901, Cheyenne, Wyoming. Began acting for the films at the age of ten, and among others has appeared in "The Isle of Retribution," "The Cruise of the Jasper B," and "Confessions of a Bride." Brown hair, blue eyes. Height, 5 ft. 2 in.

HARRON, John.—Made his screen debut in the Mary Pickford film, "Through the Back Door," and has since then played many juvenile rôles with success in "The Boy Friend," "The Little Irish Girl," and others.

HATTON, Raymond.—A character actor who has often hidden his real features behind clever make-up. His successes include "Born to the West," and "Forlorn River." Born Red Oaks, Iowa, July 7th, 1892. Brown hair, blue eyes. Height, 5 ft. 7 in.

HAYER, Phyllis.—From being a pianist in a cinema, she flitted on to the screen itself, first in comedy and then in drama. Of the latter, "What Price Glory" is an instance. Blonde hair, blue eyes. Height, 5 ft. 6 in. Born January 6th, 1899, Douglas, Kansas.

HAWLEY, Wanda.—Losing her voice as a concert singer, she turned to films. Recently in "Bread" and "Hearts and Spangles." Born Scranton, Pa., July 30th, 1897. Blonde hair, grey blue eyes. Height, 5 ft. 3 in.

HEARN, Edward.—Started life as a "printer's devil" and later became a stage actor. Made his debut in pictures in "The White Star." Others include "As No Man Has Loved." Height, 6 ft. Brown hair and eyes. Born Dayton, Washington.

HENDRICKS, Ben, Jr.—Started in pictures when the film studios were in Chicago and has been acting ever since in "What Happened to Jones," "Free Air," "Skinner's Dress Suit," "The Headless Horseman," and others. Born in San Bernardino, California.

HERBERT, Holmes.—Dublin was his birthplace in 1882, and in this country, years later, he began on the stage. His pictures include "A Woman of the World," and "Lovers." Light hair, grey eyes. Height, 6 ft.

HERSHOLT, Jean.—A native of Copenhagen who went to America with a dramatic company, and there entered the films. "Stella Dallas," "The Wrong Mr. Wright," and "Alias the Deacon," are only three of the pictures in which he has appeared as a clever character actor.

HIERS, Walter.—His first screen rôle was that of a fat country bumpkin in "Saved From Himself." Since then has aroused laughter in "The Husband Hunters," and other films. Brown hair, grey eyes. Height, 5 ft. 10½ in. Born Cordele, Ga.

HINES, Johnny.—Born in Golden, Colorado, July 25th, 1895. He drifted from musical comedy to pictures, and has appeared in "The Live Wire," "The Brown Derby," and others. Dark hair, brown eyes. Height, 5 ft. 9 in.

HOLMES, Stuart.—A villain who has committed many vile deeds in films. Just two of these are "Good and Naughty," and "Pursued." Born Chicago, 1887. Reddish hair, grey green eyes. Height, 6 ft.

HOLT, Jack.—Born May, 1888, Winchester, Virginia, he might, like his father, have chosen the pulpit, but turned screenwards instead. "The Blind Goddess" and "Forlorn River" are among his pictures. Height, 6 ft. Dark brown hair and eyes.

HOPPER, Hedda.—After the stage had brought her success in many plays, she sought and gained further triumphs in films like "Dance Madness," and others. Born Pittsburg. Brown hair, green eyes. Height, 5 ft. 7 in.

HOWARD, Constance.—Born Omaha, 1908, she went on the stage appearing in musical comedy and in the Ziegfeld Follies. Her films include "Mother Machree," and "The White Black Sheep."

HOWE, Ann.—Known in the States as the "Radio Girl" because her name is familiar to "listeners-in." She signed a contract to star in a series of twelve films.

HOXIE, Jack.—Once ranch rider and now film star. Was born in Oklahoma in 1890 and is 6 ft. in height with brown hair and blue eyes. "Don Dare Devil," "Bustin' Through," and "The Demon" are amongst his films.

HOYT, Arthur.—The son of a geologist, he spent his youth in mining camps, and then went on the stage. Left it eight years ago for the films, of which "Sun-down," "The Sporting Lover," and "Private Affairs," are three. Born Georgetown, Colorado.

HUGHES, Gareth.—Born Llanelly, Wales, he was educated there, and in Paris, and then entered the theatrical profession. A few years ago became a film artiste and counts among his pictures, "Garments of Truth," and "Men of the Night." Brown hair, blue eyes. Height, 5 ft. 5 in.

HUGHES, Lloyd.—Born Bisbee, Arizona, 1899, the old Selig company first gave him a job developing photos. But appearing

in them on the screen proved more to his liking after a time. "Valencia" is one film, "The Scarlet Saint" another. Dark hair, greenish grey eyes. Height, 6 ft.

HUME, Marjorie.—A British favourite, born Yarmouth, she made her screen debut in 1917, and has appeared in "King of the Castle," "The Island of Despair," and "Thou Fool." Height, 5 ft. 6 in. Brown hair, dark brown eyes.

HUNTER, Glenn.—A one-time gardener's assistant, who, going on the stage, caught the eye of Lillian Gish, and taking her advice tried the films. You may have seen him recently in "The Little Giant." Born Highland Mills, nr. New York.

HURLOCK, Madeline.—Of English and Italian parentage, she was a musical comedy girl till Mack Sennett saw her and decided to put her in screen comedies. Has also appeared in the comedy-drama "Don Juan's Three Nights." Born Maryland. Black hair, brown eyes. Height, 5 ft. 3½ in.

HURST, Brandon.—A Londoner who was first a riding master and then became an actor on the stage, playing mainly in comedy. In films his rôle has nearly always been that of a villain, as he is seen in "The Amateur Gentleman."

IRVING, Mary Jane.—Her juvenile rôles have made her a great favourite with many picturegoers. Born Columbia, 1914, she first played in films in "The Top of New York," and lately made a hit in "The Splendid Road." Light brown hair, dark blue eyes.

JAMES, Gardner.—Born 1902, he began his stage career at the age of nine and in 1915 took up film work. Among his several pictures are "Quality," "The Hypocrite," and "The Flaming Forest." Blonde hair, blue eyes.

JANNINGS, Emil.—Born New York, of German parents, he left home at an early age, first trying life at sea and afterwards becoming a slapstick comedian on the stage. Won fame on the screen in "The Last Laugh," and in addition to other pictures is in "The Three Wax Men."

JENSEN, Eulalie.—Has vamped her way through quite a number of pictures, though once she gave up screen villainy for a motherly rôle in "The Passion Flower." "The Hunchback of Notre Dame" was another picture of hers. Born St. Louis. Height, 5 ft. 8 in.

JENNINGS, Gladys.—Her first public appearance was made at the age of eight as a toe dancer. Afterwards musical comedy claimed her, and then British films, among which is "Hindle Wakes." Born 1902, Oxford. Light brown hair, blue eyes. Height, 5 ft. 7 in.

JOHNSTON, Julianne.—Though she had appeared in films before, it was "The Thief of Bagdad" which brought her screen fame. "Alma of the South Seas" and "The Venus of Venice" are recent successes. Born Indianapolis. Brown hair, grey eyes. Height, 5 ft. 6 in.

JONES, Charles "Buck."—Born 1889, Vincennes, Ind., he began as a cowpuncher, then joined the U.S. cavalry, and later travelled with a Wild West show. Films include "The White Eagle," "The War Horse," and "Desert Valley." Brown hair, grey eyes. Height, 5 ft. 11½ in.

JOWITT, Anthony.—An Englishman who played a leading part in "The Coast of Folly," and will be seen in other Para-

mount pictures. In London made appearances on the stage, and dabbled in journalism.

JOY, Leatrice.—In her early screen days played in one-reel comedies, and later did more serious work. "The Clinging Vine," "Vanity," and "Nobody's Widow," are among her films. Born New Orleans, November 7th, 1899. Black hair, brown eyes. Height, 5 ft. 3 in.

