

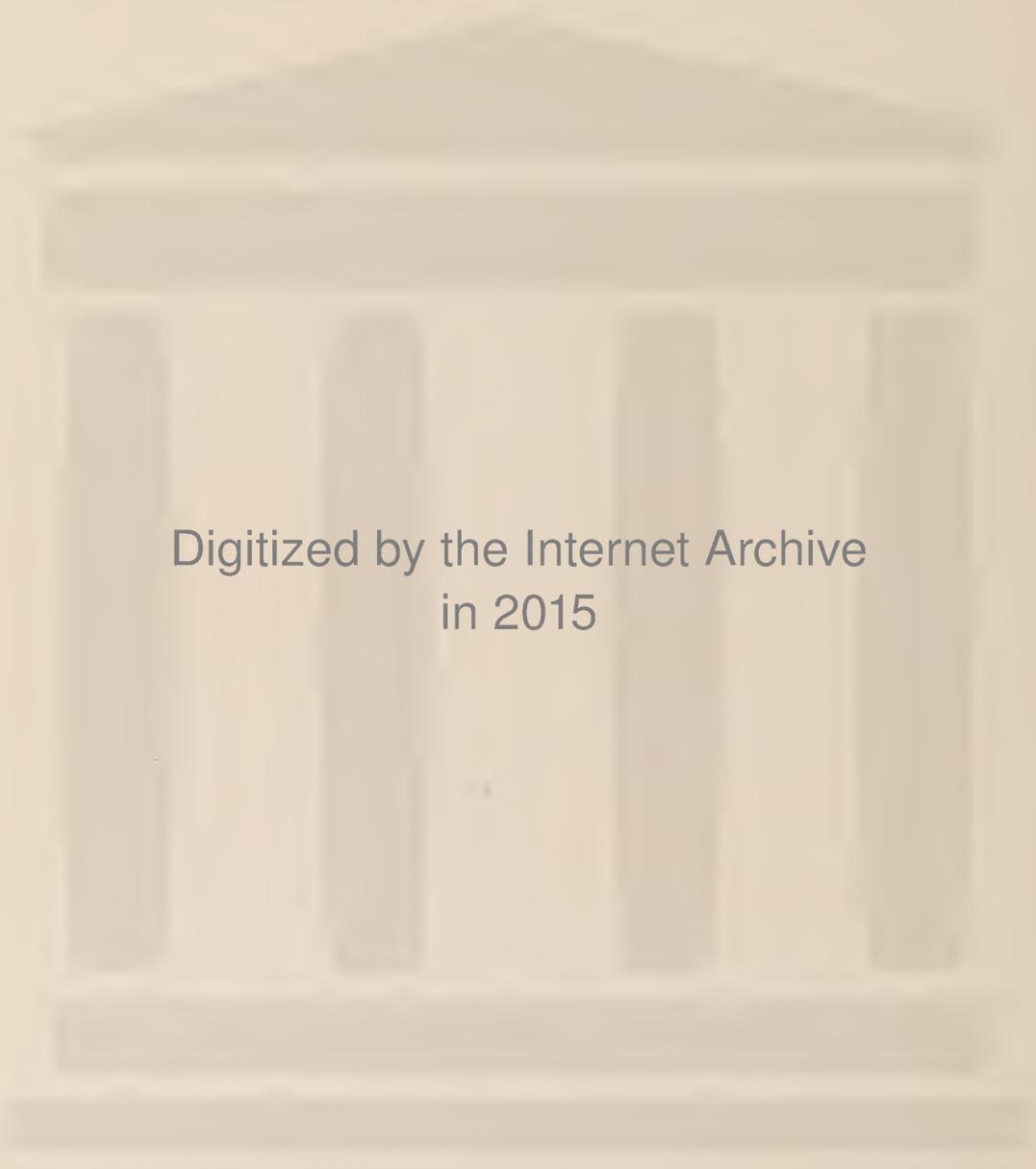
The
Picture
Show

ANNUAL

1930

The
WORLD'S
BEST
PICTURES
IN





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With, Xmas and Birthday Greetings,

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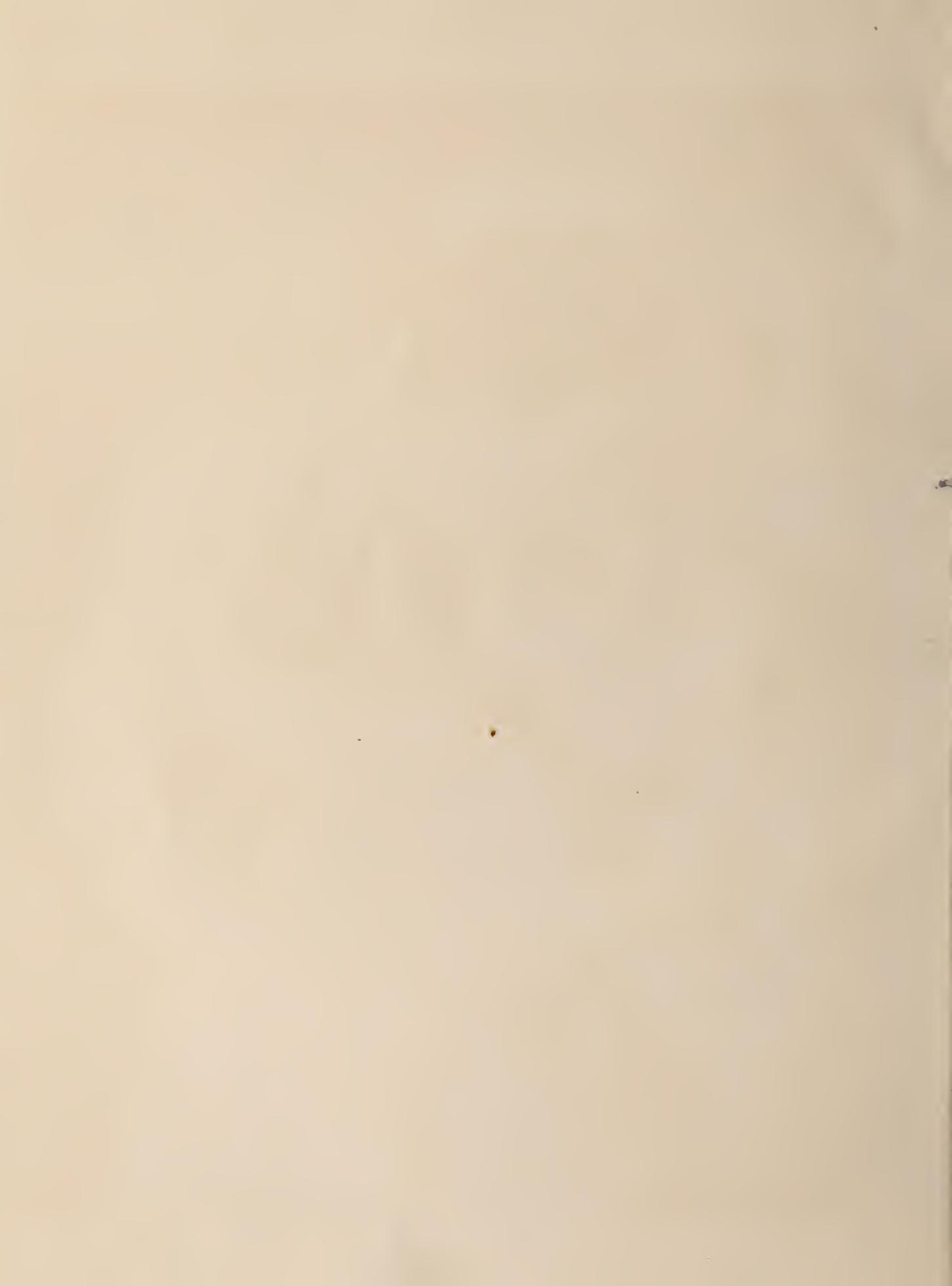
Graham.

Xmas 1929.



The Captive

Ronald Colman and Lily Damita
in "The Rescue."
(United Artists)



Picture Picture Show

Annual *for*
1930



Charles Farrell and Mary
Duncan, with Farina on
the fence.



Betty Bronson,
one of the gamest players
on the films, who took her
medicine with a smile and then
began to fight anew for the laurels
that had slipped from her forehead.
The sadder and wiser Betty is
seen in "The Singing Fool,"
"One Stolen Night," and
"She Knew Men."



Two

Ramon Novarros
came into being with a contract that was one of the most curious ever signed. One, the opera singer, the other, the film star, each to exist for six months. Meanwhile, the full-time film player left us such pictures as "Across to Singapore," "Forbidden Hours," and "The Pagan," his last under his old contract.

(Rath Harriet Louise)



The past
year found
Jack Mulhall
busier than ever, as his
films show. They include "Children
of the Ritz," "The Butter
and Egg Man,"
and "Naughty
Baby."

(Harold Dean Carsey)



*Sheer hard work won
Lois Moran*

*her present place in the arc lights,
for the little girl in "Stella Dallas" had
to grow up, and the process does not always
please producers and fans. Hence Lois'
well-merited success in "Blindfold,"
"Making the Grade," and
"The Girl Downstairs."*

(Maxmun Autrey)



Gloria Swanson's

dark beauty has never been better shown than in this portrait. In launching out on her own she proved she had courage also, but discovered that combining the career of star and producer was not all honey.

(Ernest A. Bochrach)



Reginald Denny

shows us that he can be strong and serious when he tries—but remembering his hilarious work in "The Man Disturber," "Clear the Deck," "Watch My Speed," and "His Lucky Day," we are glad he does not try often. He is too good a comedian to lose to drama.

(Freulich)



Esther Ralston,

with her clear blue eyes and short golden hair, is not afraid of injuring the effect of her beauty with the comedy touches that always enliven her films. Her latest include "Half a Bride," and "The Case of Lena Smith."

(Gene Robert Richee)



Looking "BACK"

THE moving pictures are still so young that it would seem to be a misnomer to use the headline above in any article about them. But the pictures have progressed at such a tremendous pace that to look back fifteen years is like looking back fifty in any other form of entertainment.

Mary Pickford, for instance, is a veteran actress of the screen in point of service, yet she is nearer thirty than forty. In the comparatively short life of the pictures the changes have been so bewilderingly fast

Charlie Chaplin in the days when he appeared in First National pictures.



Syd Chaplin cheers Charlie's performance on a "penny-farthing." A 1920 picture.

Mary Pickford in one of her earliest films, "Rags," with Marshall Neilan, the famous director, who was then a struggling young actor, seen on the right as her leading man.





Bobby Harron, Clarine Seymour and Lillian Gish in a scene from "True Heart Susie," a film which showed the great promise Bobby Harron's acting held.



Gerald Ames and Alma Taylor in a war-time drama, "The Nature of the Beast," a Hepworth production shown in 1920.

□ □

Right: Richard Barthelmess and Marguerite Clark in an early film, when Dick was only a humble leading man with yearnings for stardom.



that it takes photographs such as these that illustrate this article to bring back memories of the early days of the screen.

The photographs of Mary Pickford and Marshall Neilan are of great interest. Mickey (as Neilan is always called) had then one ambition—to be a star actor. Afterwards he became a famous director,

and at one time Mary Pickford regarded him as the one director who understood her well enough to bring out the best of her acting ability.

The little snapshot of the brothers Chaplin is history in itself. Syd is cheering Charlie, which was exactly what he did for many years after Charlie made his name. When Charlie was firmly fixed on his pedestal, Syd showed Hollywood that he could do a bit of acting himself and had not to rely on being Charlie's brother for recognition.

Could anything be more delightfully old-fashioned than the photograph of Bobby Harron, Clarine Seymour and Lillian Gish, in a picture with a title in keeping with



the scene—" True Heart Susie ?" It is like an illustration from one of the old-time novelettes which flourished before the movies were born.

I pause for a while at Jack Pickford's picture. Had Jack not found the road so easy he would have made a much bigger name in the pictures than he has done.

The funniest photograph of the lot is that of

Jack Pickford and Louise Huff in a screen version of "Great Expectations," that few will remember.

Below: Charles Ray and Jane Novak when Charles Ray was a first favourite of the screen.



Right: A scene from "The Battle Cry of Peace," a Stuart Blackton production, showing Alice Joyce, Marc MacDermott and Mother Maurice. Norma Talmadge was also in this film.



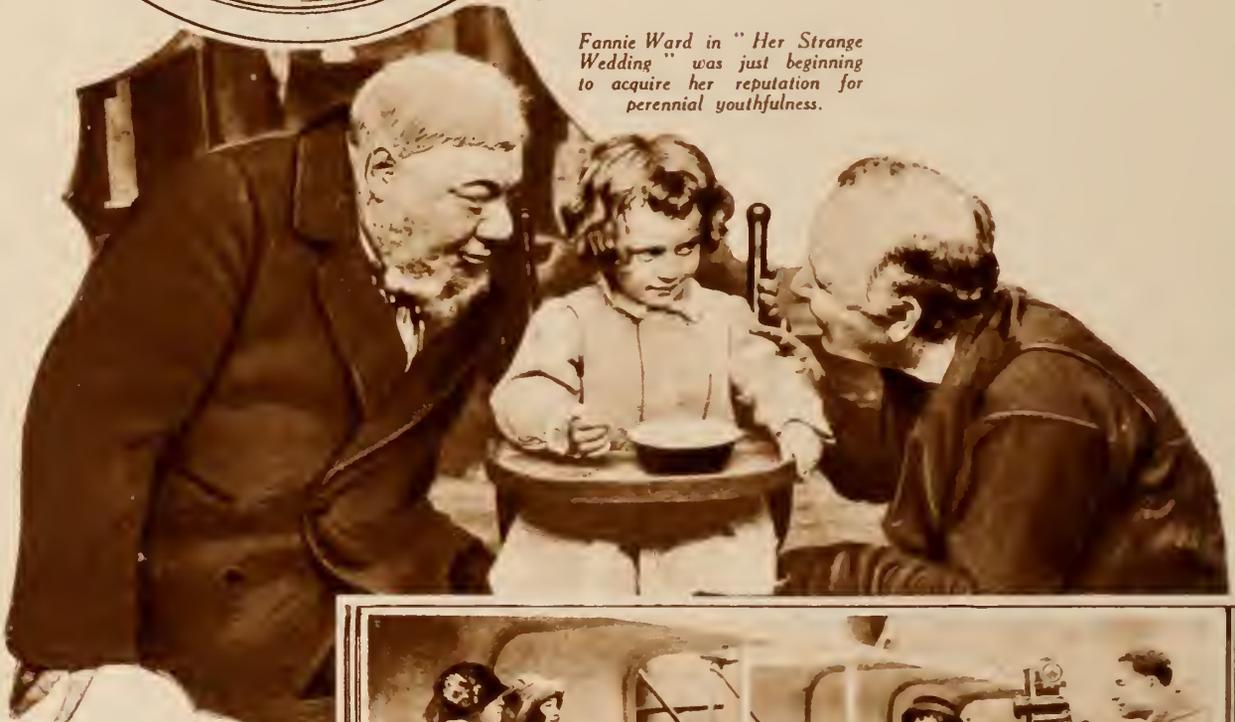


Norma Talmadge as an old maid in an early Vitagraph picture. In those days the Shakespearean dictum "Man in his time plays many parts," was true in screen studios, and it applied equally to women.

Memory is stirred by the photograph of Charles Ray and Jane Novak. Who would have thought when Charles Ray was in his prime that he would so soon suffer a sudden and total eclipse?

And Fanny Ward! I have always admired the spirit that moved a reporter to write—"A grandmother who looks sixteen." A pardonable exaggeration because it was born of chivalry. When I saw her off the screen she was a grandmother and she did not look a day older than thirty-six.

Fannie Ward in "Her Strange Wedding" was just beginning to acquire her reputation for perennial youthfulness.



A scene from "Captain Barnacle's Baby," which shows Helene Costello in one of her first screen parts, with John Bunny and Van Dyke Brook.

□ □

When the Gish sisters set sail for Italy to film "The White Sister" and "Romola," Mary Pickford directed them in a farewell scene for the camera.



But the greatest of all is the photograph of Trotsky, the Communist, who with Lenin, overthrew the Russian Empire and then ruled it. After Lenin's death Trotsky was deposed and finally kicked out by Stalin. In this picture he is seen playing the part of an "extra," a job he was thankful to get in those days.

Tribute must be paid to those pioneers of pictures who have now gone, but whose memory still lives in the hearts of the picture-goer.

Lovable John Bunny, Wallace Reid, whose pictures stood for chivalry, Rudolph Valentino, the one star whose pictures are still in demand by those who love romance three years after his death.

The pictures of these artistes were large stepping-stones to the popularity of pictures, and their names will always be remembered whenever the history of moving pictures is told.



Edith Storey in the 1914 screen version of "The Christian," as Glory Quayle, the part taken by Mae Busch in the later film.



Norma Talmadge as a comedy old maid in an early Vitagraph "split reel."

Above: Thomas Meighan was leading man to Billie Burke when Billie was a popular star, as shown in this still from "The Land of Promise."



Kate Price, Cloro Kimball Young, and Von Dyke Brook in an early film.



When slopstick was slopstick and vulgarity no drawback—Louise Fazenda and Charlie Murrey played together in one of those hit-or-miss comedies—"The Judge"—in the good old days.

Below: Lou Tellegen and Theodore Roberts in a screen adaptation of I. A. R. Wylie's novel, "The Red Mirage," which was known as "The Unknown."

To the enthusiastic picture-goer these old "Stills" are very interesting, and to those with an inside knowledge of the business they are a play within a play, for they tell a story of the rise and fall of screen stars, of luck and ill-fortune, of film fame won through hard work, sometimes kept by common sense and sometimes thrown away through vanity.

Personally, I would like a whole *Picture Show Annual* of such photographs, and I could look them over and over again without being bored.

EDWARD WOOD.



Left: This scene from Cloro Kimball Young's picture, "My Official Wife," is particularly interesting because of the little man with the beard and eyeglasses standing at the extreme left. He is Leon Trotsky. In those days, however, he was known as Brounstein, and he played extra roles for anything from three and a half to five dollars a day when he could get them.



THE KNIFE

The wind grows cold, the tree tops
billow,
Oak tree and elm and stately willow,
And soon my love will saunter by,
His hands in his pockets, his head held
high.
And I—I have a knife within my lap.

Cold is the wind, but colder still
Is the sudden ice of a knife thrust's
chill.
O, cold is my heart and cold my head,
Cold as the pale still hand of the dead.
A knife—I have a knife within my lap.

Romany law is hard to break,
An eye for an eye the kin must take.
And though my heart may writhe and
cry,
For my father's death my love must die.
I wait—and still the knife lies in my lap.

Sweet is love and heady as wine,
And strong as the ivy ropes that twine—
When they find my love lies dead,
I shall be there beneath his head.
*It can strike twice—this knife within my
lap.*

Dolores del Rio in "Revenge."

LOUISE A.



JOHN GILBERT

John Gilbert

WHOSE LOVE-MAKING PLAYS SECOND ONLY TO HIS VERSATILITY

IT has been said that John Gilbert was almost born in a theatrical dress basket, for both his parents were stage players, and he himself made his bow at the early age of seven. Ever since that time he has been acting, and his long training in the hard theatrical school of bumps and set-backs has made him capable of handling any rôle with care and excellence. For instance, his dashing, swaggering Lukashka, who changed from the dreamer to the doer in "The Cossacks," was the absolute opposite of his evilly debonair Baron Irwin Reiner in "Masks of the Devil," and his rôle in "Thirst" different from both. Yet in each he gave a sound performance and proved that his reputation for sizzling love scenes is just merely one of the things which have made up his tremendous popularity, and takes its place beneath his ability as an actor.

Right: In "The Cossacks" he makes tempestuous love to Renee Adoree when he has proved himself a true son of his fire-eating old father.



Above he is seen with Eva von Berne, and below with Alma Rubens in "Masks of the Devil," in a really villainous role.



One of the famed close-ups with Greta Garbo in "Flesh and the Devil."



On the right he is seen with Billie Dove in "The Madness of Youth," a picture made in the days before Madame Glyn has discovered his hidden fires.



As the raw young reporter who loses his head over the society editor of a paper—Jeanne Eagels—a scene from "Man, Woman, and Sin."





TWO HUNDRED YEARS OF ACTOR ANCESTRY

WALTER BYRON has two hundred years of actor ancestry behind him, and he himself made his first stage appearance and experienced his first attack of stage fright at the age of three, when he ruined Little Willie's death scene in "East Lynne" by bursting into tears and clutching his mother round the neck. His later appearance as Little Eva in "Uncle Tom's Cabin," in wig and skirts, however, was more successful.

When he was fourteen, war broke out, and since he was tall, he gave his age as eighteen, and enlisted. He went through the second battle of Ypres, Loos, the Somme and Cambrai, and when the Armistice was declared, returned to England with two wound stripes and the rank of sergeant-major. The signing of peace found him acting as a bombing instructor in this country. Then came demobilisation. This disclosed to Walter Byron the fact that jobs were very scarce, and he was on the point of enlisting in the regular army, when he obtained chorus work in "His Little Widows." Following this came a stiff fight up the theatrical ladder, and eventually after understudying Leslie Faber and Godfrey Tearle, among other famous stars, won leading rôles in "Havoc," "The Punch Bowl" and "Yes."

His first film offer came as he was finishing voice training for baritone leads, and "White Heat" marked his debut.

Then came work in "Passion Island," two French films, "Monkeynuts," with Betty Ballour, and "Tommy Atkins," and—we lost him.

While he was finishing work in the last film, the astute Mr. Samuel Goldwyn, who was in England, looking for a successor to play with Vilma Banky in Ronald Colman's place, signed him up. But although he liked his acting, he objected to his name, so Walter dropped the "Butler," which had previously been good enough for him, and his ancestors, and became Byron, and apparently it brought him luck, for Hollywood approved of him, and he stayed.

BACLANOVA

To Hollywood Baclanova was a temperamental disappointment. Accustomed to tantrums, tears and temper from the European stars in their studios, they naturally expected the latest arrival to conform to precedent, to display perhaps a little Russian morbidity, sullenness, or have some soul-shattering love affair, particularly when after a small part in "The Dove" and one or two other rôles, she made such a brilliant success in "Forgotten Faces." But nothing happened, while her work in "The Docks of New York," "The Wolf of Wall Street," and "The Woman Who Wanted Killing" went on smoothly, and each performance won greater praise. Professionally, Baclanova was a riot.

This is all the more creditable to her since she is older than the American magnates expect their new stars to be to appeal to their public; her beauty is not of any recognised and approved type; she has little sentimental appeal. But she had something better than that—a deep interest in her work, which she regards almost with reverence—an attitude new to Hollywood; and three years after her arrival in the States still placed salary second to artistic achievement—itsself enough to command attention. Then also there is the tremendous vitality that blazes from her dominant eyes—wide, bright, and a piercing blue—her will-power, and her talent.

Baclanova went to America in 1926 with the Moscow Art Theatre company with whom she was a star; and her singing as "Carmen" in the modern version of the opera made New York critics rave about her. Then she was offered the part of the Nun in "The Miracle," alternating with Lady Diana Manners in that part, and this took her to Los Angeles, where the films claimed her attention.

Apart from acting, the next great thing in her life is music. Her passionate love of it is due partly to inheritance, partly to environment, for her mother was a singer and her father a violinist, and she was brought up in a musical atmosphere. Her voice is a clear soprano.

Away from the studio she spends her time quietly, going to see films, as many as she can manage, and reading; and her golden head, white teeth and intense eyes are little seen in the social circles of Hollywood, although she frequently sings for her own country people.





THE GIRL WHO DEFIED THE DOCTORS AND WON STARDOM

IT was the part of Singapore Sal in "What Price Glory" that put Phyllis Haver's feet on the road to success. Hitherto she had had to go after jobs; after that one picture, the jobs came to her. It seemed as if every producer had suddenly realised Phyllis' talents, to which they had all shut their eyes while she laboriously rose from extra to bathing girl, from bathing girl to small part player.

Besides, doctors had ordered Phyllis not to diet, and as she is a naturally chubby type, her weight had risen, and the merciless exaggeration of the camera lens called forth comment. So when Phyllis found this out, she defied the doctors and dieted. The

result was excellent, but still rôles didn't come—until "What Price Glory" was offered. Her few short scenes in the film were masterly, and Phyllis won a contract, and owned a Hollywood home of her own, after fifteen years of heart-break and hard work and self-denial.

In the days when she landed her first film rôle, among those who played as bathing "gals," also in Mack Sennett comedies, were Marie Prevost and Gloria Swanson—and Vera Reynolds was a leading lady. Phyllis turned to drama after winning a name in light comedy; "Chicago" justified the change and "Hell's Kitchen" backed it up.

A BRITISH TEAM

WE have to thank the war for giving us some of our finest screen actors, and among them is John Stuart, for after he was demobbed, like so many, he turned to the stage for work, failing to find it elsewhere; and after appearing as a super at the Old Vic he was chosen for the title rôle in "Her Son." This was his first film part, and he made a hit in it.

He already had a long list of successful parts to his credit when he was chosen for a leading rôle in "Mademoiselle from Armentières." In the title rôle was Estelle Brody. At this time her name meant nothing to the picture-goer. She had been a vaudeville star in America for some time, and had come to England in "The Blue Kitten." The show ended, but Estelle stayed to try her luck on the films—an unknown French-Canadian girl. She secured a small part in "White Heat," and then came the opportunity to play "Mademoiselle," which established her as firmly as "Her Son" had established John Stuart. The two worked together so well that many other films followed—"Hindle Wakes," "The Glad Eye," "The Flight Commander," "Sailors Don't Care," and "Kitty," in which they both speak to their screen following for the first time.





The YOUNGER GENERATION

RUNNERS-UP FOR THE RACE FOR STARDOM

Loretta Young.



Barry Norton.



Below:
Jane Winton.



STILL they come—into the film studios of Hollywood, England and France, Germany, Russia, and Sweden pour the crowds of eager humanity all seeking fame and fortune in the Kliegs, all supremely and heart-breakingly confident of their ability to “make good.” And from amongst the masses of disappointment and failure there emerges one here, one there, who possesses the “divine spark.” Sometimes their rise is slow, sometimes meteoric; some stay, many fade; but

to the filmgoer it is an intensely interesting occupation to watch the appearance of any new players who shine in a small part and note their ensuing progress.

“Mother’s Boy,” for instance, in “What Price Glory,” was commented upon by all the critics and those who saw the film for the way the little piece of characterisation stood out. Yet only lately has the boy who played it so brilliantly begun to step into leading rôles. The intervening years have been spent without much publicity, gaining experience, poise, technique, for the playing of a tiny part well is vastly different from sustaining the effort for seven reels. In “Does Mother Know Best?” he attained the eminence of Madge Bellamy’s leading man; in “Fleetwing,” which also featured a new leading lady, little half-Indian Dorothy Janis, he played the sheik hero creditably in a part quite unsuited to him, and his reward came with “The Four Devils.” “Four Devils” also saw two other newcomers distinguish themselves—



Anita Page.

Charles Morton and Nancy Drexel. Nancy, with natural brown curls and the homely name of Dorothy Kitchen, had been assigned to what seemed an unending succession of unimportant rôles which threatened her career with a gentle petering out, until one day she awoke and decided that she was altogether too domestic for screen success, so she bleached her hair and changed her name—and set off after Fame with much more hope of catching that elusive lady than formerly.

BUDDING COMEDY PLAYERS.

If you saw Nancy Drexel in "Prep and Pep" you will remember the boy with the dimple in his cheek who played opposite her—David Rollins, who has been playing many fair-sized rôles which call for ingenuous American youth. The comedies of tribulations and calf love in high school and college have been



Lane Chandler.



very popular American produce, because of a freshness and high-spirited fun lacking from the sophisticated fare dished up by past masters like Lubitsch and played by Menjou and Lew Cody, and is in another category than the broad humour of the Beery-Hatton or Dane-Arthur variety. Nick Stuart and Sally Phipps also stand out from the cluster of good-looking youths and pretty girls in the films, and both show great promise.



Jeannette Loff played opposite Rod La Rocque in "Love Overnight."



Above: Carol Lombard, and, in circle: Le Roy Mason.

A "BABY" VAMP.

In this light-hearted comedy line, Sally Blane, Jean Arthur and Nancy Carroll are memorable by reason of their infectious gaiety. Nancy Carroll played with Richard Arlen in "Manhattan Cocktail," and with Gary Cooper in "The Shopworn Angel," amongst her bigger rôles; Jean Arthur you may remember with Richard Dix in "Warming Up"; and in the dramatic rôle of the chorus girl who is arrested for the murder of Louise Brooks in "The Canary Murder Case"; and Sally Blane you may remember opposite Jack Holt in "The Vanishing Pioneer." Jane Vinton is another clever player who has been working gradually from the tiny part she had in "Sunrise" through steadily bigger rôles in films such as "Lonesome Ladies," "Honeymoon Flats," "The Yellow Lily,"



Nick Stuart and Sally Phipps.



Charles Morton.

□ □

James Duryea.



Griffith in "Saturday's Children," if only for the steady fight upwards he has made for several years.

CECIL DE MILLE DEBUTANTES.

James Duryea, Carol Lombard, and Jeannette Loff were singled out by the discerning eye of Cecil de Mille for special recognition.

Jeanette thereupon got her first big chance as Rod La Rocque's leading lady in "Love Overnight," while Carol graduated from Mack Sennett comedy to a small part in "Power," and showed such promise that her next rôle was opposite William Boyd in "Dynamite." Both are beautiful, blonde and blue-eyed.

James Duryea was an unknown extra until De Mille picked him from the ranks and gave him leading rôle in "The Godless Girl," and the young man followed this up by playing opposite Renee Adoree in "Tide of Empire." The same good fortune befel James



Leslie Fenton.

and "The Patsy," and in each film her vamping is a little better. Each of these has her feet on the rocky road to stardom, but all have had less experience than their goal demands. Anita Page's exceedingly clever performance in her unsympathetic rôle in "Our Dancing Daughters" marked her out for promotion and a contract, while Loretta Young, whose first big part was in "Laugh, Clown, Laugh!" with Lon Chaney, when she was only fifteen years old, is another proof that youth seldom wins fame so early as in the films.