JOYCE, Alice.—Born Kansas City, October 1st, 1890, she has been in turn a telephone girl, artist's model, stage actress and playwright. Recent films are "The Ace of Cads," "The Little French Girl," and "Dancing Mothers." Brown hair, hazel eyes. Height, 5 ft. 7 in.

KEANE, Raymond.—At present in his twenties, he made his first public appearance as a violinist. Then the inevitable happened when a producer saw in him a good screen type. Films include "The Midnight Sun," and "The Magic Garden."

KEATON, Buster.—This sad-faced comedian did stage turns when a boy, and on the screen recently appeared in "The General" and "Batling Butler." Born Kansas, 1895. Height, 5 ft. 6 in. Black hair, brown eyes.

KEITH, Donald.—He may be remembered by those who saw "Secrets," as Norma Talmadge's son. That was his screen debut. Since then has been in demand by several producers who have put him in "Special Delivery," "Parisian Love," and "With This Ring." Born September 5th, 1905.

KENNEDY, Merna.—Of Irish descent, with Titian hair and green eyes, she went on the stage when nine years old, and in time became a dancer of note. "The Circus" marks her first screen appearance.

KENYON, Doris.—To be a professional singer was her early ambition, but after success on the stage she turned to films. These include "The Unguarded Hour," and "Men of Steel." Born September 5th, 1897, Syracuse, New York. Brown hair, blue-grey eyes. Height, 5 ft. 6 in.

KERRY, Norman.—From a salesman of steel bridges, he became in time a star in films, thus building for himself a bridge from obscurity to fame. "The Love Thief" and "Annie Laurie," among others, have featured him. Dark hair, hazel eyes. Height, 6 ft. 2 in. Born Rochester, N.Y.

KILGOUR, Joseph.—Not really bad, though the screen has featured him in many villainous rôles. Formerly played on the London stage. One of his screen hits was in "Let's Get Married." Born Ayr, Ontario. Dark brown hair, dark grey eyes. Height, 5 ft. 11 in.

KINGSTON, Natalie.—Was in a musical prologue in a Los Angeles theatre when Mack Sennett spotted her, and lost no time in adding her to his bathing belles. Her recent pictures include "Don Juan's Three Nights," and "The Night of Love." Born Vallejo, California. Dark hair. Height, 5 ft. 6 in.

KIRKWOOD, James.—Though born Great Rapids, Mich., is Irish, believes in luck, and admits to having had plenty of it. But has talent, too, as shown in recent films, "The Wise Guy," and "Butterflies in the Rain." Brown hair, blue eyes. Height, 6 ft.

LANDIS, Cullen.—Leaving the stage after a few years, he drifted into pictures soon attaining success in juvenile parts. His



Stuart Holmes



Hedda Hopper



Eulalie Jensen



Madeline Hurlock



Arthur Hoyt

work includes "Frenzied Flames," "The Pioneer," and "The Mansion of Aching Hearts." Born July 9th, 1896, Nashville, Tennessee. Brown hair, blue eyes. Height, 5 ft. 6 in.

LANGDON, Harry.—From doing trapeze acts and clowning in a circus, he went into films as a comedian, first with Mack Sennett and then with other producers. "His First Flame," and "The Strong Man" are his.

LA PLANTE, Laura.—Started in pictures about seven years ago, and from small parts worked her way up to stardom. Born St. Louis, Mo., November 1st, 1904. Blonde hair, blue eyes. Height, 5 ft. 2½ in. Films include "The Love Thrill," "The Cat and the Canary," and "Kiss and Make Up."

LA ROCQUE, Rod.—Born Chicago, 1898, of French-English parentage, he made his first appearance in an Essanay film, and soon after rose to leading parts. Recently in "Ladies Must Love," and "Resurrection." Black hair, brown eyes. Height, 6 ft. 3 in.

LEBEDEFF, Ivan.—A D. W. Griffiths' "discovery" who made his first hit in "The Sorrows of Satan." Born in Russia, he was one of many who suffered in the revolution, finally escaping to France, and thence making his way to the States. Dark hair and eyes.

LE BRETON, Flora.—One of the charming screen blondes whom producers have preferred for various pictures. Will be remembered for her part in "The Glorious Adventure." "The Rolling Road" is a later work. Born London. Brown eyes.

LEE, Lila.—Once known as "Cuddles" by American playgoers, she was induced by Famous Lasky to seek wider fame on the screen. "The New Klondyke" was one of her successes. Born 1902, New York. Height, 5 ft. 3 in. Black hair, dark brown eyes.

LEONG, James B.—One of the very few well-known Chinese players in pictures. He played the doctor in "Defying the Law." Born in Shanghai, his other American films include "Broken Blossoms," and "East is West."

LEWIS, George.—Born Mexico City of Spanish and American parentage, his first screen appearance was in "The Spanish Dancer," after which came "The Lady Who Lied," "What Price Beauty," and the series entitled "The Collegians."

LEWIS, Mitchell.—Years before the screen featured him was in the American Navy during the Spanish-American war. Has played "heavy" parts in "Miss Nobody" and a long list of other pictures. Born Syracuse, New York. Black hair, brown eyes. Height, 6 ft. 1 in.

LEWIS, Ralph.—Born Englewood, Illinois, he began his screen career about fourteen years ago and has appeared in "The Block Signal," "The Silent Power," and others. Height, 5 ft. 10 in.

LEWIS, Vera.—A trip to California after some years on the stage in other American states led to her taking up picture work under D. W. Griffith when he was just becoming famous. Recent examples of her acting are in "Ella Cinders" and "Resurrection."

LITTLEFIELD, Lucien.—Several years ago left the stage and made his screen debut in "Joan of Arc." Since then has done much as a character actor, one of his successes being "Twinkletoes." Born San



Donald Keith



Vera Lewis



Natalie Kingston



Merna Kennedy



Anthony Jowitt

Antonio, Texas. Brown hair, green eyes. Height, 5 ft. 11 in.

LIVINGSTON, Margaret.—Admits to being fond of athletics and can ride, shoot and swim with skill. Her films include "Womanpower," "Sunrise" and "Hell's Four Hundred." Born Salt Lake City, Utah. Height, 5 ft. 3 in. Auburn hair, brown eyes.

LLOYD, Doris.—Was well known on the stage in this country some years ago and also played in British films. Then went to America and was given a flirtatious rôle in "The Lady." Also made a big hit in "The Man From Red Gulch."

LLOYD, Harold.—Since his screen debut in 1914, when he was known as "Lonesome Luke," has brought much humour into films. "For Heaven's Sake" and "The Kid Brother" are two of his hits. Born Nebraska, 1893. Black hair, blue eyes. Height, 5 ft. 9 in.

LOCKWOOD, Harold.—The older generation of picturegoers will probably remember his late father, who was a popular film hero in his day. Harold is trying to win film fame, too. "The Greater Glory" is one of his pictures. Blue eyes.

LOGAN, Jacqueline.—From being a newspaper reporter became a Follies girl till a flattering offer from Hollywood turned her screenwards. Films include "The Outsider," "The Sky Raider" and "The King of Kings." Born Corsicana, Texas. Height, 5 ft. 4 in. Auburn hair, grey eyes.

LONDON, Babe.—First appeared in Vitagraph comedies and has since contributed much humour to the screen in such other films as "Long Pants." Born Des Moines, Iowa. Blonde hair, blue-grey eyes. Height, 5 ft. 8 in.

LONG and SHORT.—The two well-known Continental comedians who are both of Danish nationality. Long (otherwise Karl Schenstrom) began as a film actor nine years ago. Short, whose name is Harold Madsen, was formerly a clown in a circus. Making their screen debut in "The Film and the Flirt," they have appeared in many comedies, of which "The Bilberries" and "The Mill" are two.

LONG, Walter.—Leaving the stage several years ago, he got his first chance in "The Birth of a Nation," and recently appeared in "Eve's Leaves" and "Jim the Conqueror." Born 1884, Milford, New Haven. Brown hair, grey eyes. Height, 5 ft. 11 in.

LORRAINE, Louise.—Real name is Louise Escovar. Born in San Francisco, October 1st, 1901, of Spanish parentage. Began in comedies, but made her name in series of which the latest is "The Silent Flyer." Black hair, brown eyes. Height, 5 ft. 1 in.

LOVE, Bessie.—From teaching, she turned to films, beginning as an extra and later starring in "Lovey Mary" and "Young April." Born September 10th, 1898. Height, 5 ft. Light brown hair, brown eyes.

LOVE, Montague.—Born 1877, Calcutta, India, he began a stage career in this country and continued it in the States. There the films attracted him, two of his being "Men of the Dawn" and "The Night of Love." Reddish hair, blue eyes. Height, 6 ft. 1 in.

LOWE, Edmund.—You may have seen him in "What Price Glory," "The Fool," "The Silent Command" and "Siberia." Born in California, March 3rd, 1893, he studied for the law, then went on the stage and afterwards into pictures. Nearly 6 ft. in height. Brown hair, blue eyes.

LOWRY, "Scooter."—Now one of the bright youngsters who play in "Our Gang" comedies, he spent some of the first few years of his professional career on the stage. Is a fine dancer and mimic.

LOY, Myrna.—Little more than a year ago was given a chance in the Warner studios with the smallest of parts. Gradually she advanced to more important rôles in "Across the Pacific," "Bitter Apples," "The Man on the Box" and others.

LUXFORD, Nola.—The only cinema artiste from New Zealand appearing in American pictures. Crossed over to the States a few years ago to seek film fame and has played with Fred Thomson and other stars.

LYON, Ben.—Born Georgia, he succumbed, like many others, to the lure of the screen, gaining popularity in a number of films of which "The Duke of Ladies" and "Peacock of Paris" are two. Dark brown hair, blue eyes. Height, 5 ft. 11 in.

LYTELL, Bert.—Acting was in his blood, for his people before him had been on the stage. "The Lone Wolf" introduced him to picturegoers and "Obey the Law" gained him new admirers. Born February 24th, 1888, New York City. Brown hair, hazel eyes. Height, 5 ft. 10½ in.

MACDERMOTT, Marc.—A Londoner who, having won stardom on the stage, began his film career in the States under Edison. Two of his pictures are "The Mysterious Island" and "The Flesh and the Devil." Born July 24th, 1880. Auburn hair, brown eyes.

MACDONALD, Wallace.—Born Mulgrave, Nova Scotia, he ran away from home and got on the stage. In films soon rose to leading parts. "Whispering Smith Rides" and "Hell's Four Hundred" are among his pictures. Dark brown hair and eyes. Height, 5 ft. 10 in.

MACKAILL, Dorothy.—From Hull, where she was born in 1903, she ultimately found her way to London and Paris as a revue actress. Began screen work in America and recently appeared in "Subway Sadie" and "The Girl from Coney Island." Blonde hair, hazel eyes. Height, 5 ft.

MACLEAN, Douglas.—Was a light comedian on the stage. On the screen has done a lot of comedy work, including "Ladies First," "Hold That Lion," and other films. Born Philadelphia. Brown hair and eyes. Height, 5 ft. 10 in.

MARIAN, Edna.—Made her film debut about two years ago and was featured in Century comedies for Universal. Can do quite good dramatic work, too, as

shown in "The Still Alarm." Born Chicago, Illinois.

MARIOTTI, Frederick.—Actor and soldier of fortune, he was born in Marseilles, France, and for a few years tried his luck all over the world. In addition to playing in Continental films was given a part in Rex Ingram's "Mare Nostrum."

MARMONT, Percy.—A Londoner who, going to America as a stage actor, was persuaded to play before the camera in "Rose of the World." Since then, has continued in films of which "Infatuation" and "Mantrap" are two. Blonde hair, blue-grey eyes. Height, 6 ft.

MARSHALL, Tully.—Planned at first to become a civil engineer, but changed his ambition towards theatricals instead. Among screen plays, "The Red Mill," and "Clothes Make the Pirate," are two. Born April 13th, 1864, California. Height, 5 ft. 9½ in. Brown hair and eyes.

MARSHALL, Virginia.—Do you remember her as the little leading lady in Tom Mix's "My Own Pal"? It was her first big hit in her recently-begun screen career, and she means to win more successes. Age, nine.

MASON, Haddon.—Who took the part of the hero in the British film, "Palaver." Served in the trenches in France while still in his teens. "Every Mother's Son" is another of his pictures.

MASON, Shirley.—Some years ago Edison gave her a chance in films in "The Tell-Tale Step," and success soon rewarded her acting talents. "Sweet Rosie O'Grady" and "The Wreck" are among her pictures. Born 1902, Brooklyn, New York. Brown hair, light grey eyes. Height, 5 ft.

MATIESEN, Otto.—Was playing in a Danish theatre—he was born in Klampenborg, near Copenhagen—when he was noticed by a film director. So came his introduction to the screen first in a Sherlock Holmes story. Of more recent films, "Christine of the Circus" is one.

MAYO, Frank.—Pictures claimed his attention after he had tasted of success on the stage, and his rise to stardom on the screen was rapid. Two films are "The Perfect Flapper" and "The Triflers." Born 1886, New York. Brown hair, grey eyes.

McAVOY, May.—Through appearing in a film advertising a brand of sugar, she got her chance to appear in picture plays. "The Fire Brigade" and "Ben Hur" are two of many. Born 1901, New York.

Height, 4 ft. 11 in. Dark hair, blue eyes.

McCONNELL, Gladys.—Tried hard to get parts in Wild West pictures at first, and then turned to comedies and succeeded. Among other kinds of film plays, "White Eagle" is one. Blue eyes and chestnut-brown hair.

McCOY, Tim.—As a boy he rode the Wyoming ranges, becoming in time a superb horseman and later acted as an interpreter for the Indians in Hollywood. Now starring in a series of Western pictures of which "War Paint" and "Winners of the Wilderness" are two.

McCULLOUGH, Philo.—Born June 6th, 1890, San Brendo. First gained popularity in "The Primal Law." Has been leading man for several stars. "Everybody's Acting" and "A Desperate Woman" are also his. Light brown hair, dark blue eyes. Height, 5 ft. 11½ in.

McDONALD, Francis.—With experience in vaudeville and dramatic acting, he went into pictures, playing villainous rôles with complete success in "Nomads of the North," "Monte Cristo," "The Desert's Toll" and "The Silent Panther." Born 1891, Bowling Green, Kentucky. Height, 5 ft. 9 in. Black hair, brown eyes.

McGRAIL, Walter.—After two years in comic opera was induced to transfer his talent to the screen. Picturegoers may remember his early triumph in "The Black Secret." Later films are "The City" and "The Pelican." Born 1889, Brooklyn, New York. Black hair, blue eyes. Height, 6 ft.

McGREGOR, Malcolm.—Son of a millionaire, he went to Hollywood in search of fame and obtained a little in "The Prisoner of Zenda." Then won more of it in "Money to Burn," "The Gay Deceiver" and others. Black hair, brown eyes. Height, 5 ft. 11 in.

McLAGLEN, Victor.—Born South Africa, and the son of an English bishop, he began his screen career after the war, first gaining popularity in "The Glorious Adventure." Other films include "The Unholy Three" and "What Price Glory." Black hair, blue-grey eyes. Height, 6 ft. 3 in.

MEHAFFEY, Blanche.—A one-time Follies girl who transferred her talents to screen comedy. Has since filled dramatic rôles in such pictures as "His People," "The Runaway Express," and "The Texas Streak." Born Cincinnati, Ohio.