John Loder and Tangy, his terrier.



In circle: Jean Bradin.

In the dramatic field comes Le Roy Mason, once a Broadway stage actor who, after the heavy lead in a film called "Golden Shackles," was cast for a small rôle in Dolores del Rio's "Ramona," and subsequently played as her caveman lover in "Revenge." Another player suddenly brought into the arlights by Dolores del Rio was Roland Drew, whose Felipe in "Ramona" was his first big part, and who, after an interval in which you may recall his appearance in "Lady Raffles," plays again opposite her in "Evangeline."

Leslie Fenton is a clever young character actor who played in "The Cat and the Canary," among other films, while Grant Withers is another who deserves his success opposite Corinne



Nancy Drexel and David Rollins.

WHERE PATIENCE SCORES.

Frequently after a sudden flash to a leading rôle, such as those just described, players, especially players of little experience, take second leads for a period before they get another leading part. Although it may be disappointing, it's a wise young fledgling star who does this rather than turn down the offers in the hope of some spectacular rôle for which his lack of polish quite unfits him, in which case he usually finds himself gradually fading away into the limbo of forgotten failures, where he is relegated to the corner (a large corner) dedicated to swelled-headed amateurishness.

John Boles was one of the wise ones. After his work as Gloria Swanson's leading man in "Sunya," he was seen and heard of but little until cast as Laura La Plante's lover in "The Last Warning," in which his excellent work gained for him general praise.

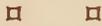
In British pictures, Benita Hume is foremost among the best bets, justified by her work in "A South Sea Bubble," and "The Wrecker," in which Joseph Striker, the American who played the part of the disciple Joseph in "The King of Kings," also put in some good work.

Murray. He caught King Vidor's attention, and as a result was promoted to the leading rôle of the young husband with Eleanor Boardman in the Vidor's film, "The Crowd." Previously he had been of the "crowd"—in the sense of being a humble extra—and his sudden elevation to the dizzy heights of leading rôle in a big picture made by a famous director was a marvellous stroke of good fortune. This part was followed with the rôle of Jim Kenyon, the trapper lover of Joan Crawford in the film version of "Rose Marie." He also played in "The Shake-down" with Barbara Kent, the promising young actress who made such a hit in "Lonesome," and both scored tremendously in the film.

"White Shadows of the South Seas" introduced Raquel Torres to the picture public amidst the most beautiful scenery ever shown on the screen, and it says a great deal for her personality that she was not eclipsed altogether by grandeur. Previously a stage artiste, she made her debut in this film and acquitted herself so well that one of the coveted rôles—that of Pepita—in the film version of "The Bridge of San Luis Rey" was awarded her. She is a Mexican, black haired, and black eyed.



John Boles.



Nancy Carroll.



Sally Blane.



In circle:
Raquel Torres.



Joseph Striker and Benita Hume.

Britain lost yet another promising young actor in John Loder, who had done but little work over here and only slightly more on the Continent before he packed up his kit, whistled his terrier Tangy, and proceeded to make the 6,000 mile trip to Hollywood, where he promptly secured a prominent rôle in "The Fog," a talking picture. His European pictures included "The Firstborn."

"Moulin Rouge" brought to light another player of promise, Jean Bradin. Although his work in French films had already gained him some fame in his own country, it was as Eve Grey's lover in this film that he won popularity in this country, and his performance brought him the rôle of leading man opposite Betty Balfour in her subsequent British picture, "Champagne."

Not yet up to the standing of these players, yet contesting gamely for a place among them, are many less well-known but worthy of mention because of the promise they have shown in their small parts. Jack Oakie is one. You may remember him in "Someone to Love" as Charles Rogers' well-intentioned but trouble-brewing pal. His work in this picture, in "Road House," and in "The



Roland Drew.



Jean Arthur.



Left: Dorothy Janis, in whose veins is Cherokee Indian blood.



At the left is Grant Withers.



James Murray with Barbara Kent.

Fleet's In " have assured him of bigger and better rôles.

Then there is Polly Ann Young, sister of Loretta and Sally Blane.

All these three are carving out their careers independently, and though Loretta's has been the most meteoric success, Polly Ann's perseverance is certain to meet its reward.

Sally Eilers, who played with Mary Astor in "Dry Martini," the Fox company decided was worth watching. Helen Foster graduated from parts in Westerns to leading roles in "Quickies," and then came a part in "The Mating Call," a Thomas Meighan picture, that was just suited to her childish beauty, and this means that it is very likely her name will be among those in the final race for stardom.

Charlie Chaplin's penchant for picking an unknown as his leading lady has started the screen careers of several off with a bang, but it does not always follow that they can keep up the pace. Merna Kennedy and Virginia Cherrill, his two latest, have yet to prove their mettle, though Merna Kennedy has a leading rôle in "Broadway."

Harold Lloyd sometimes follows Chaplin's example and selects little-known actresses for his leading women, and Marion Byron, who played with him in "Speedy," found her career given a decided fillip by this part.

So they come. Good luck to all of them!

W. B.



Tom



Owen

“THE
MOORE”
the
MERRIER

Matt



Colleen and the three Moore brothers, who, although not related to her, have in common a fund of Irish humour that stands them all in good stead in their film work.

The BIRTH and DEATH of a MOVIE

By
BILLIE BRISTOW



Clarence Brown directing John Gilbert and Greta Garbo in "A Woman of Affairs."

PRODUCTION PLANS

FILMS are not born, they are made, and many are the processes through which a film passes from the time it is a germ of an idea in the brain of an author until it finishes its career probably as the coating on a pair of patent leather shoes or on a printer's machine as silver ink.

When the typewritten story is accepted for production it goes to the film company's story doctor—who is credited with being in touch with the requirements of everyone from the scenario writer to the public. He hacks and cuts the story to make it, as he thinks, filmable. The completed story is then passed by a committee composed of a financial genius, a salesman, a director, etc., and goes to the scenario writer.

Each little scene is dissected—the action of the scene described, the furniture and setting suggested, the feelings of the artistes (in order to convey what they are to register)—everything goes down in detail. The scenario is the real foundation on which great movies are made, and scenario writers earn anything from £250 to £2,500 for their script work.

Once the scenario is completed the board of finance determines how much is to be spent on the film, how long it should take to make, and any other details regarding floor space in the studio, etc., and estimate its earning capacity.

Then the man who is to direct the picture is handed the script, is told the cost of the picture, and he calls into conference the financial secretary of his unit, the art director, the chief carpenter, the head electrician, and

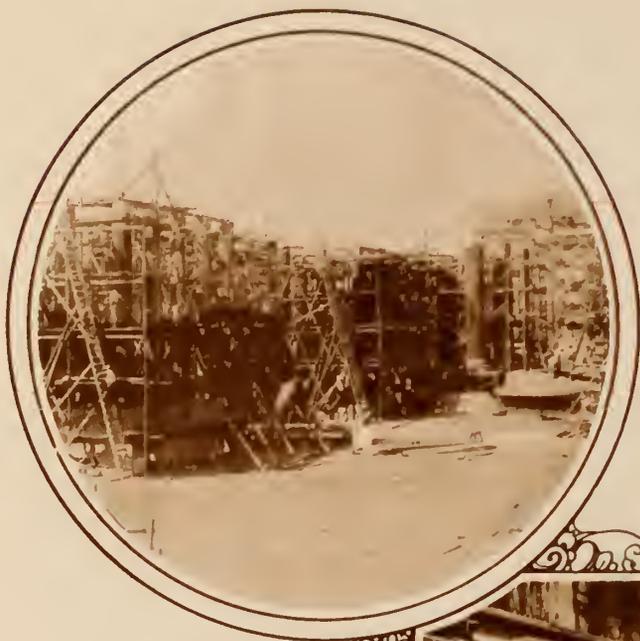
other heads of departments who will work with him on the film.

Whilst the art director is planning his sketches for settings the casting director is selecting artistes for approval.

With artistes engaged and all plans set, the date of the actual starting of the production is arranged. Then it is that things have to be carefully planned and scheduled to avoid waste of time and money. The director with his assistants has prepared a complete "shooting schedule," stating what scenes will be filmed each and every day during the working period. If the stars are expensive, then all the scenes featuring them are filmed first in order to finish with their services as quickly as possible to keep down expense. Should illness, bad weather or any untoward accident delay filming, then the schedule will have to be rearranged, and this, I am afraid, is frequently the case. Little or no allowance is made for artistic temperament.

At the beginning of each week everyone concerned with the making of the film is handed details of the week's work ahead. Artistes are informed before leaving the studio each evening what will be required of them on the following day, whilst carpenters, etc., are instructed what sets to have ready.

At the end of each day's work in the studio the director and his assistants see what are known in film-land as "rushes." These are the first prints of the negative film taken during the day, and the object in seeing them is to avoid expense in making re-takes once the standing sets have been demolished. It is easy whilst the artistes



The bones of one of the largest screen sets ever constructed—the Temple of Jehovah in Jerusalem, seen in "The King of Kings," for which over 400,000 feet of lumber were used.

are under contract and the sets are still in existence to film over again any scene that is not quite up to the mark, but once the artistes are released and the sets taken down, great expense would be incurred in getting everything ready all over again.

There have been examples of tremendously costly re-takes—"Ben Hur," for instance.

THE CAMERAMAN

A very important job in a film studio is that of the cameraman, because the finest acting, setting, and lighting can easily be destroyed by bad photography. Some of the cameras used cost between £1,000 and £2,000 and are as precious to the cameraman as a baby. Also, the cameraman can make things look like what they ain't. If he be a man who takes real interest in his work he will study the artistes from every angle, will experiment with lighting and screens to discover under which photographic process they will look their best. By what is known as the Schuftan process he is able to show tremendous mountain heights or a magnificent cathedral, when only a few

yards of turf or a few church pews are actually in the studio. The rest is cleverly painted on glass, and by means of mirrors and wonderful gadgets attached to the camera he obtains the perfect illusion. When you see Harold Lloyd hanging from a window ledge hundreds of feet above a crowded street, don't get too worried—although it gives you quite a thrill, the actor is in no real danger, and the cold shiver you get down your spine is due to the technicians.

From the camera the negative film is taken to the dark-rooms, where it is developed, and it is developed so carefully that the salaries of the men who are good developers are considerable. By over-development or under-development the whole day's work—perhaps costing thousands of pounds—might be ruined. Then the first positive print is taken and on this print the cutters and editors work.

CUTTING AND EDITING

When the whole film has been filmed and the artistes dismissed, then comes the job of the real cutting and editing. It is essential nowadays for a picture to be snappy, full of action, and to tell the story lucidly and quickly. So when the editor takes the picture in hand he is merciless, and perhaps the 40,000 feet that have been registered are finally cut to 8,000 feet.

Sometimes films are made in the actual settings—a Spanish street scene in "Life," which was "shot" in Spain.



Directing a close-up of Lewis Stone and Dorothy Sebastian.

Cutting and editing is a highly skilled job. It sounds simple, but it must be remembered that perfect continuity must be preserved, and that you cannot show three characters in a room in one shot, and in the next show only two—unless there is a title, another shot of action taking place somewhere else to bridge the gap.

It is surprising, too, what can be done with clever titling. Perhaps a scene falls flat—then it is up to the title writer to supply the punch with a strong title. I remember two films which I titled for an American company only three years ago. When they arrived in this country the censor refused to pass them—one was a super-production which had cost nearly a quarter of a million to make and had been directed by one of the world's most famous producers. This film was banned owing to its political message. But we could not afford to shelve the picture, and so I set to work to alter the film. By carefully cutting objectionable scenes, and making the characters in the film speak titles that were quite different from those originally intended, but suited the expression of the artistes and the action of the scenes, I eventually submitted a picture which got through. Walter Forde, the British comedy star and director of "The Silent House," assisted me in the cutting of the picture, and it was a great triumph for us. The film has proved to be one of the most popular ever issued by the company in question.



More local colour—George Fitzmaurice took Milton Sills, Dorothy Mackaill, and the company working in "His Captive Woman" to Hawaii for exteriors.



Rex Ingram, who is notable for his excellent handling of "Crowd" scenes, in the midst of making "The Three Passions." He is standing, with his hand on the camera, which you will see is on a trolley on which is seated the cameraman. The assistant-director, H. Menesier, holds the megaphone, and just behind him is Alice Terry. Note the player having his make-up freshened.

Directing an outdoor scene from "A Woman of Affairs." All scenes in the film to be made in one location are shot at the same time.

The other film was banned on account of its moral message, and I changed the whole story of that production. So if you see films the continuity of which is not quite as easy to follow as you would wish, it is probably because drastic cutting has had to be done to it. Now the titles are completed the film is ready for the showing. It goes to another section of the film world—the sales department.

A trade show is held to which the exhibitors and press are invited, and then the salesmen commence booking the picture to the exhibitors. A release date, which is the date on which all the big theatres run the picture, is fixed, and then the salesmen sell to the smaller theatres.

In the past, the period between the trade show and the general release date has sometimes been as long as eighteen months or two years, but with the introduction of the British Quota Bill that period is gradually being reduced to three months.



FROM "RELEASE" TILL "DEATH"

On big productions as many as 120 copies of a film will be working, and these will cover most of the bookings taken on the picture. When a film has covered say four or five bookings, it is returned to head office for cleaning and repairing—and frequently it needs it badly. Sprocket holes—the little holes at each side of the film which fit on to the teeth on the wheels of the projector and make for steadiness of projection, may be ripped and torn, breaks have been made, and perhaps the emulsion is scratched and smeared. By wonderful processes known as "treating" the film is renovated and ready for the projector once more.

The average life of a film is thirty runs, which means that it will probably go through the projector one hundred times before it is condemned. There are films still in existence that have seen a much longer life than that, but they are almost entirely obscured by the "rain"—scratches which are too deep for treatment. The negative, provided good care is taken of it, will last for years.

The worn-out condemned film is sold to a "junk" merchant, who tips it into a big vat, heats it up to boiling-point, and then extracts a certain quantity of silver and celluloid. The former is used for all sorts of purposes; the latter probably becomes a varnish on my lady's shoes or goes into the manufacturing of electric batteries.

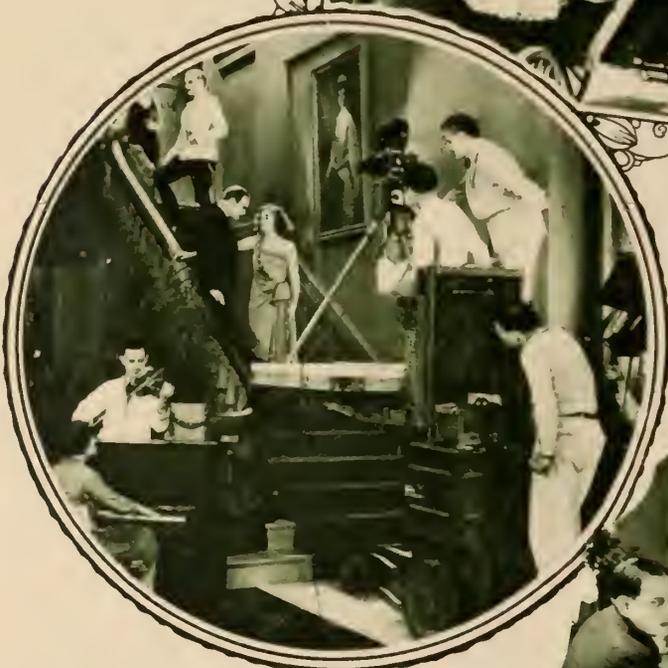
So next time you don a pair of patent leather shoes you may be wearing your favourite film star's best "close-ups" on your feet.



William Seiter, on location in San Francisco for "Waterfront," with Dorothy Mackaill, the star of the picture, and some of his assistants.



Filming a scene in a moving vehicle for "Trelawney of the Wells." The camera is on a platform built on at the side of the cart, while Sidney Franklin shouts directions to the back of Owen Moore and Norma Shearer's heads.



In this scene the camera is on an elevator-perambulator, permitting the filming of Greta Garbo and Conrad Nagel as they descend the stairs. Note the musicians. Fred Niblo is directing them from beside the camera.



Warwick Deering watches Olaf Hytten making a scene from his novel "Kitty," which Victor Saville produced. Beneath the camera is seated the script girl.





THE DAY OF THE BETROTHAL

In the morning, in the morning, when the birds are first awake,
And the youngling leaves are dancing in the gentle winds that shake
The sleepy nodding flowers and stir the slender grass
To bow before the sunbeams as the shadows pass;

In the morning, in the morning, when the dew is yet unsipp'd
By the thirsty mavis swooping or the field mouse downy-lipp'd,
I am coming in the morning the gilded meadows thro',
To find at last and waiting, O my best beloved—you.

LOUISE A.

*Vilma Banky in
"The Awakening."*

Me and My Dog

Some Screen Stars pose for their portraits with their Canine Friends



Louise Fazenda and two adorable young Sealyham puppies.

□ □

Below is Mary Brian with her intelligent terrier "Patsy."



The baby Chow above seems very worried about something—perhaps he did not like his furriness being hugged so close to Joan Crawford; it was evidently just a doggy anxiety, for it did not rumple Joan's brow.



Wallace Beery and his faithful
cocker spaniel.



Below : Billie Dove with a couple of hand-
fuls of Cairn terrier.



Thelma Todd, with a very new little puppy
at the age when all puppies look more or
less alike, and the chief distinction is colour.



Gertrude Olmsted and a puppy that took
this portrait-posing business very seriously.

□ □

Right : Norma Shearer's rough-haired
friend evidently enjoyed her ukulele serenade
on the beach.





In the circle is a delightfully unconventional picture of Corinne Griffith with her three dogs, Pal, Ritzy, and Rags, in her lovely garden at Beverly Hills.



Camilla Horn's vote is cast in favour of a knowing white-haired terrier.

Below: Eleanor Boardman with her silky-haired setter.



Ossi Oswald, the delightful Continental star who came over here to play in "Sir or Madam," with a big, gentle St. Bernard who was evidently very hot and extremely bored when this picture was taken.

Alice White makes even her terrier sit up and take notice.





SHY AND SERIOUS

GARY COOPER is the serious, grey-eyed young man from Montana who, since his appearance in a small part in "The Winning of Barbara Worth," has been winning approval not only of picturegoers but of Hollywood as well. Entirely different from the patent-leather-haired sheik or the hail-fellow-well-met type, and perhaps because of his indifference to them, he set all the feminine hearts in Hollywood fluttering by the time he had finished his part in "Wolf Song."

He was partly educated in England—at a prep. school—then he went to an American university. Mortgages on the family ranch made him see the urgent necessity of making money, and he set forth as an illustrator and cartoonist. But like Mary Brian, he found it hard to sell sketches, and answered an advertisement for accomplished riders for film work. It was purely the money that attracted him; he had no illusions about his acting, and no particular desire to act; but gradually he deserted sketching and the films got him for good. He is difficult to interview, for he does not talk unless he has something to talk about, and his replies are as brief as they can be politely. But his acting is what matters!

JUST as diffident and shy and serious is Fay Wray, who played with Gary in "The Legion of the Condemned" and "The First Kiss." In fact, seriousness is Fay's chief characteristic. Her brown eyes seldom laugh, and her spirits are not of the effervescent kind. Until she began to find film work taking up so much of her time, she was really domesticated; but, after all, there are only twenty-four hours in a day, the film-making business is exacting, and a star must have her beauty sleep. So domesticity suffered.

Fay began her screen career in comedies, and then for some time appeared in Westerns, and it was while she was still in this obscurity that Erich von Stroheim, who was looking for a girl to play Mitzi, the heroine of "The Wedding March," sent for her, and lifted her to the dizzy heights of success. He interviewed her one sunny March afternoon in his dimly-lit office from which daylight was shut by the drawn curtains, and Fay had no idea whether she was a likely candidate or not until the end, when he rose and said, "Good-bye, Mitzi." Then Jannings saw a preview of "The Wedding March" at the studio and decided that she must be his leading lady for "The Street of Sin." Needless to say, after that Westerns did not reclaim her.

A STORY BY MARGERY ALLINGHAM



The Danger Girl

THE ONLY JOB

"I'm real sorry kid; but you see how it is."
Old Joe Gregory, the casting director of the Brito-Semitic Film Company, shook his heavy head gloomily as he spoke.

He was a large, untidy-looking man, vaguely reminiscent of a walrus, although he was clean-shaven. It was the shape of his head that suggested the likeness, and the way that it ran down into his back with only three wrinkles where his neck should have been.

The girl standing before him, a despairing expression on her face, was a type not usually found in film studios. She was not strictly beautiful, her mouth was a fraction too wide, her eyes a suggestion too piercing. Yet many people would have called her pretty.

There was character in her face, and courage, and a great strength of will. For the rest, she was slim and dark with square-cut, black bobbed hair and an exceptional grace of movement.

Old Joe Gregory felt really very sympathetic towards her.

"I'm sorry," he repeated; "but they're not putting the small parts in these days. The fans seem to like the stars on the whole blessed time."

The girl nodded.

"I know," she said. There was a peculiarly husky note in her voice which rendered it wonderfully attractive. Averil Chester was certainly a young lady with charm.

"Can't you give me anything, though, Joe?" she said. "Anything at all? I'll take a job in the wardrobe if I can't get anything else—honestly I will. I'll clean out the studios."

"Why, kid, it ain't as bad as that, is it?" Joe Gregory's eyes were two little round highlights of surprise in his creased, red face. "What's up?"

The girl smiled at him.

"The princely salary we get for walking on won't cover the necessary wardrobe *and* a nest egg," she said. "If I don't get a job I'll starve. I can't go home," she added hastily, catching a question that was rising on his lips. "My people didn't want me to come here. I can never ask them for help now."

Old Joe pursed up his lips.

"Well, that is a go," he said. "Ain't it? I don't know what I can give you." He sat silent for a moment, ruminating, his ugly, kindly face resting upon his podgy hands.

Suddenly he looked up at her.

"You really mean that, about starving, kid?" he said. The girl nodded. "Well, as a matter of fact," Joe said, lowering his voice, "there is a job going. But I don't know if it would suit you. Aaron Duval had a talk with me the other day. It



appears the directors are up in the air about the danger of these last few stunts of his. You see, both Paula Yolanda and Laurie Lascell have been within an inch of losing their lives several times within the last month or so. Now that may be very good publicity for us, but if it did not come off it wouldn't pay. You see what I mean? Duval is noted for his hair-raising stunts."

"Perfectly," said Averil.

Joe nodded.

"Well, there, you see, it is," he said. "Duval won't be bothered with ordinary doubles, and then young Laurie *will* do the stunts himself. He's a terror, that lad," he added, in parenthesis. "None of your mollicoddles dressed up to do the part. Well, he won't have this doubling business. They're having a terrible time with him."

Averil smiled. Laurence Lascell, the popular athletic star, had been one of her chief heroes ever since she first came to the studios, six months before. He was the type she had always admired, big and handsome and strong, an out-of-door man. He was reputed to be a woman-hater, and the fact that he had no great liking for Paula Yolanda, the fair-haired feminine little star who played opposite him, was common knowledge in the studios.

Averil looked at Joe.

"What do you mean?" she said. "Does Duval want a sort of 'Danger girl'?"

Joe glanced up at her sharply.

"You've hit it," he said. "That's just what he does want. It's a crazy idea, and I told him so, but he's set on it. He wants someone who can ride, shoot, drive a car or an aeroplane—a train if necessary—and someone who doesn't care if they live or die, as far as I can gather. You'll get well paid, but you must be able to deliver the goods. What do you say?"

The girl shrugged her shoulders.

"I'm on for anything," she said. "But I still don't quite see what I'm to do."

"Risk your life," said Joe. "That's what it amounts to. I shouldn't take it if I were you."

Averil ignored the last half of his sentence.

"I'm to do all the stunts when the stars aren't actually seen close to, I suppose?" she said. "All their shots will be taken in the studio?"

"Something like that," Joe agreed. "What it really comes to is this. When there's to be any serious risk, when the motor-car overturns or the aeroplane crashes, or the train gets wrecked—you're the one on board, do you see? A sort of reliable permanent 'Danger girl,' that's what you are. Not an ordinary double."

Averil hesitated. Then a determined expression appeared in her dark eyes.

"I'll take it," she said. "Are there any more catches?"

The old man grinned.

"Only one," he replied. "And I don't know if you'd call that a catch exactly. You see, it's just this little matter about Laurence. Every time Duval tries to introduce a double to do the lad's stunts there's an almighty row. That's one of the reasons why he wants a girl instead of a man. He wants them to get used to seeing you about the studio, and for the present, at any rate, no one's to know what you're up to. It'll have to come out in the end, of course, but Duval's risking that."

The girl laughed.

"It's very complicated," she said.

"It is a bit," he agreed. "But it all boils down to the same thing. When there's any life to be risked it's yours, because we can't afford to endanger the stars'. They're too valuable. And for the present no one's to know—certainly not Laurence Lascell. What do you feel about the job?"

Averil looked up.

"I'll have a shot at it," she said, ignoring the second opportunity he had given her of refusing.

"If you hadn't been down on your luck I wouldn't have suggested it," he said. "But if you've made up your mind I'll take you round to Duval right away. You're a plucky girl, Averil."

Averil did not answer. She was thinking that there was fourteen weeks owing on her rent.

BEHIND THE STARS

For two months Averil Chester concentrated on her new job, and filled the position even to the exacting Aaron Duval's satisfaction.

Yet her life in the studio was not altogether a happy one. All her exploits had to be managed so secretly that no one save the producer and the camera men, and one or two minor players realised what she was there for at all, and all these were sworn to secrecy.

This in itself would not have worried her. She had never cared for praise. The real trouble lay with Laurie Lascell.

The big man was a great favourite in the studio in spite of his rather extraordinary theories about the uselessness of women, and in spite of herself, Averil began to think more and more about the great handsome man with his shy brusqueness, his prodigious honesty and rough good humour.

It was certainly not because of any particular advances

towards her on his part. He was direct almost to the point of rudeness, and more than once he had protested quite openly about the "amount of women hanging about the studio."

The thrust had been obviously made at Averil, and the girl was surprised at how deeply the careless phrase struck home to her.

This discovery of how much she cared about the star frightened her a little. She had never been in love before, and now the experience of loving where she was not loved was a very bitter one.

And then one day, when they were all out on location on the great track of downland twenty miles or so from the studio, the crisis came.

On this occasion, Duval had explained, his little beady eyes staring down into her face all the time he was speaking, she had to take the place of Paula Yolanda in a wild gallop across the turf, ending in a spill on the side of a chalk pit.

When the "close-up" was needed, when Laurence, as the hero, came up to find the heroine lying senseless upon the ground, Paula Yolanda would, of course, be substituted for Averil, who would make the real ride and fall.

This in itself would have been simple, but there was Laurence to think of. Duval was most anxious to preserve good feeling between the two stars, and he knew better than anybody Laurence's strong views on the question of doubles.

Duval got over this difficulty by filming the last half of the scene first, and the two stars were kept lurching together in the farmhouse the Company had hired for the accommodation of their staff while Averil sallied forth to make her part of the picture.

All the way down she had been conscious that Laurence had been watching her disapprovingly.

Her dark eyes and striking face appealed to him in a way that he could not explain, and the fact disturbed him vaguely. He retaliated against this feeling by adopting a peculiarly intolerant attitude towards the girl.

Averil did not understand, and as she walked across the turf to where two stable boys held the horse she was to ride, she wondered bitterly what there was about her that should make him hate her so much. In her heart she knew that he despised her for being an apparently useless member of the company. She wondered, if he knew what her real work was, whether he would think any better of her.

She had not much time to consider this question, however. The cameras were waiting. The ride was a terrific one, the horse one of the wildest creatures procurable.

The fall came off beautifully, just as the producer had planned, but there was no attempt to make it easy for the "danger girl."

She staggered to her feet when it was all over; every bone in her body seemed to be aching at once, and there was a scorching pain in her shoulder that brought the tears to her eyes.

She limped back to the farmhouse, where she received first aid from the company's handy man.

With her shoulder bandaged, she wandered out into the fields and discovered a heap of loose hay that looked soft enough to lie on in her present sensitive condition.

She dozed off in the sun, and did not wake until a voice said abruptly:

"Hullo! What's the matter with you?"

She opened her eyes immediately and sat up stiffly.

Laurie stood before her. As she tried to scramble to her feet she winced and the tears came into her eyes.

Laurie's astonishment was obvious, and even in Averil's pain she could not help thinking how like a small boy he was, with his contempt for girls. Perhaps that was why she liked him so much, she reflected oddly.

He repeated his question, pointing to her bandaged arm.

She reddened and hesitated. It was more than her job was worth to explain to him.

"I—I was climbing in the barn," she said. "I fell off a wagon on to the stones. I'm all right."

Laurie looked at her with strong disapproval.

"I wonder you don't know better," he said, "than to come to the country at all. The city is the place for a girl like you."

She looked up at him, her dark eyes lingering on his face. Then her mouth twisted into a little crooked smile and, to his horror, she began to cry.

He stood for some moments looking down at her helplessly. Then, to both their astonishments, he moved forward awkwardly and laid his hand upon her shoulder.

"I—I'm awfully sorry," he said abruptly.

And then, turning on his heel, he strode hurriedly away.

Averil looked after him wistfully. She hoped he would turn round and look back at her.

And so he did, but not until he was out of sight.

"Averil, this is going to be my most thrilling picture. And you are to be the instrument I have chosen to interpret my Art to the world."

Aaron Duval spoke enthusiastically, tossing the untidy hair out of his eyes.