MEIGHAN, Thomas.—Though a medical



George Lewis

Louise Lorraine

Virginia Marshall

Nola Luxford

Frank Mayo

- career had been mapped out for him, it was acting which proved his natural bent. "Tin Gods," "The Canadian" and "The Silver Shield" have added to his screen fame. Born Pittsburg, Pa., April 9th, 1888. Black hair, brown eyes. Height, 6 ft.
- MENJOU, Adolphe.**—After playing "bits" in films nearly gave up acting till discovered for "A Woman of Paris." His success was immediate, and since then other triumphs have been in "The Sorrows of Satan" and "The Ace of Cads." Dark brown hair, dark blue eyes. Height, 5 ft. 10½ in.
- MIDGLEY, Fanny.**—Long before pictures came to the screen, she was in the theatrical profession. Then turning to the new art she began in Biograph films, and later played in those of other companies. "The Bridge of Sighs" recently showed her in a motherly rôle.
- MILLAR, Adelqui.**—Born Chili, he spent his early youth as a cowboy on a farm. Later went on the stage and in 1910 made his screen debut. "London," in which he appeared, is one of his many films.
- MILLER, Patsy Ruth.**—While spending a holiday in California caught the eye of a director and a chance for film work followed. Her successes include "What Every Girl Should Know" and "The White Black Sheep." Born 1905, St. Louis. Brown hair and eyes. Height, 5 ft. 2½ in.
- MILLS, Alyce.**—Her screen career dates back only a few years ago, but soon she rose to the position of lead in "Daughters of the Night." Others are "Faint Perfume," "My Lady's Lips," "Say It Again" and "The Keeper of the Bees." Born Pittsburg.
- MIX, Tom.**—An old favourite with all lovers of Wild West pictures, he was once in the U.S. army and has had adventures all over the world. "The Canyon of Light," "The Arizona Wild Cat" and "The Cowboy Feud" are among his pictures. Born 1881, near El Pasco, Texas. Black hair and eyes.
- MONG, William V.**—Has spent more than twelve years acting for the camera, and before that was for quite a long time on the stage. The screen recently pictured him in "The Strong Man" and "What Price Glory." Born 1875, Chambersburg, Pa. Dark hair and brown eyes. Height, 5 ft. 9 in.
- MOORE, Cleve.**—Brother of the famous Colleen Moore, he started in the office of a studio in 1923. Then came acting for the films such as "What Fools Men," "The Marriage Whirl" and "We Moderns."
- MOORE, Colleen.**—Born August 19th, 1900, Port Huron, Mich., and real name Kathleen Morrison. Got her first film work under D. W. Griffith, and gained experience and popularity in numerous rôles. "Twinkletoes" and "Orchids and Ermine" are two of her films. Black hair. Height, 5 ft. 3½ in.
- MOORE, Matt.**—Born 1888, County Meath, Ireland. Was taken to America as a child and with his brothers, Tom and Owen, entered pictures in the pioneer days. "Summer Bachelors" and "The Mystery Club" are recent films.
- MOORE, Owen.**—Made his first acquaintance with camera acting with the Biograph company in 1909, and recently appeared in "Modern Matrimony," "Reported Missing," and "The Taxi Dancer." Born 1886, height, 5 ft. 10 in. Brown hair and dark blue eyes.
- MOORE, Tom.**—In 1913, after a stage career, went on the films and made his first big hit later in "Thirty a Week," "Much more recent are "Ashes," "Beware of Widows," and "The Love Thrill." Born 1885, County Meath, Ireland. Light brown hair, blue eyes. Height, 5 ft. 10½ in.
- MORAN, Lee.**—For several years he and the late Eddie Lyons were partners in screen comedies. His recent films include "After Business Hours," "Take It From Me," and "Just Off Broadway." Born Chicago. Brown hair, blue-grey eyes. Height, 5 ft. 10 in.
- MORAN, Lois.**—While lunching one day at an hotel she was spotted by a wide-awake director, who suggested to her a screen career. Her successes in this direction include "Stella Dallas," "The Prince of Tempters," and "The Music Master." Born 1907, Pittsburg. Height, 5 ft. 2 in.
- MORENO, Antonio.**—He was intended for the priesthood, but his heart lay in acting, and so the stage and the screen have in turns brought him success and fame. Some films are "The Temptress," "Madame Pompadour," and "Love's Blindness." Born 1888, Madrid, Spain. Black hair, brown eyes. Height, 5 ft. 10 in.
- MOREY, Harry.**—Born Michigan, 1879. Shakespearean drama revealed his talents first and then the screen featured him in other plays. Of these latter "Aloma of the South Seas" provided him with a further triumph. Fair hair, grey eyes.
- MORRISON, Pete.**—The old Essanay company taking him under its wing gave him the chance to become in time one of the screen's favourites. "Bucking the Truth," "The Fighting Romeo," and "Cowboy Grit" are among his films. Born Colorado. Black hair, brown eyes. Height, 6 ft. 1 in.
- MORRISSEY, Betty.**—Did her first bit in pictures in "A Woman of Paris," and afterwards was given more important rôles. Two of her films are "Merry-Go-Round" and "The Fast Worker."
- MULHALL, Jack.**—Many picturegoers will remember "The Brass Bullet," which was his first screen success. Among later ones must be numbered "Subway Sadie," and "Just Another Blonde." Born October 7th, 1891, New York. Height, 5 ft. 11 in. Light brown hair, blue eyes.
- MURPHY, Edna.**—Began by posing for commercial photographers to show the latest things in gowns and hats. A screen career followed, and among recent successes are "Things Wives Tell," and "Oh! What a Night!" Blonde hair, grey eyes. Height, 5 ft. 2 in.
- MURRAY, Charles.**—Born 1872, Laurel, Ind. Of Irish descent, he was for years in screen comedies, and now brings his humour to more serious plays. "McFadden's Flats," and "Sweet Daddies" are two. Red hair, grey eyes. Height, 6 ft.
- MURRAY, Mae.**—Real name Marie Adrienne Koenig. Was born May 10th, 1894, Portsmouth, Virginia. Won fame before she was twenty in the Ziegfeld Follies and in films has appeared in "Laurels," "Puppets," "Valencia," and many others. Height, 5 ft. 4 in. Blonde hair, blue eyes.
- MYERS, Carmel.**—Beginning screen work as an extra under D. W. Griffith, she advanced under other directors to small parts and, finally, stardom. Films include "A Certain Young Man" and "Ben Hur." Born April 9th, 1901, San Francisco. Brown hair, green eyes. Height, 5 ft. 3 in.
- MYERS, Harry.**—Beginning his screen career in 1907, he originated art titles and also wrote and directed several film plays. "The Beautiful Cheat" is only one of a long list of photoplays in which he has acted. Born New Haven, Conn. Brown hair, blue eyes. Height, 5 ft. 11 in.
- NAGEL, Conrad.**—First appeared before the camera in "Little Women," and during the war enlisted in the American Navy. His later pictures include "Tin Hats" and "Heaven on Earth." Born 1896, Iowa. Blonde hair, blue eyes.
- NALDI, Nita.**—Originally a dancer, she was induced to leave the stage to do the Spanish dance in "Dr. Jekyll and Mr. Hyde." Thus began her film career, which includes "The Mountain Eagle" and others. Born New York. Black hair, grey eyes.
- NATHEAUX, Louis.**—On the vaudeville stage he displayed his talent for several years, till producers captured him for the silent drama. Among his screen appearances are "Silence," "The Clinging Vine," "White Gold," and "Man Bait."
- NEGRI, Pola.**—Was a member of the Russian Imperial Ballet till she made her screen debut in "Passion," "Hotel Imperial," "Barbed Wire," and others. Born January 3rd, 1897, Poland. Black hair, blue-grey eyes.
- NICHOLS, George.**—Born Rockford, Illinois, he spent twenty years on the stage before turning to picture work. Has played many parts, two of his biggest hits being in "Bachelor Brides" and "The Timid Terror."
- NILSSON, Anna Q.**—Beginning her career on the stage, in Sweden, where she was born, she afterwards found film fame in the States. "The Midnight Lovers" and "The Masked Woman" are recent pictures. Blonde hair, blue eyes. Height, 5 ft. 7 in.
- NISSEN, Greta.**—From Oslo, Norway, where she was born in 1906, she went over to the States, first doing stage work there, and thus paving the way to a picture career, which includes "The Popular Sin" and "Blonde or Brunette."
- NIXON, Marian.**—Acting in picture prologues naturally gave her the ambition to appear on the screen itself. This she has done in "Spangles," "Taxi, Taxi," and others. Born October 25th, 1904, Minneapolis. Chestnut hair, brown eyes.
- NOLAN, Louise.**—Has the distinction of being the first woman to win the Military Medal for rescuing five wounded Tommies under heavy fire during the war. Has a talent, too, for film acting, as shown in the British production "Boadicea."
- NORMAND, Mabel.**—Entered pictures with the old Vitagraph company, after having been an artists' model and playing on the stage. "One Hour Married" and "Raggedy Rose" are recent films. Born 1894. Dark hair, brown eyes.
- NORTON, Barry.**—Strangely enough, did not at first want to act in films, though often persuaded to do so, but now loves the work. Among his first rôles was that of juvenile lead in "A Kiss at



Cleve Moore

George O'Hara

Edna
Murphy

Nita
Naldi

Philo McCullough

Midnight," which was followed by "What Price Glory!" and others. Real name, Alfred de Biraben.

NOVAK, Eva.—Was still a schoolgirl on holiday when she was offered an extra's part in a film. That started her, and further education was abandoned. Of recent pictures "The Dixie Flyer" and "Thirty Below Zero" are two. Born 1899, Missouri. Golden hair, grey eyes.

NOVAK, Jane.—When only fifteen years old began her screen career, playing first as an extra and later as lead to Harold Lloyd. Afterwards shone as a star on her own in many films, of which "Dangerous Virtue" is one. Born January 12th, 1896, St. Louis. Fair hair, blue eyes.

NOVARRO, Ramon.—First attempt to get on the films proving a failure, he joined a troupe of dancers and it was then that Rex Ingram saw him and gave him his chance. "Ben Hur," "Memories" and "A Certain Young Man" are three of his. Born February 6th, 1899, Mexico. Black hair, brown eyes. Height, 5 ft. 10 in.

NOVELLO, Ivor.—Popular both on stage and screen, he has attained some fame as playwright and composer, too. Has acted in American films, and among British productions has "The Lodger" and "The Triumph of the Rat" to his credit. Born Cardiff, January 15th, 1895. Black hair and eyes.

O'BRIEN, Eugene.—Twice changed his mind, first trying for the medical profession, then civil engineering. Third time proved lucky, when he took up acting and found fame and success. "Flames" is among his recent films. Born 1884, Colorado. Light brown hair, blue eyes. Height, 6 ft.

O'BRIEN, George.—Born 1900, San Francisco, he was, while in the American navy during the war, light heavy-weight champion boxer of the Pacific fleet. Films include "The Devil's Master" and "Royal Romance." Height, 5 ft. 11 in. Brown hair and eyes.

O'HARA, George.—Started his screen career in Mack Sennett productions and soon began to win popularity. His later work includes "Irish Eyes" and "Jack o' Diamonds." Born 1902, New York City. Light hair, blue eyes. Height, 5 ft. 8 in.

OLAND, Warner.—His fine baritone voice obtained him an engagement on the stage. Later made his screen debut in "Sin," and ever since has been a film villain. Two recent films are "Twinkletoes" and "The Mystery Club." Born Sweden,

1880. Brown hair and eyes. Height, 5 ft. 11 in.

OLMSTED, Gertrude.—Born Chicago, she won a beauty contest and a producer offered her a chance in films. Her pictures include "Fresh Air," "The Beloved Rogue" and "I'll Tell the World." Chestnut brown hair, grey-blue eyes. Height, 5 ft. 2 in.

O'MALLEY, Pat.—Irish as his name, for he was born in Dublin, 1892, and during his screen career has acted in serials, comedies and dramas. Of the last named are "Spangles" and "Perch of the Devil." Brown hair, blue eyes.

O'NEIL, Sally.—Once an unknown girl without camera experience and called Patsy O'Noonan, she was chosen for the leading rôle in "Patsy." That proved her talent for "Battling Butler," "The Mysterious Island," and other films. Born October 23rd, 1908, Bayonne, N.J. Blue eyes. Height, 5 ft. 1½ in.

OWEN, Seena.—Born Washington, of Danish parents, was once known as Signe Auen, her real name. Gained stage experience first and then started at the bottom in filmland till stardom was reached. "Shipwrecked" is hers. Golden hair, blue eyes.

PERRIN, Jack.—A popular figure in many Wild West films, he was born and reared on a Montana ranch. While still a youngster developed and perfected his skill with the lasso, and learnt how to use a six-shooter. "A Ridin' Gent" is one of his films.

PERRY, Walter.—As a character actor in films, he has appeared in numerous rôles, chiefly those portraying a poor man. A few of his successes were scored in "A Certain Rich Man," "A Poor Relation" and "The Beautiful Cheat."

PETERS, House.—The first picture he played in was Mary Pickford's "In the Bishop's Carriage." After that came many more, of which "Prisoners of the Storm" is among his recent work. Born 1888, Bristol. Brown hair, hazel eyes. Height, 6 ft. 1½ in.

PHILBIN, Mary.—Given a start in pictures by Erich von Stroheim, she soon made progress, first winning fame in "Merry-Go-Round," and later doing more good work in "The Bargain Bride" and "Love Me and the World Is Mine." Born Chicago. Brown hair, hazel eyes. Height, 5 ft. 2 in.

PHILLIPS, Dorothy.—For some time she managed to divide her talents between stage and films, beginning in the latter

with the Essanay Company. "The Gay Deceiver" and "Upstage" are both hers. Born 1892, Baltimore. Chestnut hair, dark grey eyes. Height, 5 ft. 3½ in.

PICKFORD, Jack.—As Jack Smith, his real name, he acted for a short time on the stage, and then, while still in his teens, turned to films. Not long ago appeared in "The Bat." Born August 18th, 1896, Toronto, Canada. Dark hair, medium brown eyes. Height, 5 ft. 7 in.

PICKFORD, Mary.—Beginning in films when no casts were given, she achieved after a time great popularity by her childish rôles. "Human Sparrows" is only one of her many triumphs. Born April 8th, 1893, Toronto, Canada. Golden hair, hazel eyes. Height, 5 ft.

PIDGEON, Walter.—Was the first to introduce to the public in America the popular songs "What'll I Do?" and "All Alone." Is now proving his ability as a film actor in "Miss Nobody" and "Old Loves and New."

PIEL, Edward.—Widely known as a skilful delineator of Chinese characters, his first screen hit was in "Dream Street." A more recent triumph was scored in "Yellow Fingers."

PITTS, Zasu.—As good in tragedy as in comedy. Her films include "Early to Wed" and "The Wedding March." Born 1898, Parsons, Kansas. Brown hair, blue eyes. Height, 5 ft. 6 in.

POST, Charles A.—Well known as a character actor, he began his film career with Mary Pickford in "M'Liss." Since then he has appeared in many films, of which "Defying the Law" is one. Was born in Salt Lake City, and in height is over 6½ ft.

POULTON, Mabel.—Starting as a shorthand-typist in the office of the Alhambra Theatre, London, she afterwards got a screen chance in "Nothing Else Matters." Among her other films are "The Heart of an Actress" and "The Ball of Fortune."

POWELL, William.—If his family had had their way he might have become a lawyer, but his acting ambition being stronger, he went on the stage instead and so into pictures. Of these "Tin Gods," "Beau Geste" and "Love's Greatest Mistake" are but three. Born Pittsburg.