"Sit down," he said, waving her into a luxurious chair in his palatial office. "I'll tell you about it. Hero and heroine are in an aeroplane chased by the villains in a second machine. The enemy opens fire with a machine gun, and the girl sees that there is only one way to save the hero. What does she do? Unseen by him—he's in the pilot's seat in front, you understand—she climbs out of the plane. The villains, grasping her meaning, come up close underneath, and she drops upon the wing of their plane."

He paused and looked at her quizzically.

"She gives herself up voluntarily, you understand? Rather than see her lover shot."

He paused again.

"And I'm the girl, I suppose," Averil said slowly.

"Yes," he said. "It's going to be a wonderful thrill."

For some moments Averil said nothing.

She had had some experience of aeroplane stunts by now, and knew them to be the most terrifying in the world.

She heard her own voice asking dully who her pilot was to be.

Duval had the grace to hesitate.

"Ah," he said. "I'd forgotten about that. That's something I want to explain to you. I want Laurie himself to do the piloting of the original plane. I'll get a first-rate man to do the second, of course. His will be the difficult job."

Averil stared at him in astonishment.

(Continued on page 40.)

As others see them!

CARICATURISTS' IMPRESSIONS OF FAMOUS STARS



Norman Kerry, by Cleanthe Carr, a fourteen-year-old artist.



Douglas Fairbanks, as he appears to John Decker.



Dolores del Rio, as seen by S. Primeda.



Charlie Chaplin, by John Decker.



Conrad Veidt, by Cleanthe Carr.



Jetta Goudal, by Miller.

On the right is William Boyd as he appeared to Miller in "Lady of the Night."



Camilla Horn and John Barrymore as sketched by John Decker.



THE DANGER GIRL (Continued from page 38.)

"But I thought—" she said. "I mean, I know that Mr. Lascell won't work with doubles at any price. How are you going to fix it?"

"That's the whole point," said Duval. "I'll talk him over afterwards. The trouble is to get him to do his share first. I've been thinking it out. I want him to go up with you in the passenger seat behind. Then, when you're up, the second 'plane will give you a signal and you'll do your stuff."

"Without Mr. Lascell knowing?" the girl broke out fearfully. "But Mr. Duval, that's certain death."

"Nonsense! Why should it be? He'll be told to fly at a certain altitude at a certain pace. We shall make him think it's for the cameras in the third 'plane."

The girl's first impulse was to refuse. Duval, who did not do the stunts himself, had no idea how dangerous were the incidents which he devised. Then a thought occurred to her which she could not resist.

After this stunt Laurie would have to know that she was not quite a useless member of the community. He would see for himself that she had her place in it, just as he had his.

The temptation was too much for her.

"Very well," she said. "I'll do it."

The day of the dreaded adventure arrived.

Duval came hurrying up to her as soon as she appeared in the vicinity of the hangars.

"It's all O.K.," he murmured. "Laurie thinks you're taking Paula's place whilst we take some of the shots. I've told him she's laid up with a chill and that you're just going for a quiet cruise round. I've insisted that you're both to have parachutes on your backs—that's to protect you, you see. Good luck."

Averil said nothing. She crossed over the landing-ground to where Laurie was already standing by the aeroplanes.

They "took off" badly, being struck by a gust just as they were leaving the ground. Averil's confidence in Laurie as a pilot, however, grew. It was quite evident that he knew what he was doing.

The other two 'planes followed them, the one bearing the cameras circling over their heads, the "enemy" just below.

After what seemed hours of waiting, the 'plane below them gave the signal for which Averil had been waiting.

Gritting her teeth, she took her courage in both hands, and rising in her seat, began her perilous climb. She caught a glimpse of Laurie's expression as he saw her reflected in the windscreen in front of him, a look which was at first sheer horror and dismay, followed by a sudden light of understanding as he saw how he had been tricked and what she was about.

"Keep steady!" she screamed through the roar of the engine.

Footholds had been prepared for her so that she could get down under the 'plane in readiness for her drop.

Nevertheless, her position was perilous in the extreme. The wind, which deafened and blinded her, seemed to be in danger of wrenching her hands and feet from their grip on the machine. Beneath her she could just see a frantic signalling from the other aeroplane.

For some moments she did not understand.

Then her eyes fell on something that made the blood

roar in her head. In taking off, the under-carriage and landing wheels had been damaged, one of them carried away entirely.

In a moment she realised what those frantic signals meant. If Laurie attempted to land he would crash horribly. There was no way of letting him know what had happened—no way at all, unless *she could get back!*

The descent had not been easy, but the return journey seemed an impossibility.

With a superhuman effort she hauled herself up until she managed to get a foot into one of the iron grips.

Even then her perils were not over. She felt as if her wrists must break, but she forced herself to go on, struggling wildly for the next foothold and then the next.

The last effort, as she pulled herself over the side of the 'plane once more, was terrific.

She shouted to Laurie, straining to make her voice carry above the howl of the wind and the roar of the engine.

"Landing carriage gone. Jump for it. Parachute."

It was some time before she could make him understand, but at last he nodded.

She signalled for him to go first. He refused, but then, when he saw that she wished it, he climbed out of his seat, hesitated for an instant, and then jumped clear.

The next moment she, too, was in the air, falling, falling, into the green depths miles below her.

She felt as if her head would burst. The rush of air was suffocating her. She snatched at the string of her parachute and went on falling down—down.

When she opened her eyes she was lying upon a bank of heather surrounded by the film folk.

She became aware that her head was upon somebody's knee. She looked up cautiously.

It was Laurie. He was bending over her, his eyes fixed upon her face. She tried to smile at him and he lifted her up very gently and carried her out of the crowd.

Presently he set her down again in the cushions of one of the many cars that had been rushed from headquarters. He climbed in beside her.

"I'm sorry," he said suddenly. "I've been hearing all about you. I never felt such a fool in my life. Can you forgive me?"

Averil smiled at him.

"Of course," she said softly.

He took her hands and looked down into her eyes.

"If you hadn't come back I'd have crashed," he said steadily. "Why did you come?"

The girl met his gaze, and whether he saw it in her eyes, or whether he guessed it, or whether the truth that he had known for a long time suddenly came home to him, she never knew, for he caught her in his arms and held her close.

After a moment he hesitated and looked down at her.

"Would you laugh at me if I told you something?" he said.

"I—I've never kissed a girl like this before—meaning it, you know."

Averil stirred.

"I—I believe you," she said weakly, and her bright eyes were full of laughter and a new tenderness.

Aaron Duval has had to find a new "Danger Lady"—but he has a new star to compensate him.

THE END



Greta Garbo
*of the strange smile and mysterious eyes—volcano
of ice.*

(Ruth Harriet Louise)



Laura La Plante,
saucy at her demurest, and entrancing in the
most ridiculous situation, adds her share to
the gaiety of nations in "That Blonde,"
"Dangerous Dimples," and "One Rainy
Night."

(Freulich)



VERY MUCH IN EARNEST—

BACK in his early film days as an extra, before we had come to know much about the boy who in "Sons of the Sea" and "The Trumpet Call" had hardly prepared us for being such a "very remarkable fellow" in "Seventh Heaven," Charles Farrell had two possessions which were his pride and joy. They were Margaret, a good-tempered old blue Ford of uncertain age and spasmodic accomplishment, and his cornet. And it is typical of Charles that when he was earning more than many who run limousines, he still chugged round in Margaret. The cornet he continued to play until the ceaseless chaffing it earned him made him give it up. He can take a joke against himself up to a point, but beyond that point his forbearance gives way.

For, with all his careless gaiety, Charles is always very much in earnest, even in his cornet playing. His mother underestimated her son's tenacity and independence when, knowing he was on his beam ends, she sent him his fare home and an appeal to go into business. Charles sent back the money and stayed in filmland determined to prove that he was really in earnest about carving a career for himself on the screen. When he was lucky he mixed extra work in big pictures, such as "The Ten Commandments," with larger parts in small pictures—"quickies"—in which Charles Hutchinson was usually the lead and Karl Dane the villain. He also played in a Mack Sennett comedy, but Mack Sennett's opinion of him was that he couldn't find the word "acting" in the dictionary. So many had the same opinion that Charlie began to believe it, too. Then came a small part in "Sandy" which really marked him out for promotion.

Perhaps the reason for his overwhelming success as Chico was that Chico's character was his own—carefree, idealistic, boyishly enthusiastic, without subtlety or sophistication. And it is in rôles like this that he will always be liked the best.

(Photo by Aulrey)



*A portrait that is typical of
Henry Victor's
cheery good nature. He is to be seen in "Down
Channel" in a part after his own heart—a hail-
fellow-well-met captain on board a tramp steamer.*
(Janet Jevons)



*After an absence of many months from the screen,
one of its most charming and tragic stars,*

*Alma Rubens,
made a brief return to play Julie in "Show Boat."
The whiskery puppy in her arms is known as Sir
Andrew Pants.*

(Wm. Mortensen)



*Surely not all the legends of
ancient China can find lovelier
almond eyes and ivory hands
than*

*Anna May Wong's.
"Piccadilly" brought her to
this country's studios to play
the role of the dancer in Arnold
Bennett's original story.*



The polish of the silk hat dims beside the polish of its wearer,

Jameson Thomas,

who makes a speciality of a personal success in every film he appears in. The praise accorded him for his clever, sympathetic handling of his difficult role in "Tasha," and his work in "Piccadilly" shows us that even if America steals him, at least one British actor will be able to say that he was not without honour in his own country.



Betty Balfour,
star of "Paradise" and
"A Daughter of the Regi-
ment," makes all her films
British to their last inch
of celluloid, and perhaps
it is for this reason that
her popularity grows and
grows and grows.



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The Cossack's Courtship

Jack Gilbert and Renee Adoree
in "The Cossacks." (J. M. G.)

Talkie Pioneers

It was Song—not Speech—that “Made” the Speaking Picture

IN years to come there will be much argument as to the man who first started the Talkie picture. If the argument should ever come up for a final judgment I don't envy the judge. When the moving pictures were in the back streets and were looked down on even by the pit and gallery patrons of theatre and music-hall, there were people who were trying to synchronise sound with the movement of the film.

Something like seventeen years ago I went to a cinema in Brixton and heard one of these attempts. There were two pictures. One was a song by a tenor and the other a solo by a violinist. The sound synchronisation came from a phonograph in the wings. The effect was—well, shall we say unconvincing, for one should always give honour and try to do justice to the pioneers of any new movement. To criticise is so easy, to invent so difficult.

Anyway, to-day, the Warner Brothers are using the same method of putting sound into pictures and making millions out of it.

The same method—but with such wonderful (almost miraculous) improvements.

Still, Warner Brothers' Vitaphone method consists



William Powell, one of the first to be seen and heard on the screen.



Alex B. Francis and May McAvoy in "The Terror."



Al Jolson and Davey Lee in "The Singing Fool."

of a wax disc on the principle of the old phonograph and the modern gramophone, which records sound from singing to instrumental music, from the chirp of a sparrow to the roar of a lion, and synchronises it with the action of the film.

So the man who worked the talking machine at the Brixton cinema so many years ago may fairly claim to be a pioneer of the disc method.

As to the Movietone, and other methods of reproducing sound on the film and carrying it on the edge of the film, I feel sure there will

be many people who will claim to be the originators of the idea. Roughly speaking, this idea is reducing sound to light and shade, and then bringing it back to sound by transferring, photographically, light and shade back to sound.

I have not the slightest doubt that many people were working at this method before Movietone or De Forest Phonofilms put their finished work on the market.

Personally, I heard De Forest Phonofilms long before Fox sent the first Movietone picture to the New Gallery, London, and though the De Forest subjects were not so imposing as those shown by Movietone, the reproduction was as good. In fact, without going into technicalities and legal aspects of the two, to my mind, one is just as good as the other.

But whoever was responsible for the origination, development and ultimate completion of either the Vitaphone system or the Movietone system (and by this I wish to include the Photophone, the Phototone, the Filmaphone, and all the other inventions perfected in England, Germany and America) there can be little question as to who "made" the Talkies, using the term in the way we speak of an actor who "made" a play, a politician who "made" a party.

It was Al. Jolson, black-faced comedian and singer of "Mammy" songs, who made the Talkie. Not an actor in the accepted term of the word (though Jolson is a far better actor than a singer, in my opinion), but a recognised vaudeville performer.

Al. Jolson was the first star chosen by Warner Brothers for their Vitaphone pictures, but before this they had put music into their films. The first experiment was made in 1926, the synchronisation of a music score with the silent film, "Don Juan," starring John Barrymore. As a prelude to the picture, Will Hays, the controller of the American motion picture industry, made a speech by medium of the Vitaphone. Martinelli, of the New York Metropolitan Opera Company, sang solos, and a number of short turns, sketches and musical acts were also seen and heard.



The success of this first venture led Warner Brothers to put Vitaphone music into other films, among them "His Lady," and "The Better 'Ole." Then came the great adventure—the idea of making sound the great feature of a full-length film.

Eventually they chose Al. Jolson as the star, and decided that a story written round his own life, with opportunity to sing the songs that had made him the highest paid vaudeville artiste in America, would be the safest and best kind of story.

The success of "The Jazz Singer" is now history. There was only one bit of dialogue in it, but that went down so well that in Jolson's next picture, "The Singing Fool," there was a connected story told largely in dialogue.

"The Singing Fool" was a greater success than

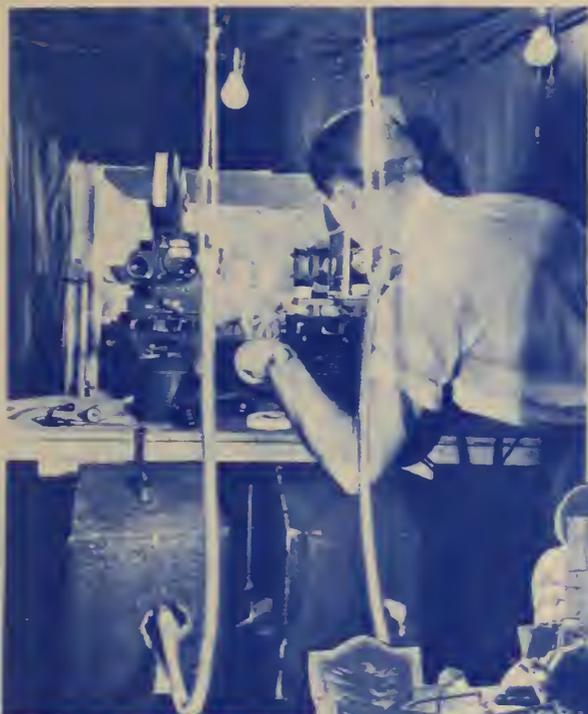


Pauline Frederick and Holmes Herbert in "On Trial," a famous play that made a successful talkie.

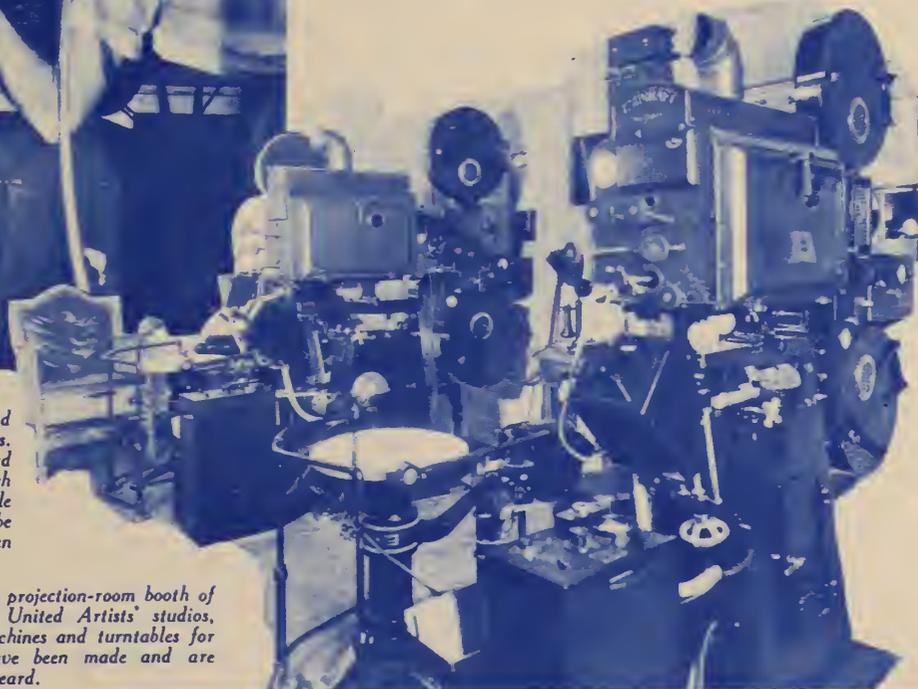
"The Jazz Singer," and even the bitterest opponents of the sound films realised that the picture-going public were all for the Talkies.

Prior to this Warner Brothers had shown "The Terror," a Talkie version of Edgar Wallace's stage success. This was a terrible failure from the artistic standpoint, but it made big money in New York, and drew good houses when shown in London.

Conrad Nagel and Dolores Costello in "Tenderloin."



View of camera booth of the sound stage division at United Artists. This photograph shows the covered motors below the cameras which they drive with the aid of flexible shafts. Part of the stage can be discerned in the glass opening between the cameras.

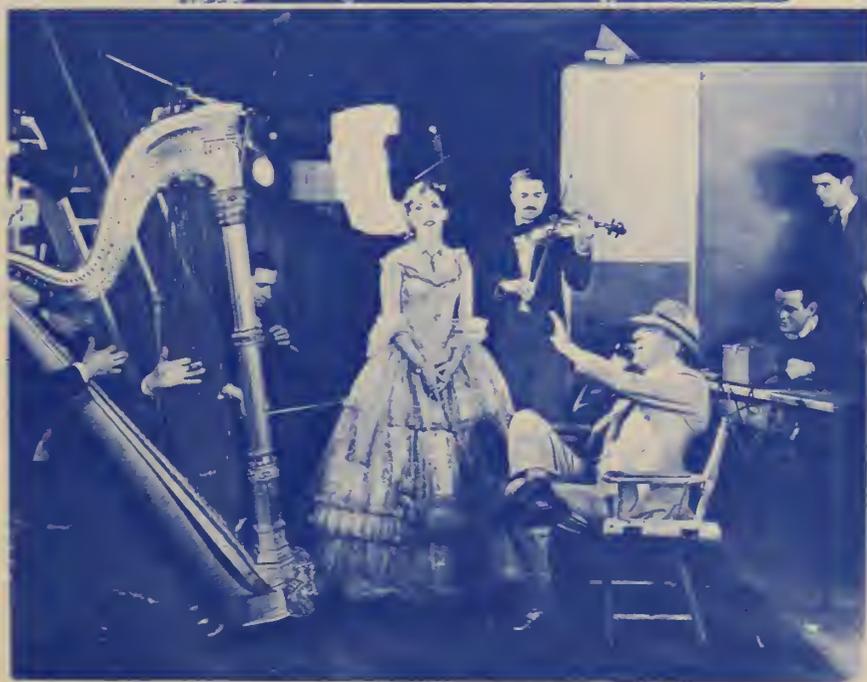


Right: A view of theatre review projection-room booth of the sound stage division at the United Artists' studios, showing two of the projection machines and turntables for the wax records after they have been made and are ready to be heard.

With the Warner Brothers' first success, Hollywood flamed into a state of excitement which can only be likened to that of a gold rush—no bad simile, indeed, when we realise that Warner Brothers cleaned up a huge fortune by their first successes.

Anybody who knew anything about the new development was certain of a job at a high salary—many got the salary without knowing anything about the job.

The United Artists' sound stage in their Hollywood studios. D. W. Griffith is directing Lupe Velez in her song in "Lady of the Night." All direction is done by motions of the hand or arm. Musicians are seen here because they are used in the scene, but ordinarily, of course, they are forbidden. Camera equipment is not seen in this picture, as it is hidden in special closed compartments to avoid noise from the camera as it cranks.



new development. Warner Brothers themselves made one of the worst—"The Terror," built on the famous Edgar Wallace stage success—but this picture made huge profits in America because the public were mad to hear the Talkies.

Fox Films pushed ahead with the Movietone, making a feature in Great Britain of Talkie Topical News Films.

The rush for elocution lessons by screen stars made big money for old actors as teachers.

Critics of stage and screen raved at the Talkies.

The former condemned them as an insult to the speaking stage and wrote long and sarcastically about the inability of the recording devices to reproduce the sibilant; the film critics bemoaned the fact that the spoken word would destroy all the beauty of the silent film.

But still the people rushed to see the Talkies.

To hark back to "The Terror," although the film was poor, there were some fine players in it. Alec Francis, with his cultured English speech, devoid of any accent, May McAvoy, with American accent, clever Louise Fazenda, Edward Everett Horton, and Holmes Herbert, who acted at the age of eight in the old Sadler's Wells Theatre, were principals.

Warner Brothers then put on a really good all-Talkie in George M. Cohan's "The Home Towners." This was a clever little play, very much after the lines of the old-time stage curtain raiser, and was well acted.

Trixie Friganza and Edward Everett Horton, two players to whom the Talkies meant increased prestige.



Walter Pidgeon, whose really fine voice was first heard in "The Melody of Love," a film made with the greatest speed and secrecy. Borrowed apparatus was used and work went forward only at night-time.



Bert Lytell, Lois Wilson, and Vondel Darr in "On Trial."

Paramount came into the Talkies with some fine pictures, notably, "Interference," in which Evelyn Brent, Clive Brook, and William Powell were splendid, and Doris Kenyon not so far behind them.

Paramount followed up early successes with better pictures, including "A Wolf in Wall Street," in which the sound of George Bancroft's laugh was one of the many hits in a striking film. "The Canary Murder Case," another Paramount Talkie, was a big triumph for William Powell.

Universal were soon into the Talkies, and "The Melody of Love," starring Walter Pidgeon and Mildred Harris, though made in a few weeks, was a good picture and had a long run at the Rialto, London. This theatre (a Universal house) was one of the first to run an all-Talkie programme.



Clive Brook and Evelyn Brent, stars of the talkie version of the popular play "Interference."



An amusing play that was one of the first all-talkies to be heard over here, entitled "The Home Towners." Reading from left to right: Robert Edeson, Doris Kenyon, Vera Lewis, Stanley Taylor, Richard Bennett, Gladys Brockwell, and Tully Marshall. "The Home Towners" was notable for the fact that it kept the interest going solely through the dialogue and the acting. There were no scenic stunts (such as were in "The Terror") to distract the attention of the audience.

This made many critics jump to the conclusion that the Talkie could only succeed at the expense of sacrificing the scenic effects, and the big spectacles (such as the chariot race in "Ben Hur"), effects which had been the making of the silent screen. In other words, Talkies could not be made successfully with outdoor stories. Then came along "In Old Arizona," a Western picture with talk and sound effects, and once more the opponents of the Talkie were beaten.

THE REAL PIONEERS

Before all these pictures were shown in England, De Forest Phonofilms had exhibited a series of short features, so this firm may claim to be real pioneers of the Talkies.

At the moment of writing I learn that a successful trial

has been made of a Talkie which combines spectroscopic and colour, the figures of the players standing out like they would on the stage. I have not seen this development, but my informant tells me the effect is really wonderful. The Talkies are moving so fast that I have not the slightest doubt by the time this Annual is in the hands of the public a Talkie which combines colour and spectroscopic with words will have been shown.

Credit must be given also to British inventions and British enterprises for fighting the American companies, but when all is said, the fact remains that the Talkies were first "made" not by talk, but by song, and the singer was Al. Jolson.

EDWARD WOOD.



THE INTRUDER

He:

Disturbed? Not at all.
We're delighted. Come in!
(You fat ugly ass
With your lunatic grin!)

She:

We've been deep in our books.
(That sounds like a lie
My cheeks are on fire,
And I've hair in my eye!)

He:

Off' again? Can't you stay?
(You won't if you're wise,
For utter thickheadedness
You take a prize!)

She:

Do stay. Come and talk to us.
Nothing to say?
(Then for heaven's sake, man,
Have some sense—go away!)

Both, secretly:

*Maybe it's mad to get enraged,
But still, we're only just engaged.*

LOUISE A.

*May McAvoy and Hallam Cooley
in "Stolen Kisses."*

CHARLIE CHAPLIN WAS RIGHT



IN 1927 Janet Gaynor was visited in the studio by an old school friend, Evelyn Keefer, a girl with a wind-blown bob, a cheeky, cheery face, and big sparkling black eyes. A director, thinking she was an actress, offered her a bit in "Is Zat So?" and chiefly owing to Janet's persuasion she took it, just for a lark. She did not particularly want to act in films, for she had plenty of money of her own, and was finding life quite exciting as a society girl. Now she is one of the few stars who acts for hours under the blinding Kliegs because she enjoys it. It was Douglas MacLean who saw her promise, signed her on a long contract, and changed her name to Sue Carol. And she earned him a good income, as her instant popularity brought forth excellent offers from other companies who wished to borrow her for a picture.

Sue might have started her career long ago. When she was a twelve-year-old school-girl Sue's particular favourite was Charlie Chaplin; and once to her unspeakable delight she was photographed with him on some hotel steps. Charlie liked curly-headed Evelyn Lederer (her name of Keefer came with a brief, unsuccessful marriage) and told her mother she had screen possibilities. Mrs. Lederer just laughed at the idea of Evelyn being an actress. But Charlie was right, and Sue is among Hollywood celebrities.

A SECRET SERVICE HERO

JOHN BOLES is one of the many recruits from the musical comedy stage. He was born in Greenville, Texas, and won a B.A. degree at Texas University. Then came years in France, studying singing under one of the most famous masters, after which he returned to America and played in musical comedy until war broke out. He immediately joined up in the infantry, was shortly afterwards transferred to the Intelligence Department, which corresponds to our Secret Service, and as a member of the American Expeditionary Force once more returned to France, where he remained until the end of the war.

Upon the Armistice being signed he took up his musical comedy work in America again, and appeared with success in New York stage plays until one fateful night Gloria Swanson saw him. She was needing a leading man for her next picture, and John Boles immediately impressed her.

"There's my leading man," she said, and went round to his dressing-room after the show and offered him the job. As a result, John Boles played opposite her in "Loves of Sunya." It was not altogether an unqualified success, but his work in it was promising, and consequently he has the leading rôle in "The Last Warning" and "The Desert Song." The latter, by the way, gives him his first opportunity to show his screen admirers that not only has he an attractive personality, but he has an excellent speaking and singing voice.



DANCING INTO FILMS

IT was Myrna Loy's love of dancing that led to her entry into the film world. The daughter of a concert pianist, she was originally intended for the same calling, and trained for some time with that object. But dancing had always fascinated her, and she decided that that should be her career. She enrolled as a pupil of Ruth St. Denis, and one evening when she was dancing at a friend's house, she so enthralled one of the biggest Los Angeles theatre owners that he immediately offered her work in the prologues he staged at the showing of the big films. So Myrna danced before "The Ten Commandments," "The Thief of Bagdad" and "Romola," and then her lithe grace and quaint charm brought her offers of film parts, and she made her debut in "Pretty Ladies." Her performance was outstanding and a contract resulted, and after only a few months, she found herself playing leading rôles. In her short career she has played all kinds of parts—a half-caste in "Across the Pacific," a comedy vamp in "Simple Sis," and "A Sailor's Sweetheart," a love-lorn Chinese girl in "The Crimson City," a vamp in "If I were Single," and a gypsy in "The Squall."

She is one of the most unusual types on the screen to-day. Her slenderness is remarkable even among the half-starved film heroines; high cheekbones and a pointed chin; slanting green eyes and Titian hair; and a slinky grace that is partly natural, partly due to her dance training.



FAITH REWARDED

IT is to George Fawcett that Johnnie Mack Brown owes all his success, and unlike many who forget the people who have helped them on the way to fame, Johnnie has not forgotten it.

Johnnie Mack Brown was a brilliant football player in his college days, and George Fawcett was amongst some stars who watched his team (Alabama University) play a match. After the game, the players and stars were introduced, and George Fawcett was immediately impressed by Johnnie's clean-cut good looks and by his modesty when he suggested that the boy should try his hand at film work.

The matter dropped, but a few months later, Johnnie arrived in Hollywood, full of sublime faith that the actor who had once spoken a few encouraging words to him would stand by him in his endeavour. Johnnie, with the luck of one in ten thousand, found his trust well-placed, and he spent long evenings learning from George Fawcett all the accumulated wisdom and experience of the old man's lifetime of acting.

Then came the first real test of Johnnie's learning and natural ability. He was given a small rôle in "The Bugle Call." George Fawcett's belief in him inspired his courage. He made good and was chosen for Marion Davies leading man in "The Varsity Girl." You may also remember him playing opposite Madge Bellamy in two of her films, "Soft Living" and "The Play Girl." Now his work in "Our Dancing Daughters" and "Coquette" has placed him on the road to stardom.



TWENTY YEARS' POPULARITY

FOR over twenty years now Henry Walthall has been experiencing the ups and downs of a film actor's life. It is a wonderful record, for he joined the screen at a time when to appear before the camera was to lose caste as stage actor but Walthall foresaw the potentialities of the new art and began work in a Griffith picture. As a matter of fact, the great David Wark, who was his friend, had for some time been trying to persuade him to appear in a film, and at length in desperation, he broke into a game of golf, took Walthall off to the studio and set him to work in the rôle of a sewer digger, deaf to Walthall's protests. Thereafter the Klieg lights vanquished the limelight, and Walthall stayed in the film studios.

He has grown old in the profession; no longer does he play dashing young heroes; nor did he endeavour to prolong this period of youthful roles. He grew old gracefully, and appeared in parts suited to his age.

Now, at fifty-one, he can look back at a list of splendid achievements, from his never-to-be-forgotten Little Colonel in "The Birth of a Nation" to his Father Juniper in "The Bridge of San Luis Rey."

Walthall was not originally intended for the stage but for the bar. His parents were farmers and he was educated by private tutors on their farm until the Spanish-American war broke out. He enlisted, but fever caused him to be invalided out without having fought at all, and it was when he recovered that Walthall turned to acting. He played odds and ends for some time, and in 1901 a small part in "Secret Service" led to stock company engagements. He was doing well in this line when the films interrupted, and he won his biggest triumphs. To-day he is as popular in his character rôles as ever he was in the heroics of his younger days.