PREVOST, Marie.—From the secluded life of a convent, she went on a visit to Los Angeles, and there a Mack Sennett director turned her thoughts screenwards. Appeared in "The Night Bride." Almost

- A Lady," and many more. Born 1898, Sarnia, Canada. Dark hair, blue eyes. Height, 5 ft. 4 in.
- PRICE, Kate.—Born Ireland and was educated in the States. Has played character parts in hundreds of pictures, of which "Paradise" is among the most recent.
- PRINGLE, Aileen.—Entered pictures a few years ago and rose to fame in "The Romance of a Queen." Since then has added to her admirers in "California," "The Branding Iron," and others. Born San Francisco, California. Dark brown hair, dark grey-green eyes. Height, 5 ft. 4 in.
- PROUTY, Jed.—Born Boston, he began when a youth as a member of minstrel troupe, afterwards becoming an actor. Made his first important film appearance in "Sadie Love," and recently played in "The Sea Beast," "Her Second Chance" and "Ella Cinders."
- PUFFY, Charles H.—His rotund figure at one time appeared in screen comedies made in Europe. Now Universal has him and his American comedies already include "City Bound," "Rolling Stone," and "Oh, Nurse." Born Budapest, Hungary, September 3rd, 1888.
- QUIMBY, Margaret.—Belongs to the blonde type and was a dancer in cafes when, her type being needed for a series of two-reelers, she was engaged for the part. Later appeared in "What Happened to Jones," "The Whole Town's Talking," and others.
- RALSTON, Esther.—Her people being connected with "the profession," she kept up the family tradition by also taking to acting. "Old Ironsides," "Fashions for Women" and "The Ten Modern Commandments" are among her pictures. Born 1902, Bar Harbor, Maine. Blonde hair, blue eyes. Height, 5 ft. 5 in.
- RALSTON, Jobyna.—After a brief career before the footlights, she appeared on the screen, first in one-reel comedies, and later in Harold Lloyd and other films, such as "For Heaven's Sake," "Sweet Daddies," and "Gigolo." Born Tennessee.
- RAND, Sally.—Known as Billye Beck once upon a time, was born in Kentucky and is in her twenties. From the stage literally dived into pictures, beginning in a swimming stunt for Mack Sennett. Has also acted for the screen in "Paris at Midnight," "Grounds for Divorce," and "The Dressmaker from Paris."
- RANDOLF, Anders.—Joining the old Vitagraph company in a technical and art capacity, he was later given small acting parts, and then came his first big rôle in "The Prisoner of Zenda." One of his most recent parts is in "Miss Nobody."
- RATCLIFFE, E. J.—After having been a stage actor for many years, he decided to try the silent drama, with results that brought him success in "The Thrill Hunter," and "The Winning of Barbara Worth." Born St. Louis.
- RAWLINSON, Herbert.—Born Brighton, and was sent out to Canada, where, farm life not suiting him, he went to the States and ultimately got into films.
- RAY, Charles.—After playing small parts in pictures, he was given a bigger rôle in "The Coward," and thereafter found himself famous. "The Fire Brigade," "Fresh Air," and "Getting Gertie's Garter" are three others. Born March 15th, 1891, Jacksonville, Ill. Brown hair and eyes. Height, 6 ft.
- REYNOLDS, Vera.—Practically danced her way into pictures for it was a small dancing part, when she was only twelve, that she was first given. "The Little Adventuress" and "Corporal Kate" represent her recent work as a star. Born November 25th, 1905. Brown hair, hazel eyes. Height, 5 ft. 1 in.
- RICH, Irene.—Had no acting experience when she began her screen career in 1917, but soon won triumphs for herself. Her recent work includes "The Climbers," "Don't Tell the Wife," and "The Vengeance of Durand." Born New York. Dark brown hair, dark eyes. Height, 5 ft. 6 in.
- RICH, Lillian.—Born Herne Hill, London, was years ago a familiar figure on the music-halls in this country. Has done much screen work in the States. "Wanted—A Coward," "Dancing Days," and "The Golden Web" being three recent examples. Dark brown hair, dark blue eyes. Height, 5 ft. 3 in.
- RICHMOND, Warner.—Hardship drove him to the films after he had planned to be a teacher. Born in Virginia, has brown hair and blue eyes, and has acted in "The Making of O'Malley," and others.
- ROBARDS, Jason.—Having made several hits on the American stage, he followed the example of many others by going into pictures. Already he has appeared in "The Third Degree," "Kentucky Hills," and "White Flannels."
- ROBERTS, Edith.—Comedy and drama on the screen have each in turn claimed her abilities. "Shameful Behaviour," and "The Mystery Club" are two from a long list of films. Born 1902, New York City. Brown hair and eyes. Height, 5 ft. 1 in.
- ROBERTS, Theodore.—Said to be one of the first actors in America to leave the stage for the screen and has played innumerable character rôles with success. "The Cat's Pyjamas" is among his recent films. Born October 2nd, 1861, San Francisco. Grey hair, blue eyes. Height, 6 ft.
- ROGERS, Charles.—While still a college student, he took film lessons at the Paramount Pictures School, and was thereafter given parts in "Glorious Youth," "So's Your Old Man," "More Pay Less Work," and "Wings."
- ROGERS, Will.—Made his film debut in "Laughing Bill Hyde," and at once became famous. Not long ago appeared on the stage and broadcasted in this country and afterwards made a successful screen "come-back" in "Tip-Toes." Born near Claremont, Indian Territory. Dark hair, grey eyes. Height, 5 ft. 11 in.
- ROLAND, Gilbert.—Is of Spanish descent, his father, Francisco Alonzo, having been a few years ago a well-known bull-fighter in Spain. Roland's screen appearances include "The Plastic Age," "The Siren of Seville," and "Camille."
- ROLAND, Ruth.—Born California, 1896, she has the reputation of being one of the most fearless actresses on the screen, and has performed numerous stunts in serials. Recently in "The Masked Woman." Reddish hair, dark blue eyes. Height, 5 ft. 6 in.
- ROMÉ, Stewart.—An old favourite of the British screen, he recently toured the world, making films in nearly every country visited. Born Newbury, January 30th, 1887. Height, 6 ft. 1 in. Brown hair, blue-grey eyes.
- ROSCOE, Albert.—Film fame first came to him in "City of Comrades" after years of hard work both on the stage and on the screen. "Long Pants" gives evidence of recent work. Born Nashville, 1887. Brown eyes, black hair. Height, 6 ft.
- RUBENS, Alma.—Had done a little in films when she was offered the leading lady rôle in "The Half Breed." Also acted in "The Pelican," "Heart of Salome," and "One Increasing Purpose." Born 1897, California. Black hair, dark eyes. Height, 5 ft. 7 in.
- RUSSELL, William.—A one-time cripple, who by means of physical exercise gained bodily health and fitness. Famous in films for his strenuous parts, he recently made a successful appearance in "The Blue Eagle." Born, April 12th, 1886, New York. Dark hair and eyes. Height, 6 ft. 2 in.
- SAINPOLIS, John.—It was in "The Great Lover" that he was able by his excellent acting to emerge from film obscurity to fame. Two later pictures of his are "The Lily" and "The Far Cry." Born New Orleans, La. Grey hair, brown eyes. Height, 5 ft. 10½ in.
- SANTSCHI, Tom.—Had the honour of appearing in the first film serial ever made, and since then has played all manner of parts in more than a thousand films. Two recent ones are "Jim the Conqueror" and "The Third Degree." Born Kokomo, Ind. Brown hair, blue eyes. Height, 6 ft. 1 in.
- SCHILDKRAUT, Joseph.—Born Austria, 1895, he went to America with experience in stage and film acting, though it was in "Orphans of the Storm" that he gained world-wide popularity. "The Heart Thief," "The King of Kings," and "Silk" are three other pictures. Black hair, brown eyes.
- SCHILDKRAUT, Rudolph.—Father of Joseph and a stage actor of many years experience, he has followed in the footsteps of his son by going into pictures. Two of these are "Pals in Paradise" and "The Country Doctor."
- SEDCWICK, Eileen.—Has done many sensational stunts in films with Eddie Polo and others. "The Lure of the West" is one of her recent pictures. Born 1897, Texas. Blonde hair, dark blue eyes. Height, 5 ft. 3 in.
- SEDCWICK, Josie.—Like her sister, does not apparently know the meaning of fear, as her work on the screen has often shown. Lately appeared in "The Robin Venus." Born Texas. Dark blue eyes, brunette hair. Height, 5 ft. 5 in.
- SHANNON, Ethel.—Adverse family circumstances necessitated her earning a livelihood of some sort and films seemed the best thing. Sennett comedies were her first pictures and a recent one "The Golden Web."
- SHAW, Oscar.—Tiring of the footlights before which he had appeared for some years he sought picture work, his examples of which are in "The King on Main Street" and "Upstage," among others. Born Philadelphia.
- SHEARER, Norma.—Tried for six months to get film work and then got extra parts, one of which was in "Way Down East." Now enjoys fame in "His Last Affair," "Polly of the Circus," "Old Heidelberg," and others. Born Canada. Dark hair, blue eyes. Height, 5 ft. 3 in.

SHERMAN, Lowell.—Has committed many dark deeds on the screen, but has never lost popularity because of his fine acting. "You Never Know Women" and "The Reckless Lady" give examples of his work. Born October 11th, 1885, California.

STANLEY, Forrest.—Intended at first to take up architecture, but like many more the lure of the footlights proved too strong for him. Has made notable successes in films, too, of which "Dancing Days" is an example. Born Brooklyn. Auburn hair, light brown eyes.

STARKE, Pauline.—Necessity, she says, drove her to the movies and after her debut in "The Shoes That Danced," producers and the public saw that she was good, as "Love's Blindness," "The Perfect Sap," and others have proved. Born January 10th, 1900, Joplin, Mo. Brown hair, dark grey eyes. Height, 5 ft. 4 in.

STEADMAN, Myrtle.—Leaving the opera stage for screen work, she was starred in Selig pictures for seven years, afterwards playing for other companies in "Don Juan's Three Nights," "The Man in the Shadow," and others. Born Chicago. Blonde hair, hazel eyes. Height, 5 ft. 7 in.

SHORT, Gertrude.—One of the old-timers in films, she began in small parts at first, as a child, nearly twenty years ago. Her recent work includes: "Beggars on Horseback" and "Tillie the Toiler."

SIEGMANN, George.—His part in "Intolerance" first brought him to the front, and ever since producers have cast him in numerous pictures, of which "The Red Mill" and "Hotel Imperial" are two. Born New York City. Height, 6 ft. 2 in. Brown hair and eyes.

SILLS, Milton.—Giving up thoughts of being a professor in a college, he took up acting and soon found fame, particularly in films. His many pictures include "The Silent Lover" and "The Lying Truth." Born Chicago, Ill., January 10th, 1882. Fair hair, grey eyes.

SIMPSON, Russell.—Is noted for his character parts. "The Raw Country" and "Heirlooms" are two of his films. Born 1880, San Francisco. Brown hair, grey eyes. Height, 6 ft.

STERLING, Ford.—A former circus clown who carried his funny ways to the screen with admirable results. "The Show Off," "Everybody's Acting," and "Stranded in Paris" are among his pictures. Born 1885, La Crosse, Wis. Black hair, brown eyes. Height, 5 ft. 11 in.

STEWART, Anita.—In the old days people often looked for her photograph on calendars. Now they watch for it on the screen. "Whispering Wires" gives only one reason of her popularity. Born February 17th, 1896, New York. Golden brown hair, brown eyes.

STEWART, Roy.—One of the screen's real cowboys who can ride anything on four legs and has done dare-devil acts for films. Two of his pictures are "You Never Know Women" and "The Midnight Watch." Born 1884, California. Black hair, brown eyes. Height, 6 ft. 2 in.

STONE, Lewis.—While trying to sell a stage play he had written was offered a part in another, and so began an acting career he now continues on the screen. His recent films include "The Blond Saint" and "The Notorious Lady." Born Worcester, Mass. Grey hair, hazel eyes. Height, 5 ft. 10½ in.



Youcca Troubetzkoy



Lola Todd



Queenie Thomas



Jameson Thomas



Lilyan Tashman

STUART, John.—Made his first screen appearance in the Violet Hopson picture, "Her Son," which established him as a favourite with British picturegoers. "Hindle Wakes," "The Venetian Lovers," and "The Creeping Tide," among others, have given further proof of his talent. Born 1899, Edinburgh.

SULLIVAN, Billy.—A descendant of the famous Sullivans of the boxing world, he is himself no mean boxer, as the screen has shown. Recently appeared in the star rôle in "The Goat Getter" and "Speed Crazed."

SWAIN, Mack.—Joined a minstrel show at the age of fifteen and after a varied stage career entered pictures in 1913. Has played in many Charlie Chaplin comedies. Recently in "The Nervous Wreck." Born 1876, Salt Lake City, Utah. Blonde hair, greenish grey eyes. Height, 6 ft. 2 in.

SWANSON, Gloria.—Began as an extra, afterwards playing minor parts in comedies. Then came her big chance for drama in "The Admirable Crichton." Her other films include "Personality" and "Sunya." Born Chicago, March 27th, 1899. Reddish-brown hair, blue eyes. Height, 5 ft. 3 in.

SWEET, Blanche.—D. W. Griffith made her his first star, and that was before pictures had reached their present popularity. Not long ago she acted in "Love o' Women" and "The Human Mill." Born June 8th, 1896, Chicago. Blonde hair, blue eyes. Height, 5 ft. 3 in.

SWICKARD, Josef.—An actor of many years' experience, he began in pictures when they were still in their infancy. Made a great hit in "The Four Horsemen of the Apocalypse" and also in "The Unknown Cavalier."

TALMADGE, Constance.—Was fourteen years old when she got a small part in films, and has done much excellent comedy work since then in "Silky Anne," "The Venus of Venice," and others. Born New York, April 19th, 1900. Light brown hair, brown eyes. Height, 5 ft. 6 in.

TALMADGE, Norma.—Also entered pictures while still in her teens, beginning as an extra and climbing to stardom a few years later. Films include "Camille" and "The Garden of Allah." Born May 2nd, 1897, Niagara Falls, New York. Dark brown hair, brown eyes. Height, 5 ft. 2 in.

TALMADGE, Richard.—Otherwise Metzetti, and not related to the Talmadge sisters. Has more than once risked his life in daring stunts in "The Sky's the Limit," "The Speed Boy," and other films. Born Switzerland, December 3rd, 1898. Dark hair, brown eyes. Height, 5 ft. 8 in.

TASHMAN, Lilyan.—Well known at one time as a member of the Ziegfeld Follies, she found greater fame awaiting her on the screen. Has appeared in "Pretty Ladies," "Seven Days," "Rocking Moon," and "Camille," among others. Born Brooklyn, New York.

TAYLOR, Alma.—Needs no introduction to British picturegoers, who have seen and enjoyed her acting in numerous pictures. First appeared on the screen when she was eleven. "The House of Marney" is among her most recent films. Born January 3rd, 1895, London. Light brown hair, blue eyes.