THE GIRL WHO CAME BACK

THIS is the story of a girl who came back; who, after tasting success, returned to her own country to begin all over again under another name. That is what Mary Nolan has done.

Her life has not been an easy one; there has been more than the usual measure of drudgery and tragedy in it. She ran away from the convent where she was placed as a child to become a chorus girl at the age of fourteen. Her fair beauty was remarkable even then, when most girls are at the gawky or tubby stage, and she acted as model for James Montgomery Flagg, the famous American artist. He it was who gave her her first big chance by sending her to Oscar Hammerstein, the New York impresario, and she was rapidly becoming more and more famous in the chorus when scandal scorched her, and Mary (then known as Imogene Wilson) fled to Germany.

Here, under the name of Imogene Robertson, she obtained film

work by telling them she was a great American star. Her first rôle so frightened her that in a tragic scene she injected so much realism that her near future was assured, and she starred in fourteen pictures.

But her own country called, and Mary returned; leaving her German success and Imogene Robertson behind, she became the unknown and unpublicised Mary Nolan, and began her hardest struggle—to be allowed to stay in America and to make films in Hollywood. It was an embittering, heartbreaking, galling time, but Mary stuck it—and won. You may remember her with Norman Kerry in "The Foreign Legion," with Reginald Denny, and in "Desert Nights" as leading lady to John Gilbert, who, by the way, is her favourite star to act with.

Despite her wish to play comedy—for she says she has seen enough of the seamy side of life to want to laugh and create laughter—her ambition is to act with the film's greatest tragedian—Emil Jannings.

THE REAL RONALD COLMAN

RONALD COLMAN was labelled hermit and woman-hater when he first went to America. In reality, he was neither, but he disliked having his private affairs turned inside out and discussed by people whom they could not possibly concern; and because he preferred to live quietly with Charles Lane, a man much older than himself; because he preferred a holiday away from studio gossip and gaiety with Dick Barthelmess or William Powell, he was surrounded with an atmosphere of mystery and aloofness.

When he visited England for the first time since he had left for the States, obscure, workless, ambitious, with three leading rôles in British films to his credit—one "A Son of David," in which he was entirely miscast; the others, "Snow in the Desert" and "A Daughter of Eve"—all his friends of those days wondered: how would he have changed?

They need not have worried. He gave a



Bidding Vilma Banky beware of leading men, on his professional parting from her.



The first film in which he attracted notice—a scene from "The White Sister," with Lillian Gish.

Ronald Colman as he appeared in "The Rescue."

□ □

Right: A quiet evening with Charles Lane, the needs of both satisfied by a pipe, a book and a dog.





A love scene with Poppy Wyndham (the professional name of the Hon. Elsie Mackay, who died attempting to fly the Atlantic), in an early British film.

Below: Percy Marmont, Phillip Strange, their wives, and Ronald Colman at a tennis party given by Mr. and Mrs. Clive Brook.

reunion dinner to all his friends. It was a night of reminiscences, and proved that, apart from a self-possession and assurance time had brought, fame had not changed the old Ronald Colman. He returned to the States as quietly as he had arrived and stayed over here, a star who seeks publicity less the more he is sought after for it.

His home in Hollywood is a beautiful Spanish building, where his few real friends are always welcome—but he will not entertain lavishly a crowd of people he does not know, and who care only for his name.



Tea-time in Italy—a break during the making of "Romola," Ronald Colman's second American film with Lillian Gish.

When Ronald Colman returned on his short trip to England, he went to the studio to watch Stewart Rome, a popular star when he was still struggling for an occasional role, working with Fay Compton in "Somehow Good," under the direction of Jack Raymond, whom he also knew in the old lean days over here.

RE-ENTER PAT O'MALLEY

THE Talkies brought Pat O'Malley back from the stage and vaudeville to the screen in "The Perfect Alibi" and "The Man I Love." Pat accepted his good fortune with the same philosophical grin he wore when he learnt that the silent pictures had no use for him for the time being. Every actor, he says, needs a good push in the face at some time, and he has learned more from his "down" moments than from his triumphs.

Falling in love was the cause of Pat O'Malley becoming an actor. As a little boy he lost his heart to a lady horseback rider in pink tights. Then he fell in love with a film star and got work in the same film company as a stunt man. This began his film career.

He was born in Dublin in 1892, and began playing in a stock company in America when he was eight years old. His first pictures were made for the old Kalem company in Florida.

Pat O'Malley has an Irish tongue that wags easily and interestingly, and three hobbies. They are his daughters, Eileen, Sheila and Kathleen, and they occupy all his spare time.



A GIRL FROM PURLEY

DOROTHY BOYD is a young British actress whose future shows brilliant promise. Her rise from obscurity to leading lady in British films was rapid.

In 1926 she was playing a very insignificant part in a Phonofilm, a part so small that she had no idea that anyone could pick it out. But Miles Mander, who was directing the picture, noticed the "difference" in Dorothy Boyd's work, and as a result of his influence she was given a minor part in "Easy Virtue." Since then she has certainly justified Mr. Mander's expectations.

It was the rôle of Sally, Fay Compton's daughter in "Somehow Good," that really marked her out for success. George Pearson saw the film during its London showing, and immediately offered the girl a contract.

The rôle of leading lady to Jack Buchanan in "Toni," and Lena in the screen version of "The Constant Nymph" followed, and in both films she scored a distinct hit. Her latest films include "Love's Option," and "Auld Lang Syne" with Sir Harry Lauder.

Dorothy Boyd is especially suited to rôles which call for a typically healthy, out-door British girl. She is an expert swimmer and dancer, slight, vivacious, and gives you the impression that she is enjoying every minute of life.

A MAGICIAN'S ASSISTANT

GLENN TRYON'S first job as a kid was as Little Heinrich in "Rip Van Winkle"; his next was in some steel mills en route to New York where he was going to startle the theatrical managers with his talent; his next was as a magician's assistant in third-rate variety.

Then he did get three stage jobs as "juvenile"; but the two last ended quickly so Glenn became a character actor in a touring company, and it was the most paying stage job he ever secured. His acting brought him in the smallest contribution. He got five dollars for looking after the luggage; five dollars for carrying the orchestra music, which is never sent with the rest of the "props," so that even if everything else is lost, the show can go on; five dollars each for understudying six parts; and was assistant stage-manager, assistant business-manager, and song-seller in chief, for he stood in the foyer after each night's performance, selling copies of the various numbers.

His next venture, as producer, was disastrous, and then came films. Through a director friend, Glenn entered the film world via two-reel comedies, starting in thirty straight away, without any preliminary "extra" experience. At length came "Painting the Town," a full length film in which Glenn Tryon showed that he was capable of entertaining an audience for more than two reels, and since then he has been steadily climbing his way up the ladder at the top of which are Buster Keaton, Charlie Chaplin and Harold Lloyd.



OUR WONDERFUL WORLD

Brought to the Cinema
by the Camera

CURIOSITY, as is well known, is one of the biggest spurs to endeavour in everyday life, and curiosity about other people the most easily stimulated. It is curiosity, backed by real interest, that stirs people to travel.

Others, whose curiosity is as intense but who lack the energy and fearlessness to see for themselves, have to satisfy their craving as best they can secondhand, through the medium of those who have been and seen. It is to these that films have been such a wonderful boon. Hitherto they had



Merion Cooper and Ernest Schoedsack spent a year in Africa for "The Four Feathers," and then took a year to complete the film in a studio.

been forced to rely on the written words and a few photographs to conjure up for them the scenes the adventurer wished to bring before them. But with the advent of films, we stay-at-homes could see for ourselves without any of the attendant troubles, discomforts and dangers.

The first film of this kind I saw was a flickering, sometimes almost indistinguishable, one-reel picture of a polar bear hunt, showing the shooting of the mother and the two little cubs



A Fuzzy-wuzzy.

□ □

Two Fuzzy-wuzzies of the camel cavalry; thousands live in the Red Sea hills in Africa. An army of them who kept us at bay for a long while appears in the film.

crawling over her still body, wondering why she would not play with them.

Most of the early films recorded a "bag" such as this, and it was some while before people awakened to the fact that the camera could show something even better than an animal's death—its life. So now we no longer see hunters returning triumphantly with carcasses, but we see the animals as they are in their own homes—searching for their food, drinking, sleeping, fighting, rearing their families—every phase of their existence. To photograph this requires infinitely more patience and courage than just to record a kill, but it is infinitely more interesting. The slow-motion camera also shows us something we should not see even if we were by the side of the camera-man as he took the pictures—the movement of animals slowed down to something like



The heroine, the villain and his father in "Under the Southern Cross."



Maori girls in typical native dress before one of their shrines. Their religion includes many "taboos," one of the strictest being the marriage taboo, which forbids any man to defile a betrothed girl by his touch, on pain of death to both.

one-tenth of their normal speed. Nothing else could give us such a vivid impression of the easy, unconscious grace of every wild thing, from the lithe, slinky glide of a panther to the ostrich's mighty stride.

Travel films have been many and varied, but it was left to Merion Cooper and Ernest Schoedsack to create a real sensation with their film, "Grass." This was a record of



A polar bear, seen in "Lost in the Arctic," and at the left the amazing spectacle presented by Seal Island and its population of seals, which are closely packed round the low cliff.





A fine type of African native in "Simba," Mr. and Mrs. Martin Johnson's latest film.

Right: A rhino going for a night's constitutional. Below: Hyenas caught during a nocturnal feast on a dead giraffe.
(Both from "Simba.")



Maori cast, against New Zealand's hot springs.

The most recent polar films are Scott's last tragic voyage to the Antarctic and "Lost in the Arctic," a record of H. A. and Sidney Snow's endeavour to discover what happened to the lost group of the 1913 Polar expedition led by Vilhjalmur Stefansson. H. A. Snow died after "Lost in the Arctic" was made, and his son cut and edited the film alone.

We can never appreciate the bravery, patience, and cheerfulness of their makers, but the films themselves are an everlasting tribute.

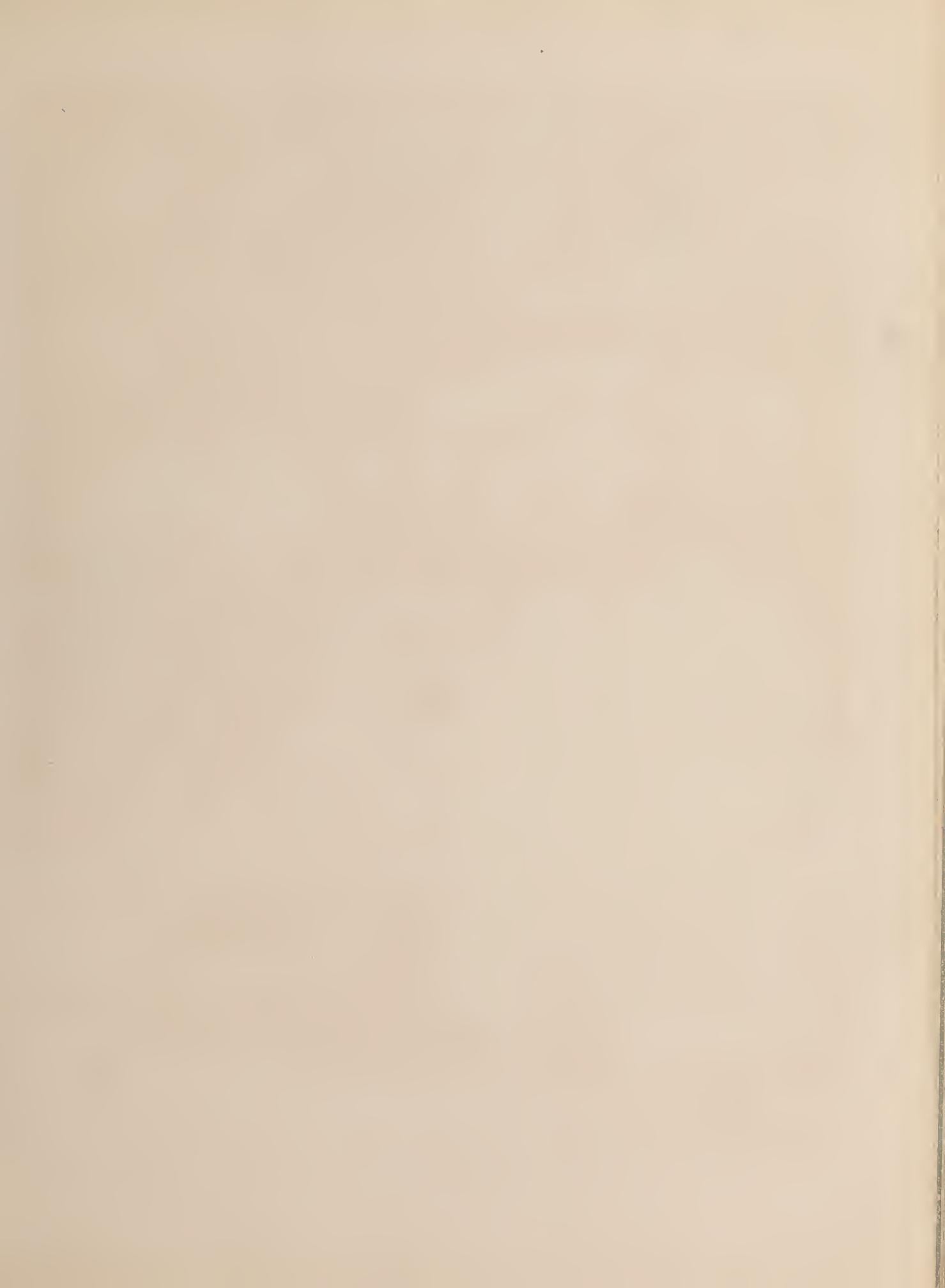
the restless life of the nomadic tribes of Persia and fully deserved every word of praise it won.

"Chang," the film which followed "Grass," took over a year to make, and showed the conquest of the jungle by man in Siam. The adventures of a pioneer family were more enthralling than any fiction of society, while the scenes showing the elephant stampede have never been equalled. But it was not a big box office success.

Just over two years ago, Cooper and Schoedsack left for Africa, and spent a year among the Fuzzy-wuzzies and Arab tribes round the Red Sea, and in Portuguese East Africa. Their records are incorporated in "The Four Feathers," and we have interesting pictures of the British Sudan, Tanganyika and the Red Sea hills.

Their endurance was taxed to the utmost, and is typified by Cooper's description of a baboon hunt. After camping in the jungle for nine days, false news caused a three-mile march that was fruitless. Then, when they did find baboons, they marched for thirty-two hours, without sleep, to manoeuvre them into the position required by the camera.

Ratcliffe Holmes, Cherry Kearton, Frank Hurley and Mr. and Mrs. Martin Johnson, among others, have also given us glimpses of lands which we could never hope to see otherwise, while "Under the Southern Cross" was acted entirely by a native





To face page 65

The Tease

Velma Bonny and Walter Byron
in "The Awakening"

THE Magic Mirror of the MOVIES

IF there is one kind of story which the moving pictures can tell better than any other medium it is the fairy story.

To begin with, the mechanics of an up-to-date studio are themselves magicians, as these pictures prove. Those who saw "The Nibelungs" will never forget the fiery dragon which Siegfried fought and slew. It looked so real that it was terrifying even when one realised it was only a picture and therefore harmless.

Nor could anyone who saw "The Thief of Bagdad" forget the magic carpet and the horse that rode on the clouds.

Those two inventions were amazing creations, and even at this date the secret of their construction is not generally known.

Another marvellous invention in that picture was the huge sea spider, a picture of which is given here.

The prehistoric animals shown in "The Lost World," provided



A scene from "The Nibelungs"—Siegfried bathing in the dragon's blood, after he has slain the monster, to render himself invulnerable to attack.



Douglas Fairbanks fights a hideous sea spider in the remarkable underwater scenes of "The Thief of Bagdad."



another instance of the ingenuity of these magic workers of the movies. In this instance the secret was disclosed and the method of construction was as amazing as the animals

The funeral of George, the ant who was killed by a cartwheel, in "Nemesis," the film in which clever parallels were drawn between human life and insect life.

themselves. The monsters, measuring hundreds of feet, were really models about eighteen inches long.

It is strange to me that more fairy tales and stories of magic are not filmed, for only the screen can do justice to them.

Thirty or forty years ago the magic lantern, with its still and very unconvincing pictures, was looked upon as real magic by children; but the modern youngster, familiar with flying machines and other marvels of science, wants something like a real miracle to startle him, and that is perhaps why we don't get more of these magic pictures.



Sir Bertrand attacks the dragon which entwines Yolande in its tail when she seeks her lover.



Sir Bertrand salutes the fickle Princess before setting forth to slay the dragon that has been laying waste the land.

□ □

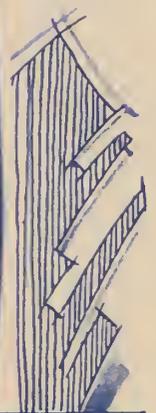
The Princess lies sick a-bed since the Black Knight stole the rose the Princess intended Sir Bertrand to have, and not all the wisdom of the wise men can suggest a remedy, which finally comes from the brain of Tinot, the jester.



But I feel convinced that if any producer made a feature of filming fairy stories and tales of magic he would find a public ready for them. In this connection I remember "The Magic Clock" (pictured on this page). This film drew big crowds wherever it was shown. When one realises that such a film does not get anything like the publicity of the super film or even the average programme picture, it shows that there must be some people who like them. Perhaps it is the old and middle-aged who support them, for in this fast-moving world it is the old who cling to the illusions of youth.

L. W.

The MENJOU MENAGE



A DOLPHE MENJOU is not really the suave man-about-town who lives at his club and wrecks other men's homes as a hobby. In private life, he has a home of his own, complete with pets, to which he retires whenever possible. In the circle he is seen with his parrots—Spike, a rare red and grey species, is the knowing bird perched on the Menjou shoulder, and Lady is inside the cage. Their conversational talents are not revealed. On the left is Adolphe with his four prize Sealyhams—Reckless, Pat, Blick, and Jacques.

TOO NORMAL



ONE day George Lewis was standing by a big poster advertising "Give and Take," in which he played the lead, when a party of tourists came along, and enquired the way to Universal studios. One man lingered.

"Beg pardon, but do you mind telling me who you are? I'm sure I've seen you in pictures, but can't remember which."

"And that," said George when he had gone, "is exactly my status. People know they have seen me somewhere, but doggone it, they can't remember where."

He was rather bitter about it—an uncommon thing for cheery George—for in three years he had only three really good rôles, and as he got good notices on them, it was no fault of his acting, he decided. Something else was wrong. And, George decided, it was this—he was too normal.

"I eat well and sleep well. I have no hidden sorrows. I don't even have nightmares," he said ruefully. Even the days when his mother and brothers were on the verge of starvation are too recent to be reminiscences.

George was born in Mexico City, and when he was six, he and his two small brothers, Carroll and Victor, went to the United States with his mother, and George had to act as interpreter, for he was the only one who could speak English. Finally his mother separated from his father and was faced with the problem of bringing up three youngsters on very little money. So it devolved on George, the eldest, to help as soon as he had left high school, for funds were very low.

He had never confided his ambition to act to his father, since he was an engineer and his people army officers, and chances of sympathy from that direction were small. But his mother had always understood his desire, and went cheerfully through the thin times because of her confidence in her son. The thin times vanished when George was awarded a contract for his work in "The Collegians," but good rôles were few and far between. Hence George's grouse, particularly as he does not want to continue doing "collegiate" rôles ad infinitum, as seems to be his lot.

So if George develops temperament or a sudden secret sorrow, or grand passion—you'll know the reason.

A LUCKY LADY

DOROTHY SEBASTIAN'S career is a record of amazing luck. Dorothy left the cotton fields and negroes and warm idle days of her native Alabama to go to New York, ostensibly for a course in drawing. That was not Dorothy's intention, however; she was going to be an actress. As a first step, on reading an advertisement for girls for a fashion show, she joined the crowd. "Mr. Wayburn wants you," said a boy in shirt-sleeves. Dorothy went. "You're hired," said Mr. Wayburn; and Dorothy began her career.

Then she broke into the front line of the Follies. She did not know the first thing about it, and heedless of the fact that all the chorus was already picked, she walked in and informed a dapper little man who questioned her, that she wanted to see George White, the producer.

"Well, I am George White," said the little man, and Dorothy got a job in the front row of the chorus, which included, by the way, the Costellos and Louise Brooks.

Next she went to Hollywood and told a studio gateman she was working there with such aplomb that he let her through. The result was a small rôle. Now she earns a large salary which she finds goes just the same as the little one her chorus work brought her, for Dorothy believes in enjoying the balance at the bank while there is any balance to enjoy, and while she has the capacity to enjoy it.



LIL DAGOVER

LIL DAGOVER has been known for some time to British audiences for her work in Continental films. "Caligari" was her first, and "Destiny" and "Tartuffe" also featured her. She has also played on the stage, although the cinema, her first love, claims her preference. The Talkies did not cause her dismay when they arrived. Not only has she a beautiful voice, deep and melodious, but she speaks perfect English, French and German, for she has travelled widely in all these countries, and spends some time each year in Ireland with her sister, where she has learned to love long tramps through its mists and rain. She is a thorough outdoor girl and loves animals. At her home just outside Berlin are two cats and three dogs—two Chows and one faithful old gun dog.

Lil Dagover's nationality is difficult to define exactly. Java was her birthplace, and her parents German, naturalised Dutch.



WILLY FRITSCH

WILLY FRITSCH was born in Upper Silesia, in Germany. His father was a factory owner in one of the manufacturing towns, and wealthy enough to send his son to college, and later to Berlin, where he was supposed to study engineering.

But Willy Fritsch had no head for mathematics, and little desire to study them. Instead he became bitten with stage fever, and deserted the technical university to work in the chorus on the Reinhardt stage.

At first, his parents were furious, but eventually Willy's enthusiasm infected them, and buoyed up by their encouragement, he persevered until he was playing small rôles regularly.

It was at this time he became acquainted with Mady Christians, the delightful German film comedienne, who was also of the same little world, and through her he was introduced to a Danish film producer then working in the Ufa studios in Berlin. After a test, the producer gave him the leading male rôle in his next comedy, and Willy Fritsch's good work in this led to a contract.

Since he won fame in light comedies, of which "The Waltz Dream" and "The Last Waltz" are among the best known, his excellent performance as "No. 326" in "The Spy," came as a surprise to many who did not realise that he was capable of playing dramatic parts so well. Gerda Maurus, the beautiful heroine of "The Spy," also appears with him in a later film, "The Girl in the Moon."

Sophistication's ARTFUL AID

MANY of the Continental stars were not so dazzling when first they came to America—from the dressing standpoint. The sophisticated Miss America taught them something about clothes and beauty parlours.



Emil Jannings, the great Continental star seen below in "Faust," before he crossed to America to make a number of silent films. The "Talkies" sent him back to Germany.



At the left is the Pola Negri America made and devitalised.



In "The Patriot," in which only Jannings' marvellous acting, as the mad Czar of Russia, prevented Lewis Stone as Pahlen from walking away with the picture. Jannings is one of the few players who have survived the American influence that seems so fatal to many foreign stars.

□ □

Pola Negri in "The Devil's Pawn" before her eyebrows had been plucked and her appearance studied before her performance.



Vilma Banky has changed considerably since Mr. Samuel Goldwyn discovered her in Budapest. Natural eyebrows, a decided plumpness, and a not too becoming coiffure, are shown in this early picture of her. At the left is one of her latest, showing the sleek shining hair, cultivated eyebrows, and slender figure film success brought. But her smile still has the same wistful charm.



This is the result—a dizzy blonde, cropped, matured, self-possessed, ultra-sophisticated—the star of "The Private Life of Helen of Troy" and "Love and the Devil," and of the British film "Tessa."



Perhaps the most radical change America made in anyone was in Maria Corda. Brown-haired, with a sladdash, devil-may-care attitude, she experimented freely with beauty treatment.



Greta Garbo as she arrived in the States with Mauritz Stiller—a lanky girl with no glamour about her—plainly dressed, and speaking only a few words of English.



Lily Damita was sophisticated enough when she went to America; but even she added to her chic in dressing, hairdressing, and love-making. At the left, in a Continental film, and above, one of her first American studio portraits.



The exotic slinky lady the Metro studios evolved—heavy-lidded, famed for tropic love scenes.



Lya de Putti lost the appeal that made her so remarkable in "Vaudeville." She was another star whose Mona Lisa expression faded in the California sunshine, and she became merely just another vamp, and only a mediocre one at that.

Lars Hanson, American version, as a spruce naval officer in "Buttons," in which this clever Scandinavian star, who deserved better treatment, played in support of Jackie Coogan.



In "The Sorrows of Satan," her first American failure.

In the title role of "The Atonement of Gosta Berling," an early Swedish film—a portrait that gives a slight idea of the fire he had little chance of displaying in his American pictures.



The self - possessed Miss Horn, who was John Barrymore's leading lady in "Tempest" and "Eternal Love."



Camilla Horn, the charming little German fraulein, who

played with Jannings in "Faust" as Marguerite.



Above is Conrad Veidt in "The Student of Prague," one of his latest roles in Germany before John Barrymore took him to America to play in his "Beloved Rogue," which convinced the studio magnates he was too good to return to Europe before making some more. So Conrad stayed, and his suave American self is seen at the right in "Erik the Great." Then came the Talkies, and Conrad decided to go back home.





(Evelyn Brent)

The Sorceress

Myrrh and fresh rosemary and balm—
 A spell to keep my love from harm.
 And sweet oil from the rowan tree
 To keep him ever true to me.

Stir, my wand, and let my prayer
 Lie mingled with the green herbs there.

'Keep my love's sword ever bright,
 'Keep him foremost in the fight,
 'Light his foot and clear his eye
 'And strong when danger rustles by.

'Let him be as young as now
 'When there are laurels round his brow.
 'No, nor let there ever be
 'One so much admired as he.'

Stir, my wand, sweet herbs and balm—
 A spell to keep my love from harm.
 But first—the sprig of rowan tree
 To keep him ever true to me.

LOUISE A.

IVOR NOVELLO Popularises "The RAT"



On the right is the latest characterisation of this famous Apache—Ivor Novello in "The Return of the Rat," the third of the Rat series, in all of which he has played the title role.

Many screen stars are faithful to one leading lady for a series of films, but few are true to the same vamp—yet Isabel Jeans has played that part (Zelie) in each "Rat" film.



Ivor Novello with Nina Vanna, his leading lady in "The Triumph of the Rat."



Mabel Poulton, who plays with Ivor Novello in "The Return of the Rat," has the wistfulness of Mae Marsh with a touch of the "gamine" that takes away any suggestion of artificiality and insipidity from the heroine.

Above: The first of the series—a scene from "The Rat," in which Mae Marsh was the wistful little heroine.



From East
to West—

SHOPPING in HOLLYWOOD

Along
Hollywood
Boulevard

IT is not a very long walk down Hollywood Boulevard, from the junction of Vine Street and the Boulevard, to the new Roosevelt Hotel. Walking quickly, from east to west, the ground could be covered in fifteen minutes, easily. Which means that in half an hour a pedestrian could wander past the shops on both sides of that famous thoroughfare.

And those are the shops in which the stars do their shopping!

Please do not imagine that Hollywood has no other shops. It has plenty, and they are very prosperous. But remember that film stars form only a very small proportion of Hollywood's enormous population; and it is a fact that the stars seem to do most of their shopping along what they call "The Boulevard," or within a few yards of it.

Probably this is due to the fact that these busy people have very little time for shopping. They can't go window-gazing like ordinary citizens; they have far too much to do! So they like to compress their shopping into the smallest possible space; and it happens that along the Boulevard they can buy everything the heart of the most

A general view of Hollywood, the city of the stars. The tall building just above the O in the title is the Taft Building, which contains the Central Casting Bureau, where all extra players are registered. The Plaza Hotel faces it. The buildings show the junction of Vine Street and Hollywood Boulevard, the two main thoroughfares.

exacting woman desires, from French perfumes to a shoe lace, from a fifty guinea model gown to a packet of chewing gum.

Some of the shops on Hollywood Boulevard are tiny, one-story buildings made of wood. Some of them are towering department stores as up to date as anything we have in London.

The film star who is a housekeeper has her marketing made delightfully simple for her in Hollywood. Everything you want to eat or drink is bought in a shop called So-and-So's Market. All over Hollywood these markets are found; *they sell everything*—fish, meat, groceries, fruit, mineral waters, vegetables, delicatessen, bread, cakes, bacon, eggs, butter, milk, cream, cheese, poultry, even flowers, all under one small roof.

It does not take a star five minutes to skip out of her car, armed with her shopping list, and dash into her favorite market, to give orders that will see her through several days. From the pyramid-shaped piles of oranges, grape-fruit, asparagus, lettuces, and celery she goes to the grocery counter, where she orders her milk and bread as well as her groceries and cheese. Then on to the meat, fish, bacon and poultry, and so out again—all inside a



Sirdar Bhogwan Eiser Singh, Hollywood's pet Hindu perfume-mixer, matches Alice White's personality with the Indian Keora lily, which is haunted by the king cobra.

few minutes. And everything is delivered at once, inside one large wooden box.

I wish we had "markets" (in the form of shops) in England. Whenever I went with Mrs. Clive Brook, or Louise Fazenda, or Vilma Banky, to do their household ordering, I drew a mental picture of the time it would take to order the same things over here. Even in our big stores we have to trail from department to department, whereas over there everything is close together, on one floor; and everything is of the highest quality, too, beautifully fresh, and kept in a state of perfect refrigeration.

The markets all have different names. There is Young's, and the Safeway Stores, and Von's; there is also the Piggly Wiggly, which has just the same goods as any other market, but is a little cheaper because nothing can be delivered. Everything must be taken away by the purchaser; but as everyone in Hollywood has a car this is quite simple.

WHERE THE HOLLYWOOD EVE BUYS HER LEAVES

Apart from food, you will find dozens of famous stars in Dyas's big new store, at the corner of Vine Street and the Boulevard. It is what America calls a dry goods store, and though it has not been open a year, it is already one of the most popular shopping places in filmland. Stars go there to buy silks and chiffons, or bathing dresses, or little sports suits, or hats, or handbags. Not many yards farther along the Boulevard on the same side of the road is Magnin's where some of the loveliest women in the world buy their clothes.

Magnin's goes in for exclusive models—at a very exclusive price, too; also French hand-made lingerie, and gossamer stockings, and the finest newest artificial jewellery. Go in there any morning, and you will find Billie Dove being fitted for a billowy evening gown in one "cabin," while next door Lilyan Tashman is taking infinite pains over the lines of her new opera cloak, and next door again Bebe Daniels is approving the

Below, Conrad Nagel and John Gilbert in the barbers, where all the gossip of filmland is spread abroad.



Sprinkled about Hollywood are more than twenty of these attractive Delft-blue bakeries, which specialise in the most palatable kinds of bread. The wings of the mill are moved by mechanical power.



sports suit she has chosen in her favourite shade of periwinkle blue. At the counter, Norma Shearer may be seen choosing artificial flowers, while Marion Davies selects some new bracelets, in the artificial jewellery she always declares she prefers to the genuine article!

Everyone knows everyone else; there is one loud buzz of conversation, and probably two or three stars dash off together to keep some urgent luncheon appointment. Close to Magnin's is Wetherby Kayser's, an excellent shoe shop that specialises in silk stockings as well as shoes.

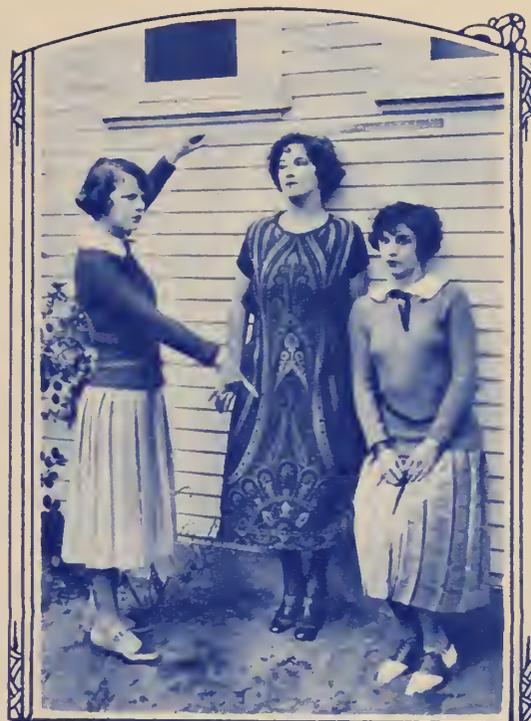
Many of the stars buy both shoes and stockings at this shop; but Colleen Moore goes to the French Bootire, which is right at the other end of the Boulevard, while Mary Pickford, Corinne Griffith, and several others go to I. Miller's, which is a branch of the celebrated I. Miller of New York.

A shop for exclusive handbags, perfumes, and the latest scarves finds many customers; so does Unity Pegue's Book Store, where Ronald Colman buys all his books—and he buys a great many! Barker Brothers are famous for china, glass and furniture; in their piano department you'll find Adolphe Menjou choosing a new wireless set, and Billy Haines trying over new records for his gramophone, while Richard Dix staggers out clutching a package of two dozen new records he has already selected.

ON THE SCENT OF ROMANCE

Kathleen Clifford's flower shop under the new Roosevelt Hotel is always full, and it deserves to be. She is a film player herself, and everyone loves her. She has another flower shop at the Ambassador Hotel; and though her prices are terrifically high her flowers are always fresh and of the finest quality. Some roses I had from her shop lasted ten days! As I write, one morning Jimmy Hall may be seen ordering gardenias for some lucky girl; and it is from Kathleen Clifford that Charlie Farrell gets the carnations "some one" likes so much! It has often struck me that pretty, fair-haired Miss Clifford must know more about Hollywood's romances than anyone in that city of romance!

Then there are the beauty parlours. On



Edna Flugrath (centre) runs a beauty parlour, where both her sisters, Viola Dana and Shirley Mason, attend regularly.



Another amusing style of ice-cream shop in the form of a big freezing bucket is seen above, and at the left is a popular cafe. The fire engine bell rings, the headlight sends forth beams, and smoke comes from the stack.

Hollywood Boulevard there are two, both on the north side of the street, and both much patronised by movie people. One is called the Gainsborough Beauty Parlour. It is run by Mrs. Harold Shaw, the sister of two screen players (Viola Dana and Shirley Mason), and herself a well-known player under the name of Edna Flugrath. She specialises in face masks — made of mud, almonds, eggs and honey, and many other strange mixtures. Her regular clients include Anna Q. Nilsson, Marion Nixon, her own sisters, Laura La Plante, and dozens of other lovely women. A little farther on, immediately next door to the famous Montmartre Café, and actually under the big room on the first floor of the café where the stars lunch, dine and sup, is Weaver Jackson's Beauty Parlour.

Ice cream is such an important part of life in America that I must not forget Chapmans, where they make the finest ices I have ever tasted—far better than any in Paris or Rome or London.

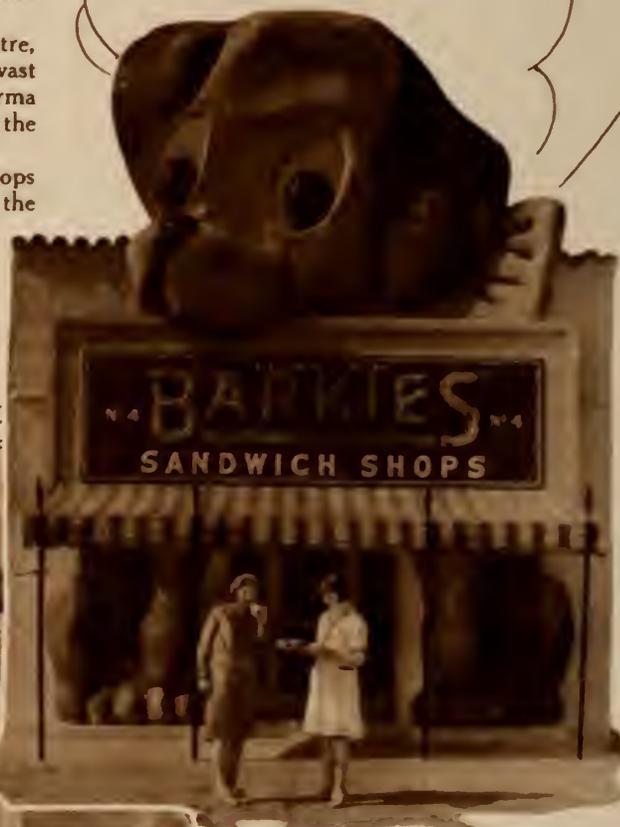
From Charlie Chaplin's Studio, not three minutes away, messengers arrive daily when Charlie is working to procure raspberry ices, in cornets, and carry them swiftly back to the studio.

Kathleen Clifford, once a popular film star, now owns a prosperous flower-selling business.

The Elite Restaurant, opposite the new Chinese Theatre, sells lovely sweets; and handles the catering on a very vast scale whenever Marion Davies, or Aileen Pringle, or Norma Shearer gives a party. The Pig'n-Whistle, too, next to the Egyptian Theatre, serves lunch to many stars.

This article has been mainly about women and the shops they patronise. Just a final paragraph about men and the barber whose staff shaves the leading male stars of the screen. Jackson's is the name of this shop. It faces the Montmartre Café, and has a shoe-shine and newspaper stand outside the main shop. Inside, there are dozens of chairs, with white-coated barbers and busy manicurists attending to celebrated and would-be celebrated customers.

MARGARET CHUTE.



Two of the amusing little shops that make Hollywood a town of delight to tourists. (Above) a shop that deals only in hot dogs—the sausage-stuffed roll—and every conceivable variety of toasted and untoasted sandwich. At the left, an appropriately built ice-cream shop fashioned after the snow-hat style of Esquimaux architecture.



Norma Talmadge and
Gilbert Roland,

*whose work together won so much
acclaim in "Camille," "The
Dove" and "The Woman
Disputed."*



Charles—no longer "Buddy"—Rogers, whose climb to popularity since his appearance with Mary Pickford in "My Best Girl" was astounding in its rapidity, did not drop his boyishness, his chief charm, with his nickname, as recent films, "Abie's Irish Rose," "Varsity," and "Just Twenty-One" proved.

(Gene Robert Richee)

Who could resist

Renee Adoree's

*bewitching smile and dimpled
cheek? Whether she is Russian
peasant or Ruritanian princess,
they remain the same, and be-
cause of them the little bare
feet you see in this picture have
trampled on many picturegoers'
hearts.*





*The screen's "Dancing
Daughter"—*

Joan Crawford,
*whose youth and vivacity brought
her triumphant to the front line
of stars, is to be seen in "Across
to Singapore," and "Four
Walls."*

(Clarence Sinclair Bull)



Lansing Brown

Ben Lyon,

for two years prevented from playing in other pictures by his role in "Hell's Angels," certainly tested the loyalty and memory of his fans, but proceeded to make up for lost time on the completion of the film.



Joseph Schildkraut,
since his part of the Chevalier in "Orphans of
the Storm," never forgot the lure of the silver
sheet, and lately has almost completely deserted
his old love, the stage, for pictures like "Show-
boat" and "The Bargain in the Kremlin."

(Frenlich)



Billie Dove and Antonio Moreno,
*two favourites of the screen who played together
for the first time in their careers in "Adoration."*



Clara Bow,

America's favourite star, pouts as attractively as she smiles. Clara, with her red hair and her "IT," neither of which unfortunately screens in its original potency, can be seen in "Three Week Ends" and "The Wild Party."

(Gene Robert Riches)

The RESCUE

Joseph Conrad's adventurous romance of the South Seas brought to the screen by United Artists.

Mrs. Travers (Lily Damita) demands to go ashore with Captain Tom Lingard (Ronald Colman), who has promised to try and rescue her husband from his well-deserved fate.



Through aiding Tom Lingard, the prince endangers his own and his sister's lives. (Prince Hassim—Robert Frazer; Princess Immada—Laska Winter.)

Noah's Ark

A thrilling spectacle of the Flood. (Warner.)



The pagan temple being destroyed by the beginning of the deluge.

□ □

On left: The Ark being built.

□ □

Below: Japheth, son of Noah (George O'Brien), falls in love with Miriam (Dolores Costello).



'Evangeline'

Longfellow's famous poem
filmed by United Artists.



In Grand Pre, the happy Acadian village, Evangeline and her childhood playmate, Gabriel (Roland Drew), son of the village blacksmith, are betrothed.



Evangeline and Baptiste (Donald Reed) whose love for her finds no response since her thoughts are all of Gabriel.



On the expectation of war between France and England, the governor-general, not knowing to which side the Acadians would be loyal, scatters them throughout America, and Gabriel and Evangeline are parted, after once more pledging their love.

Coquette

Mary Pickford's first talkie.
The tragedy of a love story
with a sorrowful ending.
(United Artists)



Norma Besant (Mary Pickford) with her despised lover, Michael Jeffrey (Johnnie Mack Brown). Because of a secret meeting with him, her father shoots him and later shoots himself.



Norma cannot resist flirting a little with Stanley Wentworth (Matt Moore), who loves her though Michael is her sweetheart.



Norma tries to persuade her father (John Sainpolis) that Michael is worthy of her love.

Volga Volga

(British & Foreign.)



Stenka Rasin (Hans Schlettow), the Robin Hood of the Volga in the seventeenth century, receives the thanks of the peasants for being allowed to escape in his ship from their tyrannical lords.



The beautiful Persian princess (Lilian Hall Davis) wins the love of the pirate and makes him break his vow that no woman shall sail in his ship.



Even the brave spirit of the boy Kolka (Gustl Stark-Gstettenbauer) fails in the long, rainless spell which follows the abduction of the princess, and Stenka Rasin is forced to see the rain fall on his body a few minutes too late to save his life.

□ □

Stenka Rasin, to atone for his broken vow, sacrifices his love to the Volga.



Lady of the Night

(United Artists).

William Boyd as Karl and Lupe Velez as Nanon.



The countess' plot begins to work—the young diplomat falls in love with the girl she has brought in from the slums.



Nanon del Rayon, a dancer of the "Smoking Dog" cabaret, attracts the attention of Baron Finot (Albert Conti), whom the Countess has requested to find a girl for her scheme of revenge.

Right: Finding the Countess (Jetta Goudal) false to him, Karl refuses to have anything more to do with her, and she vows to humiliate him.

THE LITTLE SPANISH LADY

*She was standing in the daisies
Like a fawn which one amazes,
She was standing in the daisies
like a little startled fawn,
When I came upon her slowly
And my heart was captured wholly
By the little Spanish lady on
her father's daisied lawn.*

*Shy, audacious, wholly charming,
With a loveliness alarming,
And a grace that rivals swallows
in the sunny evening air,
She stood peeping at my numbness,
My admiring, frank struck-dumb-
ness,
Until at last I kissed her—and
she didn't seem to care.*

LOUISE A.

(Lupe Velez)





In "Show People."



William Haines

LEADERS
OF
LIGHT
COMEDY

□ □

*Marion Davies and
William Haines have
made one film to-
gether—a delightful
behind-the-camera
skit on Hollywood
film studios and stars.*



Marion Davies

When THEY were VERY Young

AN INTERESTING COLLECTION OF PHOTOGRAPHS FROM THE STARS' FAMILY ALBUMS



It is easy to recognise Douglas of the two solemn little Fairbanks brothers above. He is the one with the straw hat, the negligently crossed legs and the stern expression. Even in those early days Robert was less at his ease before the camera.



A delightful picture of young John Gilbert with his mother and father.



The self-possessed young lady in the pram above is Kathleen Morrison, little dreaming that as Colleen Moore she would win fame and fortune before the age of twenty.



Buster Keaton had learned to be solemn at a very early age, for it was part of his business as the youngest member of the "Three Keatons," a vaudeville turn. He was the son of the other two.





The talented Barrymore family, comprising John, Lionel and Ethel, with their mother, once famous on the American stage as Georgia Drew. Lionel and John (present-day portraits above and below the family group) stayed in films after the three had tried them, but Ethel preferred the stage.



Bebe Daniels, correctly attired for the photographer, even to gloves, has altered considerably since those far-off days.



The chubby little girl in the oval is Gertrude Olmsted, and her eyes have not lost their speculative expression.



The gaiety and merriment for which Patsy Ruth Miller is famed was a birthright, for she was bubbling with it even when people took her photograph in a costume that would have justified convulsions.





The exception to the rule that ugly ducklings become swans and beautiful babies commonplace girls—Corinne Griffith, a bewitching little doll-baby and an even more bewitching grown-up.



The stolid youngster above is Irene Rich—the years have brought her better looks.



Apart from the long sausage curls, the bow and a certain baby podginess of the cheeks, this picture of Mary Brian could stand for a present-day study, so little has she changed.

Right: Leatrice Joy at an early stage in her career, held firmly on her nurse's lap.



Hobart Bosworth—then and now—two photographs that show plainly the mellowing effect Time has had on the uncompromising child face.





One of the prettiest babies of the whole film crowd—Constance Talmadge, who owned that attractive combination of dark brown eyes and fair hair.



A photo of Dolores Costello taken when she was making a hit with her sister as children in her father's films, showing that her lovely eyes have always held that sorrowful expression.



The photographer did his best by little Richard Brimmer, and the carelessly thoughtful pose above resulted. In circle is Richard Dix to-day.



The young scamp (you can tell he was by his mischievous eyes) with the straw halo as background is Norman Kerry before he reached the moustached age.

Monte Blue in his pre-gravedigger, cowpuncher, sailor, railway porter, sceneshifter days. He has not changed much.

The McLaglen Smile

THE four McLaglens are surely the most adventurous brothers in films. They all went through the war, Victor, the second son of the family of eight boys, Clifford, Cyril, who joined up at fourteen on the outbreak of war, and Kenneth, the youngest, who was only twelve when he enlisted.

Victor led the way into the film world, and the three youngest McLaglens followed him. Now Cyril is well-known in British films; he boxes and motor-races, and has performed as a Cossack rider in circuses, and taken part in rodeos.

Ken McLaglen, after two years of unsuccessful studio haunting, was engaged for the title rôle in the Dick Turpin series, and made good.

Clifford, who was born in 1897, and is 6 ft. 2½ ins. in height, has specialised in "heavy" rôles such as he had in "Alley Cat" and "The Three Kings."

The most famous brother of all, is Victor, and his best loved characteristic, his smile. His use of it as Captain Flagg in "What Price Glory," raised him to stardom. The other three brothers, too, have the same smile—a gay, reckless sort of smile that forms a little crease—not a dimple—in their cheeks.



Victor.



Kenneth.



Cyril.



Clifford.



TONIA — MARIA

Fair as the lilies in the stream,
 Flaming as the cruel passion flower,
 Elusive as the memory of a dream
 Which dies with night upon the waking
 hour.

*Dorothy Burgess and Warner
 Baxter in "In Old Arizona."*

Tender as the soft breeze from the south,
 More yielding than a sapling in the air ;
 Like dusk your eyes, like lacquer red your mouth
 And false my love, more false than these
 are fair.

LOUISE A.



Edith Nepean.

A Week in My Life

by
Edith Nepean



A set designed by Clifford Pember for the British Dominion film "When Knights Were Bold." This castle sprang up like a mushroom on a typical British countryside, astonishing motorists who had not known of its existence a few weeks previously.



In circle: The exterior of British International Studios at Elstree.



The inside of a studio reminds one of a factory, but when the sets are up and the human puppets take the floor, a new world is unfolded. This is the Gainsborough studio at Islington.

At the left is a set designed by Alan McNab, art director of Gainsborough, for the night club scene in "The Wrecker."

MONTMARTRE IN ISLINGTON

A COLD Monday morning, not a vestige of sunshine, the London streets blocked with a maze of traffic. Outside the closely-guarded doors of the Gainsborough studios at Islington, a row of empty cars proclaims the fact that a band of tireless enthusiasts are already at work. I pass out of the gloom into the sunshine of Paris and Montmartre! A quaint side street, at the corner a newspaper shop and a florist's. Above the patisserie the proprietor's name is painted in alluring colours. An electric sign flashes over the Café Dorée. The haunt of the apache, the "White Coffin," is captivating. I like the crude walls, the narrow, secretive staircase, the little bar.

"It is a positive fact," Ivor Novello declares, with a laugh, "that directly we start a Rat picture we all imbibe the atmosphere of the White Coffin!" Gay Bohemians all, with passionate apache emotions. Graham Cutts, the famous director, looks on, nonchalant, smiling. There is jazz music and a complex flash of pretty faces and gaudy scarves, and short skirts, so tightly moulded over shapely limbs that I wonder how the wearers manage to sit down.

Somebody blows a whistle and order is restored. Marie Ault, with her marvellous piles of black hair and her naughty ear-rings and black satin gown, takes up her position behind the bar. Mabel Poulton is no longer the Constant Nymph, but a girl who lures the Rat away from the amorous inconstancy of the beautiful vamp, Isabel Jeans. Roy Overbaugh is at the camera. For the moment Gordon Harker is

One day, during the filming of "The Return of the Rat," Graham Cutts decided to gild the lily, and the arms and legs of a famous dancer in the cabaret scenes were attractively painted in futurist tints.



A. E. Dupont has the gamut of emotions at his finger-tips, and his knowledge of the technique of the screen is unrivalled. In "Piccadilly" he directed three great stars—Gilda Gray, Anna May Wong, Jameson Thomas.



"It's a positive fact," Ivor Novello declared, "that directly we start a 'Rat' picture we all imbibe the atmosphere of the 'White Coffin'"—gay Bohemians with passionate Apache emotions. On the right is Marie Ault as Mere Colline once more.

off the set, playing with his dog, who, by the way, is as keen on studio work as his master. In the distance are Harry Terry and Scotch Kelly. Gladys Frazin and Bernard Nedell belong to the smart set in the picture.

Then the call for lunch, and off we go to the dining-room. There is no snobbery in studios. Stars and small artistes sit side by side, a gay and happy party.

One day during the filming of "The Return of the Rat," Graham Cutts decided to gild the lily, and the arms and legs of the famous dancer in the cabaret scene were attractively painted in futurist colours.

A few hours later I am experiencing the worst snow-storm of my life—in the Stoll studios, at Cricklewood. I find myself in a tumbledown street designed by W. B. Murton, the art director. It is paved with cobble-stones. The snow is falling heavily, whirling snowflakes are tossed hither and thither with gusts of icy wind. A frail, girlish figure, with pale features and eyes dimmed by suffering, makes her way through the teeth of the storm. Suddenly fear overtakes her. The storm becomes more intense, but she struggles on! This is Jean Jay playing the rôle of Nellie Denver, opposite Percy Marmont, in "The Silver King." Hayes Hunter, the genial intense director, suddenly calls out: "Okay, once again whilst it's hot. Give me plenty of snow, boys



Alfred Hitchcock is a director with an unerring knowledge of human psychology. His "Manxman" is a perfect specimen of his unerring instinct of the ways of a woman. Carl Brisson lures with his smile, and Malcolm Keen is the scholar—and man. Anny Ondra is the bewitching heroine who scorches her wings but retains her lover.



T. Hayes Hunter, the genial and intense producer, passed through some exciting snow scenes when he directed Percy Marmont and Jean Jay in "The Silver King" for Welsh-Pearson at Cricklewood.

It's not the lot of every author to receive smiles from the producer when he visits the location where some of the scenes from his story are to be shot. But when Sir Hall Caine watched the screening of his famous story "The Bondman" in the Isle of Man, he received a warm welcome from the famous director of "Dawn." Herbert Wilcox. Frances Cuyler and Norman Kerry were in the cast.



and break it up small. Music. Camera!"

The request for more snow is followed by a strange sizzle. Men, wearing white veils over their faces to keep out the odour of the chemicals, place white tablets upon electrically-heated metal plates. Fumes are produced which rise to the roof, they become condensed, and fall back again in



Manning Haynes always gives unconventional angles in his productions. He is a director with a sympathetic and human touch. "The Ware Case" was a triumph for himself and Stewart Rome. His first British International picture was "Mary was Love." William Freshman, who did such excellent work in Captain Walker's "Widdicombe Fair" was in the cast.

In circle: Captain George Banfield, who produced "The Burgomaster of Stilemonde." Jameson Thomas and Isabel Jeans also came under his direction in "Power Over Men."



Right: I met Harry Lachman first of all at Nice, where he was Rex Ingram's right-hand man. He produced "Week-End Wives" for British International. Monty Banks, famous actor-producer, and Mr. A. J. Thorpe, managing director of the largest studios in the country, are seen with him.

delicate snowflakes, covering the actress's hair and clothing in the most realistic fashion.

Not many miles far away from Cricklewood on the beautiful British countryside a mediæval castle sprang up like a mushroom during the filming of "When Knights were Bold." Motorists passing that way were astonished when they saw it, for this ancient building was not in existence when they had used the road a few weeks previously. Clifford Pember designed the castle and Nelson Keys is the hero in the production.

To-day I am down by the river, in the Nettlefold Studios at Walton-on-Thames. "Come into the shop," says Walter Forde. I find myself in a fascinating toy-shop set. Walter Forde is an inventor and Pauline Johnson is the foil to his humour. Walter Forde achieved a triumph for Nettlefold Films when he produced "The Silent House." Oriental atmosphere and resourcefulness were the outstanding features of his first serious film. Gibb McLaughlin gave a masterly performance as the sinister Chinaman. Mabel Poulton was first a flapper and later "sweet and twenty," with equal success.

In the Alliance Studios at Twickenham I catch a brief glimpse of one of our most brilliant vamps—Ruby Miller.

Not far away is the home of British Screencraft productions, Worton Hall. George Cooper is cutting his picture, "Master and Man," a film in which clever Maurice Braddell plays the lead. In a little

Joy Windsor and Frank Stanmore had a busy day when the first shots of "Encore" were filmed at Worton Hall by Arthur Phillips.



studio, made as sound-proof as sacking can make it, Edwin Greenwood is experimenting with a talkie. The first "shots" of a new film produced by the Encore Film Company are being screened in the larger studio. Frank Stanmore is in his brightest mood, and Joy Windsor is the new find, directed by Arthur Phillips.

The British International Studio at Elstree is my happy hunting ground this morning. I sit in the marvellous cabaret "set," which it is said cost £8,000, and watch Dupont producing, Jameson Thomas, Anna May Wong, and Gilda Gray. Dupont has the gamut of life's emotions at his finger-tips, and his knowledge of the technique of the screen is unrivalled.

From the exotic atmosphere of Piccadilly, I find myself in a quaint Manx cottage. I watch Alfred Hitchcock directing. He has an uncanny instinct for human psychology. He has deep knowledge of the ways of a woman. Carl Brisson lures with his smile, Malcolm Keen is the scholar and man. Anny Ondra is the bewitching heroine in "The Manxman," who scorches her wings but retains her lover!

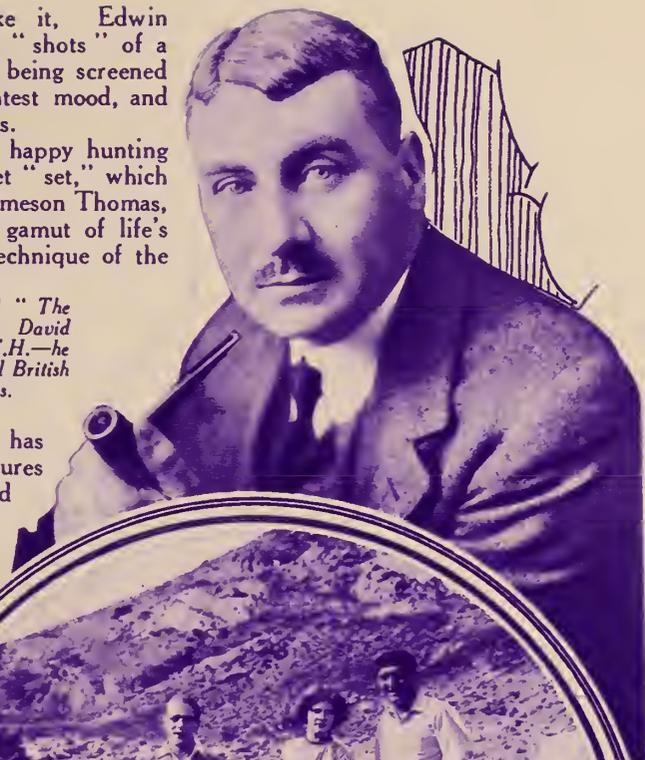
Manning Hayes always provides unconventional angles in his productions. He is a director with a

Gareth Gundry, who produced "The Devil's Maze," decided upon David Burnaby to play the role of M.F.H.—he also knows the value of beautiful British scenery for British pictures.

Pat Aherne, Elissa Landi, and Adelqui Millar making the "The Inseparables" on location.

George Pearson, sincere and painstaking, is a great pioneer of British productions. He discovered Betty Balfour. He persuaded Sir Harry Lauder to become a film star, he saw the possibilities of making Dorothy Boyd one of our most popular heroines and Pat Aherne a typical English star. Caton Woodville was also in the cast of "Love's Option." (Bottom right-hand corner.)

Below: Denison Clift made pictures in England when British productions were scorned by the British. He returned from America to create a new star, Alexandre D'Arcy, and to add new laurels to Betty Balfour's screen career in "Paradise." He has written a screen story and he has produced it for Gainsborough Pictures.



sympathetic touch. "The Ware Case" was a triumph for himself and Stewart Rome. Manning Haynes' first picture for British International was "Mary was Love," with René Guissart at the camera. William Freshman is in this film; he did excellent work in Captain Walker's "Widdicombe Fair." I met another friend at Elstree, Harry Lachman. His "Week-end Wives" for British International is a big success. Monty Banks, the famous actor and producer, are in the cast, also Jameson Thomas, Annette Benson, and Estelle Brody. Scenes at Deauville intensify the interest in this amusing light comedy. As I was leaving the studio I ran against Betty Balfour. She brought her best boy back with her from Vienna, as you will see in the picture. She was full of enthusiasm for the "Vagabond Queen," which was the next film she was to make.

On the way home, Adelqui Millar, the well-known screen-star, showed me over the beautiful



In circle: W. P. Kellino is one of our breezy directors. He knows the sea and the life of the sailor. All sorts of stories come his way, and he has many successes for Gaumont productions.



Betty Balfour brought her best boy back with her from Vienna. You see him in this picture. "Paradise," "A Daughter of the Regiment," and "The Vagabond Queen" are trump cards up her sleeve.



Walter Forde played leading role and directed one of our best film comedies, "Wait and See." He achieved a triumph for Nettlesford Films when he produced "The Silent House." Oriental atmosphere and resourcefulness were the most outstanding features of his first serious film.

Below: Elsa Lanchester, the clever comedienne, with Sinclair Hill at the studios of British Talking Pictures Ltd. Wembley, is evidently pleased with her part in "Mr. Smith Wakes Up," Sinclair Hill's first talkie. Moore Marriott and Barbara Gott are in the cast.



Whitehall film studio. He is not only a popular star, but he is a clever producer. "Baccarat," one of his screen plays, has a cosmopolitan flavour. Blazer, his Alsatian, was one of the stars in his first British film, "The Inseparables." Elissa Landi, Pat Aherne, Annette Benson were the other stars.