- TAYLOR, Estelle.**—Born 1899, Wilmington, Del., she acted for a short time on the stage and got her first film appearance as a double for a Paramount star. Recent work includes "New York" and "Don Juan." Height, 5 ft. 4½ in. Brown hair and eyes.
- TEARLE, Conway.**—Half-brother to Godfrey Tearle, he made his film debut in "Helene of the North," and has since been a popular hero in "My Official Wife," "Altars of Desire," and others. Born 1882, New York. Dark brown hair, brown eyes. Height, 5 ft. 11 in.
- TELLEGEN, Lou.**—First saw the light of day in Holland, and after trying various jobs, found fame as an actor, first on the stage, and then on the screen. "Stage Madness" is one of his films.
- TERRY, Alice.**—A chance visit to a studio led to her being given a small part in films, and in "The Four Horsemen of the Apocalypse" she made her name. Among other pictures are "Lovers" and "The Magician." Born 1901, Vincennes, Ind. Blonde hair, blue eyes. Height, 5 ft. 1 in.
- THOMAS, Jameson.**—Was given his first screen chance by Herbert Wilcox, the noted British producer. Among his pictures are "The Cavern Spider," "A Daughter of Love," "Blighty," and "The Jungle Woman," which was filmed on the edge of cannibal territory.
- THOMAS, Queenie.**—Educated in a convent in Cardiff, where she was born on June 18th, 1900, her first important rôle was in "John Halifax, Gentleman." "Safety First," a more recent production, pictured her in the lead. Dark brown hair, deep violet eyes.
- THOMSON, Fred.**—For some years was the world's champion all-round athlete, and in films of a Western type has won signal successes. "Arizona Nights" and "A Regular Scout." Born Los Angeles. Height, 6 ft. Brown hair, blue-grey eyes.
- THOMSON, Kenneth.**—His fame as a stage actor in New York having spread to the studios in California, he was at once sought out and given a contract for film work. Has appeared on the screen in "Corporal Kate" and "White Gold."
- THORNTON, Edith.**—Still in her early twenties, has played many hazardous parts in films for over ten years. "Hutch of the U.S.A.," "Surging Seas," and "The Crash" are among her pictures. Was born New York City.
- TODD, Lola.**—Born New York City. She was for some time a dress designer. Her art attracting the attention of producers, she was induced to play in films, of which "The War Horse" is a recent production.
- TORRENCE, David.**—Beginning as a cow-puncher, became in turn a baritone in light opera, stage comedian, dramatic actor and film star. Recent screen appearances include "The Unknown Cavalier" and "The Man in the Shadow." Black hair, hazel eyes. Height, 6 ft. 1 in.
- TORRENCE, Ernest.**—Born Edinburgh, he is, besides being a clever character actor, a musical composer of no mean ability. Made a great hit in "The Covered Wagon," and gained fresh laurels in "The Lady of the Harem." Brown hair and eyes. Height, 6 ft. 3 in.
- TROUBETZKOY, Youca.**—Said to be a prince of the former royal house of Russia. Obligated to take up a career, he became first a professional dancer, and later made his screen debut in "Peacock Feathers." Also acted in "The Beautiful Cheat" and "Flower of the Night."
- TUCKER, Richard.**—About twelve years ago deserted the footlights for the Kleig lights, beginning with minor rôles in Edison films. More recent work includes "The Tornado," "The Bridge of Sighs," and "The Fast Worker." Height, 5 ft. 11½ in.
- TURPIN, Ben.**—Was the first slapstick comedian to appear on the screen, and before that was a funny man in vaudeville. Among his many screen appearances are "A Blonde's Revenge," "A Hollywood Hero" and "The Prodigal Bridegroom." Born September 17th, 1874, New Orleans. Black hair. Height, 5 ft. 4 in.
- VALLI, Virginia.**—Was an extra when fortune smiled on her one day and she was chosen as leading lady for a film. Now a star in "Flames," "Stage Madness," "The Wedding Ring," and others. Born Chicago, Ill., 1895. Dark brown hair, blue eyes. Height, 5 ft. 5 in.
- VARCONI, Victor.**—The Hungarian artiste who gave such a good account of himself in "The Volga Boatman." A later film is "White Gold," and previous to these two he appeared in "Silken Shackles" and "For Wives Only."
- VAUGHN, Alberta.**—Born 1906, Ashland, Kentucky, she won a "Funny Face" competition when sixteen. Her films include "The Heart Collector," "The Chic Chick," and "Next Year's Model." Height, 5 ft. 3 in. Dark brown hair and eyes.
- VERNON, Bobby.**—Had dramatic aspirations when he first started as an actor on the stage, but found that comedy was his forte. The screen, too, has pictured much of his humour in "Wife Shy," "Sure Fire," and other films. Born Chicago, Ill. Light hair, blue eyes. Height 5 ft. 2½ in.
- VICTOR, Henry.**—Born London, he has played in many British pictures as well as in those made in several European countries. Also appeared in American films, including "The Beloved Rogue."
- VIDOR, Florence.**—Her maiden name was Florence Arto, and, happening to be the type desired at the time she was given her first screen chance opposite Sessue Hayakawa in "Hasimura Togo." "The Popular Sin" and "The Eagle of the Sea" are two of many other successes. Born 1895, Houston, Texas. Brown hair and eyes. Height, 5 ft. 4 in.
- WALKER, Johnny.**—Entered pictures in the old days under D. W. Griffith, playing opposite Mary Fuller and other stars of that time. Among his recent work is "Held by the Law," "Wolves of the Air," "The Lightning Rider," and others. Born New York. Black hair, brown eyes. Height, 5 ft. 11 in.
- WALLING, Richard.**—One of the newer stars who has made a big hit in "The City."
- WALSH, George.**—A popular athlete of the screen, who began in films in 1915, and leaped to fame the following year. "A Man of Quality," "His Rise to Fame," "The Kick-Off," and "A Broadway Drifter" are some of his pictures. Born March 16th, 1892, New York. Dark brown hair and eyes. Height, 5 ft. 11 in.
- WALTHALL, Henry B.**—Served in the Spanish-American war, and in 1906 began his screen career, having for years resisted the offers of producers. Two of his recent pictures are "The Road to Mandalay" and "Everybody's Acting." Born March 16th, 1878, Shelby County, Alabama. Grey hair, brown eyes. Height, 5 ft. 6 in.
- WARNER, H. B.**—Comes of a well-known theatrical family, and was himself a familiar figure at one time on the stage in this country. His screen career, begun in America, includes "The King of Kings" and "Silence." Born St. John's Wood, London, 1876. Fair hair, blue eyes. Height, 6 ft. 1½ in.
- WASHBURN, Bryant.**—Started as attendant in a theatre, then found his way on to the stage as an actor till the screen tempted him away from the footlights. "Fresh Paint" and "The Love Thrill" are examples of his recent film work. Born Chicago, Ill., April 28th, 1889. Dark brown hair, brown eyes. Height 6 ft.
- WELCH, Niles.**—His first appearances on the screen were made with the old Vitagraph Company after the stage had given some years of experience in acting. "Men Women Love" and "The Virgin Wife" are two out of a long list of films. Born Hartford, Conn., July 29th, 1888. Brown hair, blue eyes. Height, 6 ft.
- WILSON, Lois.**—Had only just left school when she decided to make for herself a career in celluloid. Managed to get work as an extra and then pushed her way up to stardom in "The Great Gatsby" and others. Born June 28th, 1896, Pittsburg, Pa. Brown hair, hazel eyes. Height, 5 ft. 5½ in.
- WINDSOR, Claire.**—For about four months played extra parts in pictures and then came her big chance in "To Please One Woman," which she has followed up with such other successes as "The Claw" and "The Little Journey." Born Cawker City, Kansas. Blonde hair, hazel eyes. Height, 5 ft. 6½ in.
- WINTON, Jane.**—From the Ziegfeld Follies went into films, being chosen because of her beauty for several Eastern plays. Two recent films of hers are "My Old Dutch" and "The Gay Old Bird." Born Philadelphia.
- WONG, Anna May.**—Born Los Angeles, of Chinese parents, she has played many screen rôles portraying her nationality, and appears in the American version of "Mr. Wu." Black hair, brown eyes. Height, 5 ft. 4½ in.
- WRAY, Fay.**—Born Canada, she made her first public appearance in a Hollywood stage play. She tried her talent in film comedies, but found that dramatic pictures provided her with more scope. "The Wedding March" and "Glorifying the American Girl" are two films.



Scanned from the collection of
Laurel Howard

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
John McElwee

The Picture Paper for the Picturegoer

OUT EVERY MONDAY

Picture Show ^{2¢}

IF you enjoy the PICTURE SHOW ANNUAL, you should buy "Picture Show" regularly. Week by week it gives you all the news and views of the film world, pictures and histories of prominent players and many photographs of popular "stars" at work and play.

Regular features include exclusive gossip from special correspondents in Hollywood and New York and "Round the British Studios," a weekly article dealing entirely with British Films and Players.

Buy "Picture Show" regularly and you'll enjoy the "Pictures" more.

Every issue of PICTURE SHOW contains a magnificent

Photogravure Art Supplement

of the latest portraits of famous Stars and scenes from Picture Plays.

*John Barrymore and
Dolores Costello, in
"His Lady."*



All the Latest News Weekly from Filmland.