A peep into Stoll's Studios found George Pearson at work on "Love's Option." He discovered Betty Balfour. He persuaded Harry Lauder to become a film star, and saw possibilities of making Dorothy Boyd one of our most popular heroines—and of Pat Aherne being the ideal lover. In a corner of the studio I catch a glimpse of Haddon Mason and Frances Cuyler. Jack Raymond smiles a welcome; he is one of our most modest producers. "A Peep Behind the Scenes" was full of artistic values. I discovered Fred Paul, the versatile director and actor adding finishing touches to the Welsh-Pearson-Elder film, "The Broken Melody." Sinclair Hill was making his first talkie at Wembley. He chose an excellent cast, which included Moore Marriott and Barbara Gott, to say nothing of Elsa Lanchester.

I caught a glimpse of Arthur Maud, the producer of "The Flying Squad," at Beaconsfield, and Henry Vibart, our fine character actor. I spent half a day at the British Lion Studios watching A. V. Bramble directing Stewart Rome in an Edgar Wallace film.

At Walthamstow one morning I met Captain George Banfield, director of British Filmcraft Productions. He produced "The Burgomaster of Stilemonde," the Baroness Fern Andra and Sir John Martin Harvey starring.

Right: Adrian Brunel is a brilliant director, artistic and temperamental. "The Constant Nymph," one of his most famous pictures. In "The Vortex" he directed Julie Suedo. Chandos Balcon is assistant director.

Below: Annette Benson is one of our most versatile stars, and Miles Manders one of our most interesting actors and directors. Here he is seen with his principal female leads for his own story, "The Firstborn." Madeline Carroll is a B.A., but prefers film work to a scholastic career. John Loder holds the megaphone.



Alexander Esway, director of "A Taxi for Two."



A. V. Bramble, one of our sincere and painstaking producers. He received great praise for his production, "Chick."

Jameson Thomas and Isabel Jeans came under his direction in "Power Over Men." I called in at the Gainsborough Studios and ran against several directors, the first being Adrian Brunel, the brilliant and artistic producer of "The Constant Nymph." Miles Mander was the second director whom I met. He was busy with his own story "The Firstborn." In this film he plays a leading rôle with Madeline Carroll. Denison Clift was also in the studios; He returned from America to create a new star, Alexandre D'Arcy, and to add new laurels to Betty Balfour's crown—in "Paradise" for British International.

In the Gaumont Studios at Shepherd's Bush, I found all sorts of people were interested in the filming of "Palais de Danse" by Maurice Elvey. Gareth Gundry was shooting the last scenes in "The Devil's Maze," and I caught sight of one of our breezy kindly directors, W. P. Kellino. One night I saw a realistic shipwreck at Elstree, during the filming of "The Silver Rosary," directed by Denison Clift.

At a famous London store I caught a glimpse of Mabel Poulton and John Stuart in "Taxi for Two."

Herbert Wilcox was filming "The Bondman," he was the first English director to set off to Hollywood to make a Talkie.

My last day was spent in the Regent Studios, Welwyn Garden City, the home of British Instructional films. Here was Anthony Asquith busy with his script for a story of Dartmoor, and Victor Peers directing "The Pelican." Captain Walter Summers was also at work; he produced "Mons" and "Ypres" and "The Lost Patrol," in which Cyril McLaglen made such a wonderful success.

A realistic shipwreck screened at Elstree during the filming of "The Silver Rosary." In up-to-date British studios, everything can be filmed, from a sulphur mine to a river scene, from a shipwreck to a fashionable scene on Longchamps racecourse. John Stuart, James Carew, Lillian Rich, and Randle Ayrton played in the picture.

Below: All sorts of people are interested in film production to-day. The Marquis of Titchfield, the Han. May Pakington, and the Marchioness of Titchfield, enjoyed the shooting of same scenes in "Palais de Danse," a Gaumont screen play directed by Maurice Elvey, with Mabel Poulton and Jahn Langden in the cast.

Fred Paul is as interesting as he looks. He has played in many pictures and directed pictures too. "The Broken Melody" is a film which he produced for Welsh-Pearson-Elder.



Thomas Bentley, the versatile producer of "Young Woodley," which features Marjorie Hume and Robin Irvine.

A Thrilling Page

EDGAR WALLACE ON THE BRITISH SCREEN



John Gielgud, the young stage actor who took the role of Lewis Dodd in the stage play of "The Constant Nymph" when Noel Coward left it, has a leading role in "The Clue of the New Pin," in which he is seen above with Kim Peacock and Colin Kenny.



Wyndham Standing, Donald Calthrop (who is even better known on the stage than on the screen) John Longden and Dorothy Bartlam in "The Flying Squad."



A scene from "The Ringer" showing (from left to right) Lawson Butt, Nigel Barrie, Hayford Hobbs and Leslie Faber.



Nigel Barrie, James Raglan and Lillian Rich, who returned to England after scoring a success in America, in "The Forger."



A scene from "The Man Who Changed His Name"—James Raglan, Betty Faire and Stewart Rome.



Bramwell Fletcher scored his first success in "Chick." The House of Lords scene (above) was filmed in the Houses of Parliament.

THE COWBOY'S BEST FRIEND

WHEN, in the first days of the films, not even the names of the chief players were known, few suspected that there would be a time when not only the names of Western stars but the names of their horses and dogs would interest film lovers. If Buffalo Bill had been in the limelight to-day, his horse would have shared it, and considering the big part the horse plays in the cowboy's life, it is only logical.

Where would the thrill of the Western be if there were no flights for life by the hero, or bandit chases? The modern Western has changed from the early film particularly in the part taken by the horse. Instead of being just a "crowd" player, he now has a star part.

This phase was led by Tom Mix, for as soon as it was realised that the enormous popularity of Tony in no way detracted from Tom Mix's personal prestige, but increased the demand for his films, the other Western stars followed suit. Tony is probably the best-loved horse in the films nowadays, but Tarzan, Silver, and Fred Thomson's magnificent Silver King when he was working for the films, and all the others, deserve all the attention and praise they get for their intelligence and beauty.



Hoot Gibson on one of his horses.



Ted Wells, a new star.



Buzz Barton, a very young cowboy.



Tom Mix and his famous Tony.



Col. Tim McCoy and the full-blooded Arabian mare that came from the famous Billington Ranch in California.



Ken Maynard and Tarzan, whose intelligence is amazing.



Jack Holt visited by "Hornet" while making the Zane Grey story, "Avalanche."



Tom Tyler and his horse, one of the "pals" who help to make his films so entertaining.



Buck Jones and his horse Silver.

LAUGHTER MAKERS



Harold Lloyd has been making comedies for years, and has apparently learned the secret of making an audience happy.



Charlie Chaplin, who infuses tragedy into his comedies with a master hand that grows more lavish as the years pass.



George K. Arthur and Karl Dane are the stars of a series of comedy pictures and make excellent foils for each other's work. In the circle is Sir Harry Lauder, whose droll humour is as effective on the screen as the stage. On left: Buster Keaton and the monkey that causes all sorts of complications in "The Cameraman," one of Buster's best.



"I COULD FORGIVE . . ."

I could forgive
Your loveliness, your grace,
The fine clean contours
Of your young proud face;
Your wit, your charm,
And too, each vow, each kiss,
Even his love of you—
O, I could forgive you this,
Most terrible, most pitiful to bear,
If I but saw one spark,
One bright unsullied flash
Within the dark
Cold beauty of your smile,
And knew that, in some part,
You too did love him truly,
With your heart.

LOUISE A.

Greta Garbo in
"A Woman of
Affairs."

The Romance
of a
Star and a
Script Girl



Sleeping
Beauty's
Awakening

by Winifred
Bristow

SHE sat on the hard chair among the little group clustered round the camera at the edge of the set, and in her blue-grey eyes was the rapt expression of a votary at a shrine. For the first time since the film had begun, she had forgotten she was script girl, elevated to the proud position after long wearisome months in the scenario department, she had forgotten all the hurry and bustle of studio surroundings.

From his perch over the arc lamps the electrician looked at her, slid his gaze to the focussing point of her eyes, and winked to himself.

"Kay Bramley smitten! That skunk's been turning her head, the dirty dog!" he said to himself. "Poor little mutt!"

The director bawled at him, and the electrician promptly forgot the poor little smitten mutt as he turned his attention to his arcs, shining down on the scene below.

On a silken couch lay the Sleeping Beauty, the long golden braids of her hair hanging to the polished floor, her lips slightly parted, her heavy lids with their black

shadowy lashes shut over her eyes, her breast rising and falling gently with her soft breathing, the creamy folds of her gown clinging to the lovely lines of her figure.

By her side stood the prince, gazing at her with wondering adoration. Hesitantly he approached a step nearer, then slowly bent down and kissed the red lips.

The eyelids of the Sleeping Beauty fluttered open, faint astonishment chased across her face. She rubbed her eyes delicately, then struggled to her elbow. With old-world gallantry the prince sank on one knee and, catching her hand, pressed it to his lips.

"No!" The director's voice shattered the spell that had been cast over the girl by the camera. "Not so good!"

His voice was fretful. It was Saturday night; he had had a long and trying week's work and he had an invitation to dine with someone who mattered. And now it was nearly seven o'clock and still they hadn't taken the shot, which should have been finished by four-thirty.

The electricians, prop men, carpenters and cameramen had all come in for a portion of the eloquence he

could call up on occasions, and now it was the stars' turn.

"Put some fire into it!" he besought them frantically. "You're about as animated as a couple of dormice in the winter. Don't look as if you're used to having strange young men in velvet suits waking you with a kiss, Jeannette. Remember you're a shy princess and you've been asleep for donkey's years. And you, Mr. Marlow, put some pep into it. You've done things to get here that would make a fine scenario for Douglas Fairbanks, and certainly would take more ardour than you're showing to do 'em."

He strode across the polished floor to them, a huge man in his loose-fitting, large-patterned plus fours, his heavy shock of grey hair flapping up and down as he walked.

"And another thing, Jeannette. Try and waken as if you hadn't been shamming sleep—more drowsily. Have more of a 'where am I' than a 'here I am' look. Ye gods, woman, use your imagination! What do you think you were made a star for? Here, get off that thing for a moment—let me show you what I mean!"

He stretched his huge bulk of cinnamon tweed on the dull blue and gold brocade and proceeded to demonstrate the Sleeping Beauty's delicate method of awakening; and the incongruity did not raise a smile from anyone. The company indeed were not particularly interested. From the beginning the director had been none too pleased with the star, and as he had given a demonstration of practically every one of her scenes before he was satisfied, the novelty had worn off. Only Jeannette, looking down at him, had a mocking smile on her lips.

"You get what I want?" As the director met Jeannette's hostile eyes he suddenly had an absurd feeling that the mascaraed spikes of her eyelashes were all tiny daggers, charged with poison from the wells of her eyes.

"Gee, this has been getting on my nerves more than I thought," he said to himself as he watched Jeannette arrange herself carefully on the couch again. Once more he settled himself to watch, his eyes weary, his temper growing worse and worse.

Involuntarily Kay had risen too, and without realising it had walked to the director's side, standing beside him under the lights, her round face flushed, her eyes a strange mixture of scorn and desire. She was possessed by an impulse to push the tepid Jeannette off the couch and to show her how she should do the scene. If only she could lie there in that exquisite frock, waiting to be awakened by Terry Marlow's kiss. Her eyes slid from Marlow to Jeannette as he bent his head and lightly touched the star's lips with his own. If only the creature would do something besides coyly blinking her eyes and getting up on one elbow.

"No, it's no good!" The great man rubbed his fist in his hair distractedly. "There's not enough life in it yet. The whole thing's too dead; too matter of fact. Hasn't either of you got a spark of romance in you to make it appeal, or are you so utterly and completely blasé and bored that you can't even use your imagination or your memory to recollect your own first kiss?" He paused. A hand was laid gently on his arm, and he looked down scowling into the upturned face of the script girl.

"Well?" he said gruffly.

"Oh, sir," she said softly and quickly as if afraid she would be stopped. "The Sleeping Beauty should sigh—

just the faintest sigh—as she was waking—and then—"

"My soul!" cried the director, turning from her and flinging his arms out. "Has everyone gone doddering to-day? Does everyone on the set think they can direct this scene better than I can? You're all having a shot at it. But no one's going to leave this studio to-night until it's done *my* way. And done well! Miss Joyce, please *try* to understand what I want. We'll rehearse the action again—and, oh yes, a sigh *after* you first open your eyes would improve things, I fancy. Mr. Marlow, ready—go up to her, a little awed, but with the same spirit that brought you through all the difficulties in getting to her; not so grim—this isn't another difficulty, it's a pleasure—"

Kay watched breathlessly. He had used her idea, even if he had made it appear his own. And he knew where the sigh ought to come, too—after she had seen the prince's face—a little sigh, half rapture, half regret since she would think she was still dreaming.

Once more she watched Marlow approach the dais under a fire of caustic encouragement. Once more he bent over the Sleeping Beauty, and Kay closed her eyes. She could not bear to see even the professional kiss on the Sleeping Beauty's uninspired lips. Suddenly a terrific bellow from the director snapped her lids up.

"Can't you even do as you're told?" he yelled at Jeannette. "I said *after* you open your eyes, not before. It isn't your fault you can't act, but surely you can understand instructions and obey them!"

"Not when they're yours!" snapped Jeannette. "I've got a brain as well as you—probably a darn sight better, and not once have you let me use it! You've let Terry steal all my scenes, you've given him the best close-ups. I'm not jealous, but it isn't fair." Her voice was pitched high, and suddenly she looked faded and worn and vindictive; slight pouches under her eyes, a suggestion of sagging throat muscles and hollow neck.

The director's last shred of patience went.

"That's enough!" he shouted. "You've been better photographed in this film than ever before and you know it. You've had marvellous opportunities and you'd have muffed them all if you'd been allowed to. And don't try and pull the brainy stuff here. It won't work. I know better. Your success depends on your pretty face and your figure, and when they're gone you'll have had your day. Now you'll either do this scene my way or get out. Why, even—" he glanced round as if seeking inspiration and his glance stopped on Kay, "even Miss Bramley could do it better. Anyone with an ounce of common sense could."

Jeannette rose, her lips a straight line, her eyes glittering.

"I'll get out," she said. "I've done enough scenes your way. And let me tell you your brains are your sleeping beauty, and they'll never waken. Perhaps Miss Bramley will undertake the scene since you feel she could do it better."

She tore off the long braided fair wig, flung it on the floor and stamped on it furiously, then flounced away to her dressing-room, leaving a speechless company staring after her as she vanished amid the props and lights and derelict sets, her French maid at her heels.

Then as the last flutter of her draperies faded from view, all eyes turned with one accord to the director.

Kay feeling horribly uncomfortable at being dragged into the row, had her gaze fixed on him like a scared rabbit, until the scratch of a match where Terry Marlow was lighting a cigarette with a nonchalance that seemed too elaborate to be real, diverted her attention for a moment. Above the flame, his eyes looked into hers, twinkling, kind, and he smiled reassuringly. He was a good sort, thought Kay, and smiled timidly back, a quick fleeting ghost of a smile, before she turned her gaze once more to the director. To her embarrassment, he was staring at her also, speculatively. For quite a while he stared, then suddenly he smacked his huge hands together.

"I've got it," he shouted. "Miss Bramley, I am taking up the challenge." He bent down and picked up the wig Jeannette had torn off. "Put it on," he ordered.

Scarcely daring to acknowledge the hope that was leaping in her heart, Kay adjusted the wig on her sleek, fair head. The director scrutinised her closely for a few moments. Then he said:

"By Jove, it does it! Miss Bramley, you've got to be Sleeping Beauty—and we'll make a long shot of the scene instead of a close-up. I can't afford to waste time waiting for Miss Joyce to recover her temper and make this scene. We'll do without her. What are you looking like that for? Don't you think you can do it? All right then—go and get on the make-up and costume. Hurry!"

"But——" Kay began, but he waved his hand.

"Hurry, I tell you, don't argue."

And Kay walked off, a little bewildered by this sudden turn of the wheel that gave her the chance to play Sleeping Beauty to Terry Marlow's prince, and wondering by what miracle she was to persuade the temperamental Jeannette to give her the costume.

Slowly she began to mount the stairs leading to the dressing rooms, but on the third step she suddenly paused. Out of the dimness came a call:

"Miss Bramley——"

She recognised the voice at once—it was Terry Marlow's—and she waited a little breathlessly as he came up to her, a gallant young figure in his fairy-tale clothes. She looked down at him from her elevated position on the stairs.

"Well?" she said.

"Oh—er—I just wanted to say that perhaps you'll find Miss Joyce rather difficult to manage. I've just a little influence with her, and if I can help you, ask me. I'll be in my dressing-room."

"Oh, Mr. Marlow, it's very kind of you—but I think I can manage all right."

Kay spoke a little uncertainly. It was overwhelming that the star of the film should notice her, and even offer to help her, but that he should be Terry Marlow was almost unbelievable. But it was just the sort of thing she had imagined he would do—she had heard tales of his generosity and kindness, and believed them all with an eagerness that had made the studio shell of her, that she liked to think hard-boiled, laugh contemptuously at her hero-worshipping inner self. Besides, from what she had seen of him at the studio during the making of the picture, the tales were most probably true.

She went on up the stairs leaving him looking after her, a softness in his eyes.

"Poor kid, I'd better stand by in readiness," he said to himself, then added, "I wonder why I'm taking all this bother over a script girl?"

"Mr. Marlow, on the set, please!"

The voice of the callboy roused Terry from the unconscious contemplation of his own features in the large square mirror screwed to the wall of his dressing-room. The girl had not come, so he supposed that she had managed somehow to gather what she wanted from Jeannette—she must be a mountain of tact.

He gave himself a last glance in the mirror, then picking up his make-up box, went out. On an impulse he walked across to the foot of the stairs leading to the women's dressing rooms, and at that moment a faint rustle made him look up. Kay stood at the head of the stairs and Terry caught his breath at the radiance of her beauty against the dim greyness of the background. She was a younger, lovelier edition of Jeannette.

"Is everything all right?" he called up to her.

She came down close to him before she answered and her voice was half way between laughter and tears.

"Yes—now," she said, "but my goodness, for a moment I thought that the chief would have to substitute Cinderella for Sleeping Beauty. Miss Joyce was—upset—naturally," she added hastily, lest she should appear to be unfair to the star. "And—well—as it is, I'm afraid there's rather an insecure arrangement of safety pins at the back. You see, it tore a little as she was taking it off."

"I understand."

Terry could just imagine Jeannette taking off the frock, and throwing it at Kay, following it with the little rosetted slippers. He slipped his hand under Kay's arm and pressed it. A wave of comfort seemed to be transmitted from him to her.

"Do you feel nervous?"

"Well, just a bit," Kay admitted. "But not so much now as I did at first. It's awfully kind of you to be so nice to me."

He smiled to himself a little smugly at her expression, and the inflexion of her voice. This adorable unsophisticated kid had fallen for him.

"That's the spirit," he said. "If Montaigne bawls at you don't take any notice of the tone, but imbibe the instructions."

They arrived in the area of light thrown by the arcs. For a moment she stood there in her low-necked, tight-fitting gown, the bright light emphasising the flawlessness of her skin under its light layer of grease-paint.

"Ah, there you are, Miss Bramley." Montaigne looked at her critically and Kay quivered, fearing an outburst. But to her surprise his grey eyes were kind. "Excellent! But your make-up's not quite right. Terry, may I have your make-up box for a moment?"

Deftly he added a few strokes to her eyebrows, lightened the shadows round her eyes, outlined the soft contours of her lips.

"That's it," he said at last. "Now we'll rehearse the scene."

Kay turned to go to the couch, but his voice stopped her.

"Hullo! What's the arrangement at the back?" He pointed to the safety-pins.

"Oh, the dress tore a little as Miss Jeannette's maid was taking it off," she stammered. "I—I hope it doesn't matter. I didn't think it would show."

The grey eyes twinkled knowingly.

(Continued on page 120.)



Suddenly Kay felt very cold, very tired, very lonely. The play was over, her glorious hour of make-believe. Tomorrow she would have no fairy prince.

SLEEPING BEAUTY'S AWAKENING

(Continued from page 118.)

"Oho, I see. No, it won't show, as it happens."

He smiled down into the wide, anxious, smoky-blue eyes with more warmth than he realised and patted her shoulder.

"Go along now. You know the action?" Kay nodded and seating herself gingerly on the couch, began to arrange the soft folds of her gown as she had seen Jeannette's maid doing for her mistress.

"Just the action now. We'll arrange that presently," said Montaigne. "Ready, Marlow?"

Kay lay back among the silken pillows, her eyes closed, and Terry approached her with less conscious artistry than he had ever used. She was a lovely little thing. He found himself anticipating the kiss of awakening with pleasure.

Kay sensed his approach and her heart beat so violently that she was sure its throb must be visible. It seemed as if it must suffocate her. He was very close now. Suddenly she felt his warm breath on her cheek, then, light as a butterfly's stamp, his lips were on hers. Involuntarily a little quiver ran through her from head to foot. Slowly her lids fluttered open and she looked full into Terry Marlow's eyes. The expression in them brought a vivid blush creeping up her neck, faintly tingeing the powdered whiteness of her skin. A little sigh parted her lips, and then, closing her eyes, she snuggled her cheek into the pillows. Her lids fluttered open again. Wonderingly she put out her hand and touched his cheek. He caught her hand and kissed it, and they looked deep into one another's eyes.

"Cut!" The director's voice came as a shock. She had forgotten that this was make-believe. Once more that annoying flush rose up under the layer of grease paint.

"That's fine. I don't think we need another rehearsal. You were much better, Mr. Marlow. Don't look quite so wolfish now, though. This isn't Little Red Riding Hood. Just powder your face, Miss Bramley, where you turned your cheek on to the pillow."

Two studio hands gave the shining floor a last polish with enormous square mops. The cushions on the couch were puffed up again, and once more Kay lay down and the director himself pulled and arranged the folds of her gown to his satisfaction.

"Music!"

A tired little man at the piano began thumping out the Barcarolle from "The Tales of Hoffman," as he had been doing intermittently since four o'clock, while he wondered whether his supper would be steak and onions, or whether it was cold beef from the ham and beef shop because his wife had gone to the pictures, and wishing, anyhow, he could get home and put on his slippers and toast himself before the fire.

"Lights!"

The mercury vapour lamps lit up, making the whole set look as if it had been attacked by mildew, turning faces a dull sap green, dyeing lips a hideous leaden purple.

"Camera! Enter, Mr. Marlow. Not too fast——"

Kay lay there in the flood of green light, motionless, while she waited for the rapture of that kiss. She heard the camera grinding steadily as if far away in the distance;

she vaguely heard the director's voice shouting meaningless words, then once more came the breath on her cheeks, that brief light kiss, that ecstatic opening of her eyes to gaze into Terry's own and see that expression in them. Without a hitch the scene went through, and Montaigne, beaming all over his face came on to the set.

"Splendid!" he said. "That's what I call acting. Marlow, my lad, you were fine. As for you, Miss Bramley, I don't know what I should have done without you. You'll both come—darnation! I've to go out myself to dinner. I leave Miss Bramley in your care, Marlow. I'll be seeing you to-morrow, I know. Good-night!"

He clumped away abruptly and Kay slipped off the fair wig with a sigh. Terry looked down at her with a smile.

"Tired?" he said, and there was a caressing note in his voice that made Kay's heart leap. "Poor Sleeping Beauty! You looked so lovely and so cold lying there that if I had been the Prince I should not have dared to kiss your lips. I am sure it took him more courage to do that than to surmount all the other difficulties."

"But surely in the fairy tale it was worth it. They married and lived happily ever after, didn't they?" She smiled up at him, her eyes starry.

"Yes. So we are told. And you believe in the fairy tale ending?" he questioned, then added: "But let's get off the set. All these people want to get away." He put a coat over her shoulders and led her towards the stairs.

Suddenly Kay felt very cold, very tired, very lonely. The play was over, her glorious hour of make-believe. To-morrow she would have no fairy prince. She would be just Kay Bramley, script girl, and Terry would be away on another film, winning other hearts, as he had always done. A sigh escaped her, tears welled up in her eyes, and she sniffed without knowing it. Suddenly she found Terry's arms round her, holding her close in a comforting grip.

"What's the matter, Sleeping Beauty?" he asked, his voice very low and tender. But Kay could not answer. She looked at him dumbly, then breaking from his clasp, fled up the stairs to the dressing-room.

It was the old Kay who came down again half-an-hour later. She had taken off her regrets with her gown. If drabness lay before her, she would at least meet it with a smile, and no one at the studio should guess what Terry's glance and that wonderful masquerade had meant to her. She would slip out quickly, lest the sight of Terry should upset her self-control again. She ran down the stairs and bumped right into a dark figure waiting at the bottom. It was Terry.

"Why, Sleeping Beauty, where are you going so fast?" he said. She turned to shake her arm free.

"Oh, back again," she replied, a little wildly; and he did not understand what she meant. She tried to tug her arm away, but he held it firmly, and she looked at him over her shoulder.

"Let me go, please. I want to go home." Her eyes looked beseechingly at him, pools of darkness in the paleness of her face, but he swung her round, facing him.

"Kay," he said, "you're hysterical. What you want

(Continued on page 160.)



A new
Dolores Costello,
seen in "The Redeeming Sin," Dolores as a "hard-boiled gal"; but somehow you feel she is the same lovely languid Dolores under those curls as we remember in "Glorious Betsy" and her earlier films, and all the peppy roles in the world would not change her.
(Elmer Fryer)



Mary Philbin's

*wistful charm never alters and never falters—
in her first big success, "Merry Go Round,"
it was as appealing as in "Erik the Great,"
her latest—but the latter has the advantages
of the polish and ease the intervening years
have given her.*



Clive Brook,

the screen's most accomplished gentleman crook, forsook this role in his first talking picture, "Interference," to give an excellent performance as the doctor, and followed it up with another masterly characterisation in "The Woman Who Wanted Killing."

(Frentlich)



Milton Sills,

a leading man back in the old days when supervisors and microphones were undreamed-of terrors to the care-free screen artiste, and later a star whose consistently good work kept his large following still following. The Talkies gave Mr. Sills no nightmare—not even the knowledge that his first would be called "The Barker."

*(Harold Dean
Carson)*



Dorothy Mackaill,

practically the only English girl to win fame in American studios, we like to think of a little conceitedly as typically English, and she was the right choice for the American screen version of "The Whip." "His Captive Woman," and "Children of the Ritz" also feature her.



(Ruth Harriet Louise)

A LUCKY FIB

IT is quite a recognised thing for screen players to work their way up from slapstick comedy to drama, and it is acknowledged that the training is one of the soundest an ambitious young aspirant can have. Leatrice Joy followed this route. When she arrived to storm the celluloid gates, she registered as an extra, and her first step out of the rut came in "The Pride of the Clan," when she was selected to "stand in" for Mary Pickford in a rehearsal when Mary was tired and wished to rest. She was remembered by the director, who gave her a part in his next film. Following this, came the comedy series; but then jobs were few, and despairing of film work, she played a stage role—a job she obtained, by the way, by telling a fib to a film-casting director. Unblushingly she assured him she had had stage experience, and was practically engaged for a leading role opposite Charles Ray, when it was given to a better-known stock player. Her disappointment touched even the casting director's hard heart, and on the strength of her previous "stage experience" recommended her for lead in a stock company. Her joy in being engaged was only exceeded by her embarrassment when she looked over her part, and found she could not make head or tail of the technical stage directions.

However, she worried it out and kept the job until a director offered her film work, and success followed easily. It was while she was playing in "Ladies Must Live" that she became engaged to Jack Gilbert, then spoken of as a "promising young juvenile," who had just forsaken acting for his disastrous attempt at directing Hope Hampton in a picture. Their marriage was brief—before Leatrice's baby was born their romance was shattered. They separated, and Leatrice continued her career alone again, with little Leatrice to console her.

She played in light comedies and dramas, such as "Eve's Leaves," "The Clinging Vine," and "Honour Above All," for a while, and then the Talkies burst upon the land of films.

And the beneficent effect of that fib she told the casting director so long ago came to the surface again. Her stage experience had improved her diction without destroying the pleasant, lazy Southern drawl of her voice, and she was cast for leading rôle in "The Bellamy Trial."

So Leatrice, with her naughty eyes, quizzical smile and captivating manner, looks like being a joy to her admirers for some time to come.



Nils Asther's

rise to fame was phenomenal even in Hollywood, the city of sudden successes and unaccountable failures. Among his other attributes are courage and industry—he was not afraid to tell Hollywood he didn't like their manners, as proof of the first—and for the second—during his short while in the States, he has played in "Honour Above All," "Loves of an Actress," "Our Dancing Daughters," "Sorrell and Son," "The Cossacks," "Laugh, Clown, Laugh," and "Her Cardboard Lover."

A STAR THE STATES OVERLOOKED

MAURICE BRADDELL
FORTUNES

A few years ago a young English stage actor found himself in New York after a theatrical tour, and inspired by the success of so many of his countrymen, set out to storm Hollywood film studios. His buoyant hopes were augmented only by very thin pockets,

and since man cannot live by hope alone, he was soon spending his days ladling out petrol at a wayside garage; while at night he wrote scenarios—still hopeful. Still he remained unrecognised and unknown, and at length his disheartening experiences turned his face home again.

Here, after becoming assistant-producer of "The Battles of Coronel and Falkland Islands," he secured an important part opposite Joan Morgan in "A Window in Piccadilly," followed this up by fine performances in "Dawn," "Not Quite a Lady," and "Master and Man," and found himself becoming well known over here, thus reversing the usual custom of our best screen players, who, tired of being ignored in this country, have turned to Hollywood to win fame.

Once started, however, Hollywood soon recognised his abilities, and his second big rôle—in "Dawn"—brought him the offer of an American contract.

It was while at Oxford studying for the Bar that amateur dramatics and playwriting gradually led him to abandon the idea of practising law, and he took on the precarious living offered by the stage.

Off the screen he is an enthusiastic amateur aviator.





Our Gang, the amusing troupe whose antics have kept picture-goers laughing for many moons now.

TINY TOTS and Clever PETS

So far as I remember, it was Charlie Chaplin who started the fashion of child stars by giving Jackie Coogan a co-starring part in "The Kid."

Children, even babies, had of course, played before the camera previous to this, but I think Jackie was the first child to start as a co-star, and in every succeeding picture be the one and only star.

Of late we have seen little Davey Lee begin his career in similar style to Jackie. He shared the honours with Al Jolson in "The Singing Fool," and then starred in "Sonny Boy," a picture suggested by the story of "The Singing Fool."

There is further similarity in the screen start of Jackie and Davey, in that both owed so much to the generosity of the grown-up stars. Charlie was as much concerned about Jackie's part as his own, and so was Al Jolson with Davey. Moreover, there was a strong friendship between the two men and the two



Chicago, the little monkey whose acting causes such a great deal of the humour in Buster Keaton's comedy, "The Camera-man," in the arms of Marceline Day, the heroine of the film.



Richard Arlen and Bobby, a ring-tailed monkey, who both play heroic roles in "The Four Feathers."

□ □

The smallest and the largest members of the cast of "Square Shoulders"—Georgie Setzer, aged four, and Louis Wolheim. In this film there is another youngster—Junior Coghlan, who also scores a hit.



boys which had much to do with the success of the respective pictures.

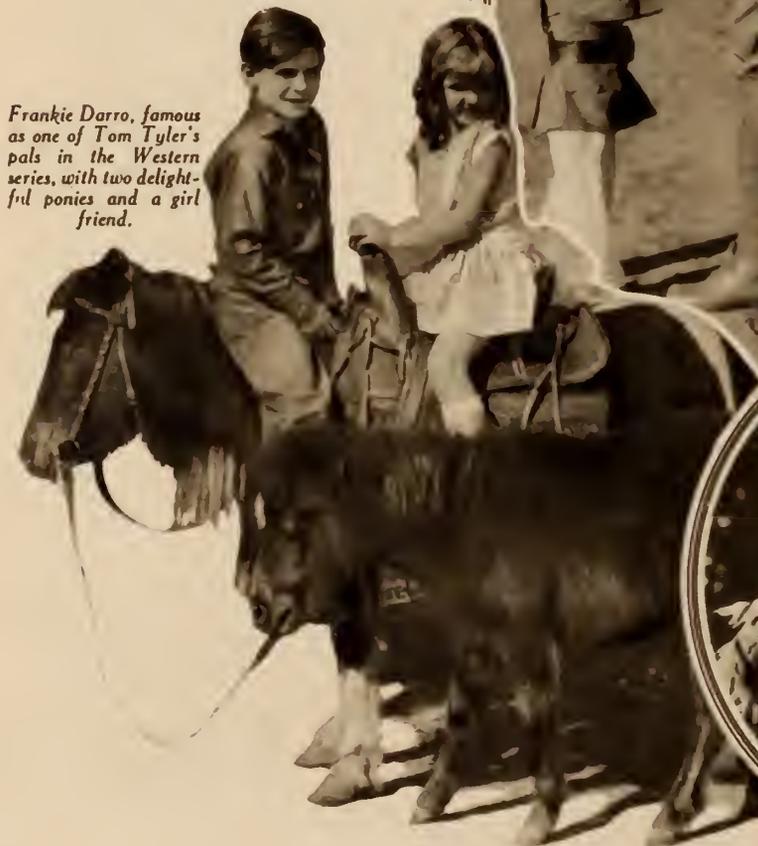
After making "The Kid," Charlie discovered another youngster, Dinky Dean who, if memory serves me right, made his debut in "The Pilgrim." He received a tremendous amount of publicity, but this time Charlie's judgment was at fault, and the boy soon faded out.

Philippe de Lacy is not only a very handsome boy but a real actor.

He will be remembered as the child prince in "The Student Prince," and other successful pictures. Like Jackie, Philippe will make good when he is grown up, for he has real talent.

Another promising boy actor is Frankie Darro, whom you may have seen in "The Circus Kid."

"Our Gang" are, of course, known to all picturegoers, and real



Frankie Darro, famous as one of Tom Tyler's pals in the Western series, with two delightful ponies and a girl friend.

Peter is a trained South American macaw, a well-known actor, who should make a hit in the squawbies. He is seen here on Doris Hill's shoulder.



trouper these kids are, able to take their part with the grown-ups.

Another feature that is always popular with picture-goers is the animal actor. Of these, pride of place must be given to Rin-Tin-Tin, for he has had a long and very successful career. I think he was the first animal to be starred.

But in regard to dogs one can get very enthusiastic, for there are many performers who can do anything but talk. These animals earn very large salaries for their masters, but they are worth what they are paid from the producer's standpoint.

Even in early film days, the pathos of the child star and the humour was well exploited, and two of the first were Francis Carpenter and Virginia Lee Corbin, who made tremendous successes in their fairy tale series of "Jack and the Beanstalk," and so on. Here they are seen in "The Babes in the Wood."



Two of the greatest animal and child actors who have ever appeared on the screen—Rin-Tin-Tin and Davey Lee, who played together in "Frozen River."

□ □

Below is Buck, the dog who is such a prominent member of the cast of "The Little Shepherd of Kingdom Come." He is seen with the star of the film, Richard Barthelmess.



Vondel Darr, the little girl who plays in "On Trial," Pauline Frederick's talkie.



Monkeys, being easy to train because of their natural desire to imitate the actions of human beings, are in much demand on the screen, and a really clever and reliable cat can earn a good living for its master, because of all animal pets they are probably the hardest to train.

Years ago there was a cat who could register the expression of a sneer as perfectly as any human villain, but I have not seen her on the screen for a long time.

Children and animal pets will always be in big demand because they lend a natural atmosphere to a story.

One final word about these animal pets. They are not trained by cruelty, as so many picturegoers will insist is the case. It is possible to train an animal by cruelty to obey and fear *one* person, but he would turn on a stranger. Now, animals used on the screen have to act with different people in every picture and they are friends with all. An animal trained by cruelty would be useless for the screen.

E. W.



Raquel Torres feeds Bum, a little Californian bear who is being trained for screen acting.



Christopher Anthony, the sturdy kiddie who played with Henry Victor in "Down Channel."

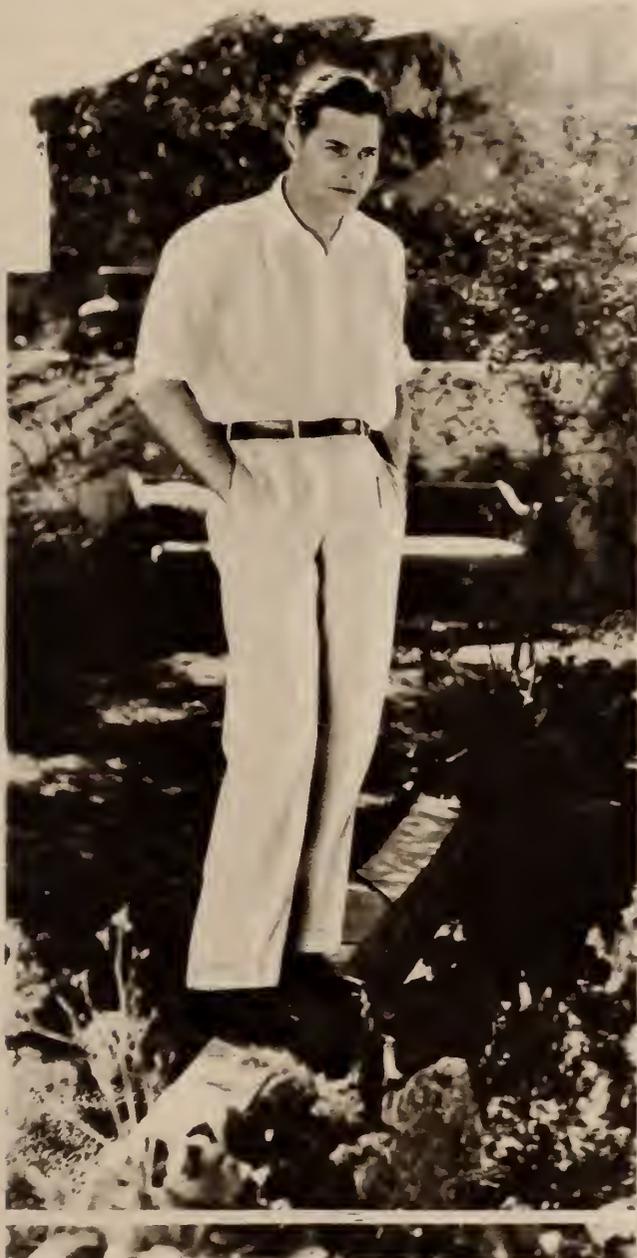


Jane and Katherine Lee, also two of the first children to score hits in films.

□ □



A couple of good mischief-makers—Farina and the studio monkey, which he is dosing with hay fever mixture.



THE BOY WHO STOLE A BOTTLE OF MILK

RICHARD ARLEN deserves fame and success. It has taken him many years to win it, and three of those years were absolute starvation periods. He lived for days on cigarettes and biscuits; he cadged a meal when he could; and once even stole a bottle of milk from a doorstep because he was so desperately hungry. He was an extra in "The Four Horsemen," the film that made Valentino, and watched John Gilbert rise to fame while he stayed where he was, still an extra.

Richard began to take what work he could when he could get it, and he got a job delivering films, without knowing how to drive a motor bike, which was the means of delivery. He started the bike all right, but couldn't stop it when he arrived at the studio, which was his destination. He ran full tilt into a wall and landed near the casting director. The attention he subsequently attracted brought him the offer of his first real continuous film work. He played mostly "heavies," with a moustache, and the twenty-five dollars a week he earned seemed untold riches to the boy.

A longer contract resulted, but although this ensured money each week, it brought him little work.

Then came "Wings." That part made him, and now the desperate boy who stole a bottle of milk to allay his hunger, is a respected citizen, has a beautiful home, and was elected mayor of the district in which he lives.

Richard Arlen's real name is Richard Van Mattimore, he is half an inch off six feet in height, blue-eyed, and boyish, despite all the hardships he has gone through. His eyes are the eyes of a dreamer, but his chin shows dogged perseverance. And the combination of these two qualities certainly should bring fame to anyone.

His recent films include "Manhattan Cocktail," "Four Feathers," and "The Man I Love," his first talkie.

JANET GAYNOR

THE turning point of Janet Gaynor's life was when her mother married for the second time. Janet was fifteen at the time, a little, spindly-legged, auburn-haired girl, and she and her father-in-law adored each other at once. The biggest of his dreams was that "Lolly" (Janet's pet name), should become a famous actress. Janet scoffed at him gently, but he persisted. When the family moved to Los Angeles, her sister began going round the studios getting extra work, so Janet did, too. She worked at the Hal Roach studios in slapstick comedy, miserably conscious of her inferiority to all the lovely bathing beauties in looks and figure. But she was promoted despite this, and while she was making "The Return of Peter Grimm," rumours were flying about the studio as to the actress to play Diane in "Seventh Heaven." Janet's own choice was Dolores Costello. But the director thought otherwise—and on the opening night, she and Charles Farrell, who sat in front of her and would reach back and grab her hand excitedly at any particularly big burst of applause, found themselves famous. Her most recent work is in "Four Devils" and "Christina."



TESSA TURNS APACHE

Two popular British film stars made their first screen appearance in "Nothing Else Matters," one as star of the production—Betty Balfour; the other in a very small part—Mabel Poulton, later to rival Betty Balfour in popularity.

It was Mabel Poulton's resemblance to Lillian Gish that won this chance. In 1922 she was a typist at the Alhambra Theatre, London, excited at being chosen to lie, apparently lifeless, on a bier, in the prologue staged for "Broken Blossoms." George Pearson, the producer, saw the show, noticed her fragile loveliness, and offered her the part in Betty Balfour's first screen hit. She did good work, and the part of Little Nell in "The Old Curiosity Shop" followed, and then came "The God in the Garden." In this film she played with Arthur Pusey, and after seven years, found herself once again cast opposite him in "The Silent House."

The decline of the British film industry then sent her to the Continent, and in Paris she appeared in "The Heart of an Actress."

Later, the trade revival brought her back to England again, and she played in many films, among them "The Constant Nymph," in which her wonderful performance as Tessa was among the outstanding characterisations of the year. Although she loved playing this part, her little golden head has a great deal of sense in it, and she wisely decided not to become a one-type heroine. Her varied rôles in "Not Quite a Lady," "Troublesome Wives," and "Palais de Danse," saved her from this fate, and then to make quite certain that "Tessa" parts would not still dog her, she played the rôle of Ivor Novello's Apache sweetheart in "The Return of The Rat."



Mabel Poulton



Warwick Ward

A NEGLECTED VILLAIN

WARWICK WARD is one of the cleverest and most polished actors the British screen possesses, yet he has made most of his biggest successes on the Continent. It was not until "Vaudeville" was seen in this country that our own people

realised his abilities. Hitherto he had been playing anything that came along—mostly villains—and was one of the supporting cast in Victor McLaglen's first film, "The Call of the Road." Now, however, he seems to be winning some long-due popularity in England, for the films in which he recently played leading parts include "The Three Kings" and "The Informer."

IS ZAT SO?

WHEN Robert Armstrong won his greatest fame on the stage as the thick-headed boxer in "Is Zat So," it marked the beginning of his film career as well, for Cecil De Mille signed him up on contract at once. His first picture, "The Main Event," was not followed by any wild enthusiasm for his work, but in "A Girl in Every Port," he won tremendous praise as Victor McLaglen's pal and rival in love, and proved that De Mille was not mistaken in his choice.

Ever since he gave up studying law to appear before the footlights, Armstrong has been on the stage. He made his professional bow in a short college sketch which he and one or two college chums had written. This went well and, finally, Armstrong made quite a name in vaudeville, in which his experiences have included a memorable time at one of the Middle West towns—Des Moines—when the audience pelted them with vegetables at every performance.

His uncle, a playwright and producer, helped Robert through his struggles by making him producer of various shows in which Robert also acted whenever he got the chance.

Then came the war. Armstrong did his bit and then came back. Lean times followed until he met James Gleason and the "Is Zat So" part was his.



SOPHISTICATED SIXTEEN

TO be earning at fifteen a monthly salary that most of us would not despise annually; to be known and admired by thousands of people all over the world; and to take it all as a matter of course could only happen in the glamorous, magic world of films. It has happened to Loretta Young.

When she left the convent, where she had been educated, her sisters, Sally Blane and Polly Ann Young, were already at the job in which all three had worked as tiny children—film acting. One of Polly's jobs overlapped another, so she asked Loretta to double for her. Loretta did, for the first day. The second day she was offered a contract on her own account.

Was Loretta wrought up about it? Not a bit. She just accepted it as if it were her due, with a composure that is the keynote of her character. For this sixteen-year-old child has the maturity and poise of twenty-six. Polished, pointed, manicured nails; high-heeled shoes, thin silk stockings, skilfully carmined lips, an outlook that has nothing childish in it except the assumption that thirty is dreadfully old—this is Loretta.

She visited her first night club at the age of thirteen. She wore evening dress, and went alone with a man.

Childish pleasures and games, Loretta can scarcely remember. It is the penalty of a being child actress and a leading lady, simulating a woman's emotions, at fifteen, although Loretta seems to harbour no regrets, but rather to accept it as in evitable and natural. She explains carefully that all the high school boys and girls she had known were as sophisticated as herself—that that is the modern youth.

A teacher attends Loretta for three hours daily, tutoring while she is at the studio, for legally this worldly-wise Loretta is still a child. Legally, perhaps but legally only.

THE TALENTED AHERNES

PAT

THE elder of the two Aherne brothers is Pat. He was born in 1901, in Ireland, and felt the call of adventure early, for he ran away from home when he was quite a youngster and found work at a forge. Helping the blacksmith bored the boy after a while, however, and Pat worked his way across to America, where he fell in and out of jobs until he had been in over fifty different ones, including that of Jack Hood's sparring partner.

Then he tried the stage and returned to England, far richer in experience than when he left.

In his short film career he has played both villain and hero, and you may remember him as one or the other in "Bindle," "Hearing is Believing," "The Cost of Beauty," "The Game Chicken," "Virginia's Husband," "Carry On," "Love's Option," "Huntingtower," "The Inseparables," and "The City of Play."



Brian Aherne
in
"Underground."



Pat Aherne in "The City of Play."

BRIAN

BRIAN AHERNE is a year younger than Pat, and unlike his brother, who is so dark that he is almost a Latin type, he has light blue eyes and light brown hair. Film villainy never came his way, as it did Pat's, for since his first film he has always been cast in heroic rôles. "The Squire of Long Hadley," "King of the Castle," "Safety First," "A Woman Redeemed," "Shooting Stars," and "Underground," are among his pictures.

It was on the stage that he first made his name—in "White Cargo" and "Paddy the Next Best Thing." Following this he toured with Dion Boucicault in a series of Sir James Barrie's plays, in which he played lead. He has not given up the stage altogether since he started work before the film camera but combines the two, and within the last year was delighting his admirers in "Rope," a thriller which was staged at the Ambassadors Theatre in London.

It is probably from their mother that the Aherne brothers inherit their acting talent, for she was a famous amateur actress at one time, under the name of Louise de Lacy.



THE WANDERING SINGER

In all the crowds who turn to stare at
me,
And throw me jeers or money as I go,
Yours is the face I seek, beloved,
Yours is the only voice that I should
know.

I seek you in the towns amid the
people,
I seek you in the wild untraversed
ways.
Where there are only stones to hear
my singing,
Where loneliness and utter silence
stays.

Twice have I seen thee. In the faces
hidden
Of lovers standing with their lips to
each close pressed.
Then thou wert gone again. Always
must I follow,
Seeking thee always. Always without
rest.

Thou art not dead, my love, they lied
to me.

I see thee in the faces, in the sky.
And I shall find thee, if (alas, beloved),
To find thee, only is that I shall die.

LOUISE A.

*Joan Crawford in
"Dream of Love."*



To Reginald Denny when he became famous as an amateur aviator, fell a great honour. He was elected the thirteenth member of the Black Cat Club, a most exclusive group of Los Angeles flyers. After each crash the member puts a claw on the cat that decorates their sweaters, and when the eighth is reached, he stops flying, leaving him one life for use on earth.



When Ruth Elder was on location with Hoot Gibson for scenes for "The Flying Horseman," they combined business with pleasure, and went out duck shooting with great success.

A FILM star's holiday is as uncertain as an English summer. Changes in the starting date of a new film, a sudden substitution of a different actor in a certain rôle, delay on the current production—there are a hundred and one reasons for the changeability of plans and schedules.

Milton Sills and Doris Kenyon indulge in polo when their studio activities permit.

Hollywood Holidays



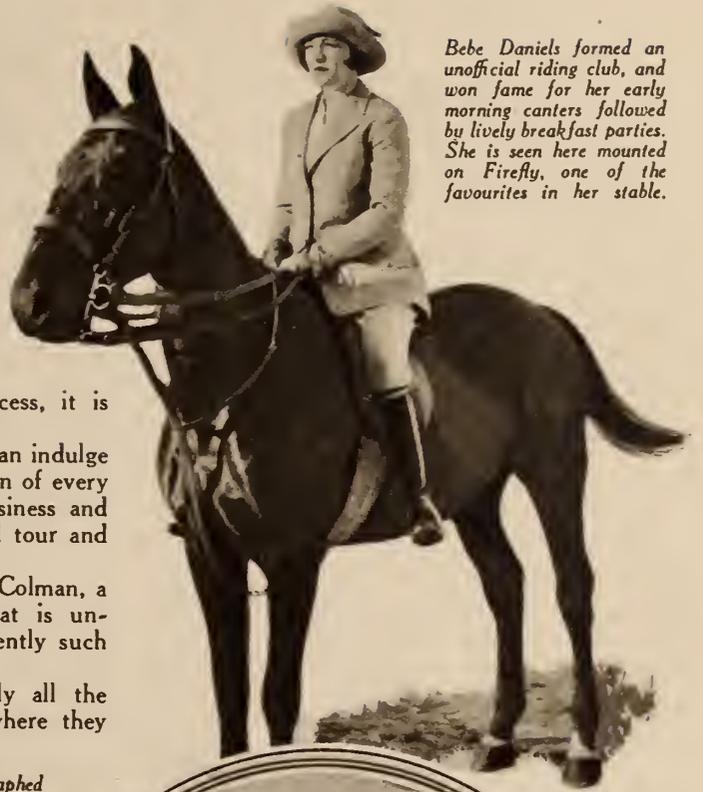
Usually a star's holiday consists of a few days snatched between pictures and filled with visits to dressmakers and tailors, photographers, shoe shops, agents, theatres, personal appearances, and professional engagements that cannot be cancelled. So when a real holiday comes along, they make the most of it, or else they combine business with pleasure by making a holiday of a location trip, and despite the ever-present publicity men, still-camera-men, and all the paraphernalia of picture-making, they usually manage to have a thoroughly good time.

No rising young player ever goes far away if a brief holiday is taken. They cannot afford to let the chance of a big rôle pass to some other one of the eager thousands who is more accessible, for when your lips are just touching the cup of success, it is easily snatched from your grasp.

Of course, big stars who can afford long holidays can indulge the passion for travel that seems to be the possession of every film star, but even then they usually combine business and pleasure, as Mary and Douglas did on their world tour and Dolores del Rio on her last European trip.

Sometimes, as with Margaret Mann and Ronald Colman, a desire to see their own home leads to a visit that is unheralded by publicity trumpets, but more frequently such an event is proclaimed loudly.

Since Hollywood is so near the Pacific, nearly all the bigger stars have beach houses in the vicinity, where they



Bebe Daniels formed an unofficial riding club, and won fame for her early morning canter followed by lively breakfast parties. She is seen here mounted on Firefly, one of the favourites in her stable.

Noah Beery and his son, "Pidge," who go in for sport, photographed with their bag after a hunting trip in North California.



Ken Maynard and his own aeroplane.



Louise Fazenda thinks a lot of motoring, but doesn't say it all.

can enjoy a seaside holiday without the restrictions of hotel life; or if their taste runs in another direction, they have a lodge in the wooded California mountains. Sometimes they have both, as in the case of one famous star and her director husband. One hates the water and loves the hills; the other loves yachting and prefers the sea to all the hills and dales, so even when their holidays fall together, they frequently go their separate ways.

Few stars like a town holiday—Constance Talmadge and Aileen Pringle are two exceptions, and their capacity for a whirl of dances, theatres, dinners, suppers, night clubs, and shopping orgies, is unlimited.

Apart from the cult of physical fitness that is almost a religion in Hollywood, the lure of the open air is irresistible to those who work beneath the heat of incandescent lamps, and accounts largely for the general stampede to the sea or the hills at every spare moment.

Richard Barthelmess spends as much time as possible aboard his yacht Pegasus with his daughter, Mary Hay.



The Coogan ranch beckons Jackie and Jack Senior with its hunting and outdoor life.



Laura La Plante also favours a life on the blue Pacific.



Wallace Beery is the compleat angler. He has a summer lodge at Silver Lake in the High Sierras to which he retreats, and Lady (left) and Brownie are his enthusiastic companions.

The IRON MASK

Douglas Fairbanks' sequel to "The Three Musketeers."
(United Artists.)



D'Artagnan amuses his comrades by some unusual sword play.

□ □

Below: Over their bed is written the famous motto of the Musketeers—"One for all—all for one."



Once again Marguerite de la Motte plays the role of Constance, the little seamstress and sweetheart of D'Artagnan as in "The Three Musketeers." Aided by his three trusty friends, D'Artagnan frustrates the plot of the scheming de Rochefort to put the twin brother of Louis XIV on the throne. After his rescue, the king sentences his traitorous brother to lifelong imprisonment as the Man in the Iron Mask.

The SILENT HOUSE

The Nettlefold screen version of the stage thriller. (Butcher.)



George and T'Mala walk into danger together in Chan Fu's house. (Mabel Poulton and Arthur Pusey.)

□ □

Below: The cause of the trouble—Richard Winsford (Frank Perfit) and his partner (whose daughter is T'Mala), entertained during their trading days in China by Chan Fu, who shows them a wonderful jewel on the joss that guards the tomb of his ancestors. That night the jewel is stolen and vengeance follows the two partners, but Winsford escapes.



"Show Boat"

The talkie film version of Edna Ferber's novel. (Universal.)



The showboat, where Magnolia Hawkes grows from childhood to womanhood under the strict supervision of her mother (Emily Fitzroy). Below: Gaylord Ravenal (Joseph Schildkraut), Magnolia's leading man, grasps the opportunity afforded by the lovemaking their play demands to propose an elopement.



After years of separation the lovers are reunited.

□ □

Right: Magnolia, left to fight a lonely battle, makes a success on the stage with darkie songs.

□ □

In circle: The Ravensals, before Gaylord's passion for gambling wrecks their happiness.



Sir
Hall
Caine's

The Manxman

(B.I.P.)



Left: Pete, however, returns, and forsaken by Philip, who has tired of her, Kate marries Pete and is gaily shown inside her new home.

Kate Cregeen (Anny Ondra) reads the letter reporting the disappearance and believed death of Pete Quilliam, the young sailor to whom she is betrothed, and she is glad because she loves his friend Philip Christian, an ambitious young lawyer (Malcolm Keen).

Below:
Before the court, where Kate is on trial for attempted suicide, Pete denounces Philip, who has been elected Deemster, as his wife's betrayer.



Pete, ignorant of Kate's guilty love for Philip, learns that Kate's baby is not his, but she refuses to name its father.



Left:
The mad Emperor with the only member of his court his diseased mind will allow him to trust—Count Pahlen (Lewis Stone).



The Patriot

(Paramount.)

Emil Jannings as the mad Czar of Russia—Paul I.

□ □

Below: Pahlen, who loves Russia more than the Czar, plots against the madman and uses the Countess Ostermann (Florence Vidor) as a pawn in his game.



In his fear of treachery, the Czar even throws his son into prison, and Pahlen brings the order of exile to him there.



"PICCADILLY"

The British International Pictures production of Arnold Bennett's original screen story, starring Jameson Thomas, Anna May Wong and Gilda Gray.

□ □

Below: The kitchen maid, Shosho, and the star, Mabel Greenfield (Gilda Gray), of the Piccadilly Night Club.



Shosho (Anna May Wong) becomes the new craze of the Piccadilly Night Club and restores to it its former popularity that had begun to wane as its patrons tired of Mabel.

Below: Valentine Wilmot (Jameson Thomas), proprietor of the club, is fascinated by his new star's Oriental charm, and she lures him into her flat, where he forgets Mabel, who loves him.



Left: The anger of her Chinese lover Jim (King Ho Chang) will no longer be restrained, and his jealousy of Wilmot leads him to shoot Shosho.



Hungarian Rhapsody

A Gaumont-Ufa film.

Left: Lieutenant Count Turoczy (Willy Fritsch) is infatuated by his general's wife, Camilla (Lil Dagover).



In circle: Dita Parlo as Marika, a girl of the people, whose sacrifice for her lover humbles his pride, and makes him work for her.



Right: Arousing Hussar song.

Below: The gipsy violinist (Andor Heltai) believes that the passion his music inspires in Camilla is aroused by himself.



THE LOVE THAT FORTIFIES

□ □

Famous Stars who
have celebrated their
40th Birthday, yet
whose names still
spell Romance



Lew
Cody



Matheson Lang, as popular as
ever after 32 years of acting.

□ □

Left: Thomas Meighan.



Jack
Holt



Bert
Lytell

THERE was a time in the pictures when the hero had to be young and good-looking. Acting was a secondary consideration, and, without mentioning names, it can be said that most of the popular screen actors of that period had little to recommend them except youth and looks.

But to-day there are quite a number of star screen actors who are over forty, and who are still in big demand.

John Barrymore, a star of stage and screen, is forty-seven, but his hold on the public is probably as great as ever it has been.

Of the same age are Holmes Herbert and Henry Edwards, both very sound actors and deservedly popular with the public.

Douglas Fairbanks gives his age as forty-six, but in his case he not only does not look it but we may be certain he does not feel it. Doug's love for exercise keeps him fit and young in heart.

One of the pioneer actors of the screen, and one who can always be relied upon to give a thoroughly sound performance, is Owen Moore, the former husband of Mary Pickford. There is an Irish



In circle : Tom Mix.



Above and below are John Barrymore and Henry Edwards, American and British heroes who are as popular on the stage as on the screen, and still draw crowds to their pictures, two of the latest being, respectively, "Eternal Love" and "The Three Kings."



Lewis Stone's dignified charm increases as the years roll over his head, while his record of fine performances must be practically unrivalled.

□ □

Left : Owen Moore, one of the first film stars and practically the only one from those old days to be still hard at work in the same job.



charm about Owen that makes him look many years younger than his age, which is forty-four, and he will probably not look a day over forty when he is fifty.

Another forty-four is Lew Cody, but, though Lew keeps a young figure and his face shows no signs of age, the sophisticated rôles he plays makes us realise he is in the forties.

Stewart Rome is forty-two, and he is probably more popular now than at any time in his career.

Thomas Meighan is forty-one, and looks scarcely a year older than when he first made a name on the screen.

Lewis Stone is fifty-one, and Matheson Lang fifty, yet both actors are more popular than many leading players half their age.

I think the reason the screen lover of over forty keeps his hold on women picturegoers is that he typifies that dependable love that comes from an experience of the world—the love that fortifies a woman when trouble or sickness overtakes her.



The one and only Douglas Fairbanks, unrivalled in his agility and eternal youthfulness even by those younger than himself. Proof is in "The Iron Mask."



Carlyle Blackwell in "The Wrecker."

Stewart Rome, who is seen at the right in "The Man Who Changed His Name," was not forgotten during his absence from the screen, and his admirers welcomed the return of this old favourite.



THE WITCH

"I'll tell your fortune, my fair lady,
I'll bring roses to your cheeks.
Within your heart's seclusion shady
There's a secret whisper speaks.

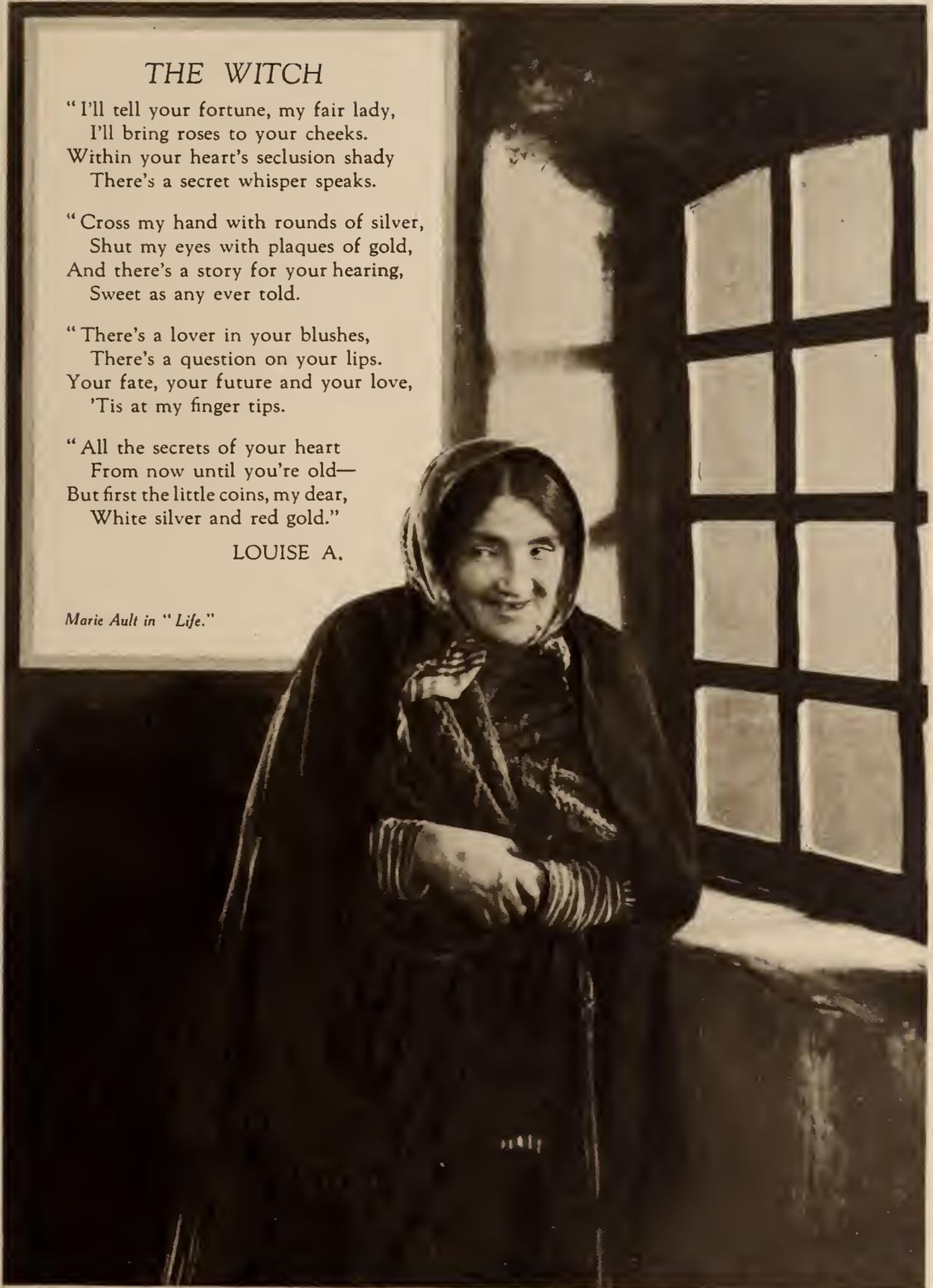
"Cross my hand with rounds of silver,
Shut my eyes with plaques of gold,
And there's a story for your hearing,
Sweet as any ever told.

"There's a lover in your blushes,
There's a question on your lips.
Your fate, your future and your love,
'Tis at my finger tips.

"All the secrets of your heart
From now until you're old—
But first the little coins, my dear,
White silver and red gold."

LOUISE A.

Marie Ault in "Life."



SEEN ON THE SCREEN IN 1930



William Austin

Above: Jean Arthur

ANDRA, Fern.—Making her screen debut in the first film version of "Uncle Tom's Cabin," in which she played the part of Little Eva, she became famous after that in Continental pictures. "The Burgomaster of Stilemonde" shows her first appearance in a British picture, which was followed by "Spangles." For this latter, a circus story, she specially learnt the difficult art of wire-walking. Born in Illinois, U.S.A., on November 24th, 1895.

ARISTI, Elena.—Not very long ago was an "extra" girl playing in comedies. Later appeared in "The Girl From Rio," "Four Sons," "The Four Devils," and other pictures. Has now a long-term contract with Universal for important rôles. Born of Greek parents in Hartford, Connecticut. Has auburn hair.

ARMSTRONG, Robert.—Intended first of all to be a lawyer, but after a time found acting more attractive and so went on the stage. In films, he has appeared in "The Leopard Lady," "Baby Cyclone," "Show Folks," "The Shady Lady," "Celebrity," and several more. Born in Saginaw, Michigan, and is 5 ft. 10½ in. in height, with dark brown hair and brown eyes.

ARTHUR, Jean.—A native of Plattsburg, New York, and in her early twenties she made her first appearance before the camera in "Husband Hunters." Her talent soon proved her a "find," and since then she has been cast in "Wall Flowers," "Warming Up," "The Canary Murder Case," and others.

ASHBY, John.—A British juvenile actor who first posed for advertisements of several well-known national products. Having a natural talent for acting he was cast in "The Physician," and as a result of his success was next given a part in "Mademoiselle Parley-Voo." Is in his sixth year.

ASTHER, Nils.—Began as an actor in Copenhagen and afterwards played his way through Russia, Germany, Austria and other Continental countries. Then followed three years in German films, after which he went to America to appear in the screen version of "Topsy and Eva." Has also acted before the camera in this country for "Sorrell and Son." His other pictures include: "Her Cardboard Lover," "Laugh, Clown, Laugh," "Dream of Love," "Our Dancing Daughters," and "Her Viennese Lover." Born in Malmo, Sweden, and is 6 ft. in height, with dark hair and eyes.

AUSTIN, William.—Born in British Guiana, South America, and was educated in England. Later went into business, and then in 1915 became an actor. You have seen him perhaps in "It," "Ritz," "Swim, Girl, Swim," "Silk Stockings," and "Honeymoon Hate." To these must be added such later pictures as "Just Married," and "What a Night!"

BACLANOVA, Olga.
One of the screen's beautiful vamps. Born in Moscow, she studied at the Royal Art Theatre

in St. Petersburg, as the Russian capital was then known, later went to the States on a tour and there took up screen work. Her first big rôle was in "The Man Who Laughs." More recent ones include "Forgotten Faces," "The Docks of New York," and "The Woman Who Needed Killing."

BANKHEAD, Tallulah.—Though her first screen appearance in this country was made in 1928 in "His House in Order," she had previously appeared in some American films. She made her "talkie" debut in excerpts from "Her Cardboard Lover," in which she made a successful stage appearance. Born in 1902 in Alabama.

BARD, Ben.—Making his first public appearance in a theatre at the age of eleven, when he sang, he continued for some years to sing in his spare time at shows. Later became a musical comedy success, and in 1925 gave up the footlights for the screen. Among his films are "The Secret Studio," "Come To My House," and "Romance of the Underworld." Born in Milwaukee.

BARNES, T. Roy.—An Englishman, born in Lincoln, he was taken to America when quite young and there earned his living first of all as a song-book seller. Later sang in musical comedies and then turned to films, the first of which was "Scratch My Back." Since then has played a number of leading rôles in "Chicago" and others. Is 6 ft. in height and has light brown hair and blue eyes.

BARTLAM, Dorothy.—For three years was one of thousands of other pretty girls who haunted the offices of film agents till finally she got a small part. This gave her a chance to show she could act. Has appeared in "Not Quite a Lady" and in "The Flying Squad."

BARY, Leon.—Soon after completing a course of dramatic instruction in Paris, he was engaged to play in support of Sarah Bernhardt, with whom he remained for a number



Ben Bard



Leon Bary



Rex Bell

of years. Later he took up screen work, his success including "Kismet" and "The Three Musketeers" (Douglas Fairbanks' film). Is again one of the musketeers in "The Iron Mask."

BASQUETTE, Lina.—Born in San Mateo, San Francisco, in 1908, she appeared in Western two-reelers when a child, and later while still in her teens went on the stage in musical comedy. Her films include "The Noose," "The Godless Girl," "The Younger Generation," "Wheel of Chance," and "Celebrity." Has black hair and brown eyes.

BEAUMONT, Lucy.—Born in Bristol, she can claim to have had more than thirty years' experience on the stage in this country and in the States. In 1923 made her screen debut in America, and since then has played important parts in "The Viennese Medley," "As No Man Has Loved," and "The Old Soak."

BELL, Rex.—Chosen by the Fox Company as the successor to Tom Mix and Buck Jones, Rex passed with flying colours the severe tests to which he was subjected in regard to daring feats. Is a Chicago-born boy, still in his early twenties, and possesses marked abilities in riding, shooting and lassoing. His first Fox picture was "Wild West Romance," and later ones are "The Cowboy Kid," and "The Girl-Shy Cowboy." Height, 6 ft.; blue eyes.

BENEDICT, Brooks.—Both his parents were connected with opera, his mother as a singer and his father as business manager of the Metropolitan Opera Company. Brooks himself was on the stage till in 1914 the pictures attracted him. Among these are "College Days," "The Strong Man," "White Flannels," "Moran of the Marines," and "Speedy." Born in New York.

BENNETT, Alma.—In Los Angeles she made the round of the studios until occasional extra work came her way. Her appearances in more important rôles include "Long Pants," "Don Juan's Three Nights," and "The Thrill Hunter." Dark hair and eyes. Born in Seattle, Washington.

BENSON, Annette.—The idea of a screen career did not come to her seriously until having in a spirit of fun sought and obtained work as an extra at a British studio, she found

she liked film acting and decided to keep to it. Her ability soon raised her to important rôles in such pictures as "The Ringer," "Sir or Madam," "Shooting Stars," "If," and "Week-end Wives." Born in London, and is 5 ft. 3 in. in height.

BESSERER, Eugenie.—After a long stage career, which began at the age of nine, she took up film work in 1910, and since then has been prominently cast in a large number of pictures. Among them are "Slightly Used," "Flesh and the Devil," and "The Yellow Lily." Was born in Marseilles, France, and began her professional career in the States. At one time, held the world women's championship for fencing.

BLANE, Sally.—Unlike some artistes who on leaving school went on the films, she retired from the screen to go to school. That, of course, was in her childhood days when, at the age of eight, she appeared in "Sirens of the Sea" and other pictures. Later ones include "Fools for Luck," "The Vanishing Pioneer," "Horseman of the Plains," and "Shooting Irons." Born in Salida, Colorado, on July 11th, 1909. Height, 5 ft. 4½ in. Brown hair and hazel eyes.

BORIO, Josephine.—A daughter of sunny Italy, she went across to New York to visit her brother and there developed a longing to become a screen actress. But apart from a few extra parts and several screen tests she seemed to get no further. Then Jack



Josephine Borio

Above: Alma Bennett



Edmund Breeze



Peggy Carlisle



Lane Chandler

Gilbert wanted a sister in "The Cossacks." Josephine became his sister and, although her part was cut out, was rewarded with a contract. Since then has appeared in "The Scarlet Dove."

BOSCO, Wallace.—A Londoner born in Kentish Town, he has for some time been an actor;

His screen work includes appearances in "Wheels of Chance," "Quinneys," "Sailors Don't Care," and "Mademoiselle Parley-Voo."

BOUCHIER, Chili.—Not very long ago was a mannequin at Harrods, London, where she was spotted by a film agent and offered a chance to act in pictures. She jumped at the opportunity, and as a result has appeared in "Shooting Stars," "A Woman in Pawn," "Maria Marten," "Dawn," "Palais de Danse," "You Know What Sailors Are," "Warned Off." Born in London, on September 12th, 1909. Height, 5 ft. 2½ in. Dark brown hair and brown eyes.

BOYD, Lois.—Who is in her early twenties, was born in Los Angeles and appeared for some time as a dancer in vaudeville. Then turned to the screen, acting first in comedies made by Harold Lloyd, Mack Sennett, Hal Roach and others. Her first dramatic rôle was in "A Woman's Heart."

BRANTFORD, Aggie.—One of the juvenile favourites in British pictures. She was born in London in 1915. Her screen work includes appearances in "Second to None," "Carry On," and others.

BRANTFORD, Micky.—Also a Londoner, born in Brixton in 1912, he appeared on the screen when he was three years old. Among his films are "Second to None," "Sexton Blake," "Dawn," "Carry On," and "Tessa." Has dark hair and eyes.

BREESE, Edmund.—Born in Brooklyn, New York, he was for several years on the stage in America, and then came over



Heinie Conklin

Above: Ethelyne Clair

to this country to act. Later, on his return to the States, he took up picture work, and appeared in "Womanhandled," "Paradise for Two," "Stepping Along," and more recently in "The Perfect Crime," and "On Trial."

BRINK, Elga.—Despite the fact that she had no previous acting experience, she gave a good account of herself when, at the age of sixteen, she first played in a German picture. Later did film work in different parts of the world. Is also in British films such as "The Physician" and "The Joker," "The Fake," and "Fear."

BROWN, Johnny Mack.—First saw himself in a news reel picture of a football match in which he gave a particularly good account of himself, while playing for his university in Alabama. Later on Metro-Goldwyn-Mayer gave him a film contract, and since then he has played as leading man for Marion Davies, Madge Bellamy, Joan Crawford and others. Recent films: "The Hit of the Show," and "Our Dancing Daughters."

CARLISLE, Peggy.—Since first making her appearance in "Comradeship" some years ago, she has been cast in a number of British productions. Among these are "The Rocks of Valpre," "God's Good Man," "Hindle Wakes," "The Ring," and "Houp-la." Born in Liverpool, and is 5 ft. 3 in. in height with fair hair and blue eyes.

CARVER, Kathryn.—Born in U.S.A. Though not long in films, she has quickly

come to the front in leading rôles with Adolphe Menjou in "Serenade," "Service for Ladies," and "His Private Life." Her other films include "Beware of Widows," and "The Outcast."

CARROLL, Madeleine.—A B.A. of Birmingham University, and still in her early twenties, she is fast achieving fame in British pictures. These include "The First Born," "What Money Can Buy," "The Crooked Billet," and "The Guns of Loos."

CARROLL, Nancy.—Irish, though born in New York. While still a child she took part in amateur theatricals and thus gained a love for acting. The chance to become a professional came later when she was made a member of a stage revue, and from the footlights to the Kleig lights thereafter was but an easy step. Has appeared in "The Gay Deceiver," "Abie's Irish Rose," "The Shop Worn Angel," "Close Harmony" and others.

CAROL, Sue.—Was noticed at a social function in Los Angeles by a casting director and offered a film test. Result, a screen career beginning with minor parts, and then important ones in "Soft Cushions," "Skyscraper," "Captain Swagger," "Beau Broadway," "Girls Gone Wild," and others. Brown hair and eyes. Height, 5 ft. 2 in.

CARTER, Betty.—Her first acquaintance with theatrical work was as a chorus girl and later she combined stage appearances with occasional "extra" parts in British films. In 1916 got her first important rôle in the first screen version of "When Knights Were Bold." Other pictures include "The Ware Case" (later version), "A Light Woman," and "After the Verdict."

CHANDLER, Lane.—First appeared in a two-reeler being made in Yellowstone Park, and then in 1925 made his way to Hollywood. There played "bits" in pictures till Paramount gave him his first important rôle in "The Legion of the Condemned." Also in "Love and Learn," "Red Hair," "Open Range," and "The First Kiss." Born in 1902 on a ranch near Culbertson, Montana.

CHASE, Charley.—Unlike many others in filmland who rose from acting to directing, he reversed the process. Leaving the vaudeville stage, he directed a number of Hal Roach comedies and then decided to act the funny man himself. Recently in "Is Everybody Happy?" "Imagine My Embarrassment," and "The Booster."

CHRISTIANS, Mady.—Born in Vienna on January 19th, 1900, she was taken to America at an early age and there played juvenile parts in stage plays. After her first screen appearance in "Audrey," went back to the footlights, and in 1920 took up film work again. Her pictures include "Wings of Death," "Exiled," "Miss Chauffeur," and "When Two Worlds Meet."

CLAIR, Ethelyne.—A society belle from Atlanta, Georgia, she first planned to be an artist, but after studying painting for a year was attracted to film work. Since then has appeared in "The Vanishing Rider," and "The Battling Buckaroo," among others.

CLARK, Trilby.—An Australian who went to Hollywood and there made her screen debut in 1920. Besides her appearances in a number of American films, she has also been cast in the British productions "Carry On," "Maria Marten,"

"God's Clay," "Chick," "The Devil's Maze," and others.

CLIFFORD, Ruth.—One of the old favourites of the screen, who has returned to it after a long absence in "The Devil's Apple Tree," followed by "The Thrill Seekers." Born in Pawtucket, Rhode Island, on July 17th, 1900, she got her first film work with the Edison company as an extra and later on became a Universal star. Light brown hair and dark blue eyes. Height, 5 ft. 5½ in.

COBB, Frank Joe.—Known as "Fatty" among the members of "Our Gang," to whose amusing adventures he adds both mischief and weight. Born in Shawnee, Oklahoma, one November morn, he made his first theatrical appearance in "Tom Thumb's Wedding." That was in 1920. Two years later he made his debut in a Snub Pollard comedy and then in "Our Gang" pictures.

COHEN, Sammy.—Much against his will was started by his parents in the furniture business when he really wanted to be an eccentric dancer. Afterwards attained his ambition on the vaudeville stage. His first film chance came in "What Price Glory," which was followed by "The Gay Retreat," "Why Sailors Go Wrong," "Plastered in Paris," and "Homesick."

COLBERT, Claudette.—Birthplace, Paris. Taken by her parents while still a child to the United States, she afterwards became a theatrical designer and then an actress. It was her success as the latter that led to her being offered film work. Her first picture was "For the Love o' Mike" and a recent one, "The Hole in the Wall."

COLLYER, June.—Began by posing for fashion photographers and thus learnt, among other things, to overcome camera shyness. Finally got on the films, her first big rôle being in "East Side, West Side." Later pictures: "Four Sons," "Hangman's House," "Husbands Are Liars," "Me, Gangster" and "Playboy." Golden hair, blue eyes.

COMONT, Mathilde.—Made her first screen hit in "The Thief of Bagdad," though few picturegoers must have recognised her for the part she took was that of a fat man. Since that has played other heavy parts in "La Bohème," "The Far Cry," "Puppets," "Ramona," and in the British film "You Know What Sailors Are," and "The Forger." Born in France.

CONDON, Jackie.—Starting his screen career in "Our Gang" comedies when he was a baby aged not more than twenty-one days, he became known for some time as



Gillian Dean

the youngest female impersonator on the screen. But his boyish pride compelled him in the end to give up this rôle, and now he is the roughest of those merry youngsters. Born on March 24th, 1918.

CONKLIN, Heinie.—Recognised as one of the screen's cleverest comedians, he can claim to have played for almost every company in Hollywood since he made his screen debut in 1914 for Universal comedies. Previous to that was a well-known figure on the American stage. Recent film: "Beau Broadway." Born in San Francisco.

CORBIN, Virginia Lee.—Was only four when she first appeared on the screen in "Behind Life's Stage" and for five or six years after that took juvenile rôles in other films. At ten she went on the stage, a few years later returning to pictures. Recently in "Bare Knees." Born in Prescott, Arizona, of Dutch-English parents, on December 5th, 1909. Light hair and blue eyes.

CRAWFORD, Kathryn.—Not very long ago was in the chorus of a Los Angeles show which she was induced to leave for a screen career. Is under contract with Universal, and was given a leading rôle in "The Kid's Clever." Born in Wellsboro, Pennsylvania. Chestnut hair and green eyes.

CRISP, Donald.—Saw active service in the Boer war and also did his "bit" for the British Intelligence Department in the Great War. His film career, begun in the States, dates from 1916, though it was later in "Broken Blossoms" that he made his greatest hit. Recent picture, "The Viking." Has also directed films.

DAMITA, Lily.—A blonde with deep brown eyes, she was born in Paris in 1905 and began her professional career in the ballet of the Opera in that city. At nineteen was starring in light opera and musical comedy and later while in Berlin made her screen debut. In 1928 was chosen by Mr. Samuel Goldwyn to co-star with Ronald Colman in "The Rescue." "The Butterfly on the Wheel," "Forbidden Love," and "The Bridge of San Luis Rey," are among her films.

D'ARCY, Alexandre.—A French-Egyptian and known formerly as Gheet Alexander Gil, he was at one time doing film work in France. Later came over to this country, and since then has appeared in "Paradise" and "A Daughter of the Regiment."

DARLING, Jean.—One of the members of "Our Gang" with whom she first appeared on the screen in "Bringing Home

the Bacon," in 1926. She was born in Santa Monica, California, on August 23rd, 1922, and comes from a theatrical family, her mother having been an actress and her grandfather an old-time producer. Has deep blue eyes and flaxen hair.

DAVIDSON, Lawford.—An Englishman, he was taken prisoner by the Germans during the war, and to relieve the monotony of prison camp life, he produced several English plays with his fellow prisoners as actors. Since then he has appeared in many productions for the screen, such as "The Sin Cargo," "One Increasing Purpose," "Do It Again," "Marriage" and "Three Ring Marriage."

DEAN, Dacia.—Born in 1904, she was the principal dancer in the stage production of "Chu Chin Chow." During recent years has appeared in several British and French films. Among the former are "Easy Virtue," "Passion Island," "Dawn," and "The Rosary."

DEAN, Gillian.—An Oxford girl who studied art for two years and then ran away from home in order to seek fame and fortune in pictures. She began in small parts and was then promoted to the rôle of heroine in "Adam's Apple." Recently in "Widdicombe Fair" and "The Lily of Killarney." Is 5 ft. 3 in. in height, with golden hair and blue eyes.

DE LACY, Philippe.—Born in Nancy, France, on July 25th, 1917, he lost both his parents during the war, and was afterwards adopted by an American war nurse, Edith de Lacy, and taken to the States. There he made his film debut in "The Riddle Woman" starring Geraldine Fairar. Has since acted in "The Magic Garden," "Blue Boy," "The Tigress," and "Square Shoulders."

DELANEY, Charles.—During the war was an officer in the Canadian Royal Flying Corps, and afterwards went on the vaudeville stage. His film work includes appearances in "The Cohens and Kellys in Paris," "The Branded Man," "The Faker," "The Show Girl," "After the Storm," and "Women Who Dare." Born on August 9th, 1898, in New York, and is 5 ft. 11 in. in height, with brown hair and eyes.

DORAINE, Lucy.—A brunette, she was born in Budapest, and was educated for the concert stage as a pianiste. It was as a professional dancer, however, that she first gained fame till captured for the screen in Germany. Going to America, she was given an important part in "Adoration."

DOUGLAS, Marian.—Sometimes there's a lot in a name according to Marian. Born in Australia and beginning her screen career in America, she played as Ena Gregory in Westerns and comedies for nearly five years without reaching stardom. She decided it was her name. So she became Marian Douglas in "Shepherd of the Hills," and having made a "hit" was hailed as a new "find." Other films "Down the Stretch," "Brown of Harvard" and "The Bushranger." Has blonde hair and blue eyes.

DUVAL, Lorayne.—"Discovered" for the films by Carl Laemmle, jun., she passed the usual tests and was then given a long-term contract. Among her films are "The Collegians" and "His Lucky Day." Height, 5 ft. 5 in. Chestnut hair and deep blue eyes.

EDESON, Robert.—For years was a matinee idol of the American



Lucy Doraine

stage, and in pictures has also essayed a wide range of rôles which have added to his popularity. Among his long list of pictures are "Eve's Leaves," "Hell's Highroad," "The Night Bride," "The Volga Boatman," "The Blue Eagle." Born in New Orleans.

EILERS, Sally.—Born in New York City, she is one of the new artistes on the screen, her first professional appearance being made not long ago in "Cradle Snatchers." Other pictures are "Slightly Used," "The Good-Bye Kiss" and "Dry Martini."

ELLIS, Paul.—From Buenos Aires, Argentina, where he was born on November 6th, 1896, he went to Spain and there became a matador. In 1918 won two or three sports contests in France, and later in America made his debut in pictures as Ramon, the bull-fighter in "The Bandolero." Since then has appeared in "The Pace That Thrills," "Three Hours," "Hook and Ladder No. 9," and others.

FARINA.—In private life has the more dignified name of Allan Clay Hoskins, jun., though picturegoers have often mistaken him for a girl. When six months old—he was born on August 9th, 1920—he was carried through the scenes of a Hal Roach "Our Gang" comedy, and since then has remained a popular member of that mischievous group of youngsters.

FERRIS, Audrey.—Born in Detroit, Michigan, she was educated in Los Angeles and on leaving school did her first professional work in a singing and dancing act in a Los Angeles theatre. In 1926 began acting in pictures, afterwards signing a long-term contract with Warner Bros. Recently in "Rinty of the Desert," "Women They Talk About," "Fancy Baggage," "Powder My Back," "The Little Wild Cat," and "No Questions Asked."

FITZGERALD, Cissy.—Claims the distinction of being the first woman to act before the motion-picture camera. That was in the early part of 1895, when she was a Gaiety Girl on Broadway, New York, and Thos. Edison got her to do part of her dance act for a film he was making. Since then has appeared in more than three hundred screen productions. A recent one is "Laugh, Clown, Laugh."

FRENCH, Charles K.—A character actor of great versatility and with a good many years of stage and screen experience behind him. Among his pictures are "The Texas Trail," "The Third Act," "Under



Greta Granstedt

Western Skies," "The Saddle Hawk," and others. Born in Columbus, Ohio.

FRESHMAN, William.—Coming over to this country in 1910 from Sydney, New South Wales, where he was born, he made his first big screen hit eleven years later in "The Fifth Form at St. Dominic's." His other pictures since include "Widdicombe Fair," "The Rising Generation," "Glorious Youth," "Guns of Loos," and "Under the Greenwood Tree."

FRIGANZA, Trixie.—Born in Ly Cygne, Kansas, and possesses a mixture of Irish and Spanish blood in her veins. Went on the stage more than thirty-seven years ago, and became known as a dancer in vaudeville. Her first screen rôle was in "The Charmer," since when she has acted in many other films including "The Road to Yesterday," "The Whole Town's Talking," "Almost a Lady." Real name, Margaret O'Callahan.

GADSDON, Jacqueline.—Taken by her parents to live in Los Angeles, it was not long before the possibility of studio work attracted her. Finally got a beginning as an extra and then was signed to a long-term contract. Recently appeared in "The City of Purple Dreams," and "The Thirteenth Hour." Born in Lompoc, California.

GERAGHTY, Carmelita.—Has played in a number of films, among them being "Rosita," "The Eternal Three," "What Every Girl Should Know," "Bag and Baggage," and "South of Panama." Born in Rushville, Indiana.

GERRARD, Douglas.—Years ago came over here from Dublin, where he was born in 1887, and acted on the London stage. Later, in America, deserted the footlights for the films. The first of these was "The Dumb Girl of Portici." Since then has been cast in "The Desired Woman," "Wolf's Clothing," "Ginsberg the Great," and "Glad Rag Doll."

GRANSTEDT, Greta.—A Swedish actress still in her early twenties, she has been at various times artist's model, professional dancer, waitress in a cafe, chauffeur and Californian fruit picker. Then went into pictures, appearing first in Mack Sennett comedies till she got her first dramatic role in "Excess Baggage."

GRAY, Eve.—A Birmingham girl with several years stage experience to her credit, she has also appeared in a number of British films. A few of these are "Moulin Rouge," "Smashing Through," "Sweet Pepper," and "Adventurers, Limited." Born in 1904.

HARLAN, Otis.—Born in Zanesville, Ohio, he was on the stage for thirty-eight years, and about six years ago took up a film career. Among his screen successes are "What Happened to Jones," "The Whole Town's Talking," "Thunder Mountain," "Pioneer Trails," "The Clean Heart," "Port O' Dreams," and "Show Boat."

HARRON, John.—A native of New York, he was given his first picture lead opposite Mary Pickford in "Through the Back Door." After that secured leading rôles in several other pictures, such as "Silk Stockings," "Finders Keepers," "The Little Irish Girl," "Love Makes 'Em Wild," and "The Gilded Highway."

HEATHERLEY, Clifford.—Has appeared in numerous stage productions in this country. The screen, too, has featured him in a number of films some of which are "Roses of Picardy," "The Sea Urchin," "The King's Highway," "The



Fred Mackaye

In circle: Caryl Lincoln

Constant Nymph," and "The Passing of Mr. Quinn." Born in 1888.

HELM, Brigitte.—The famous German star who first made her name in "Metropolis." Her other pictures include "After the Verdict," "A Daughter of Destiny," "At the Edge of the World," and "The Yacht of the Seven Sins." Born in 1908.

HILL, Thelma.—While still a schoolgirl did a little picture work, and on finishing her education obtained regular parts in comedies starring Ben Turpin and other comedy players. Afterwards in the "Beauty Parlour" series and "The Varsity Girl." Born in Emporia, Kansas.

HOBBS, Hayford.—First acted for the screen while in Australia on a stage tour. On his return to London later on took up film work again, beginning with small parts and rising to leading rôles. His pictures include "The Breed of the Treshams," "The Luck of the Navy," "Smashing Through," "The Ringer," and "The Devil's Maze." Born in England.

HOLLOWAY, Carol.—Born in Williamstown, Mass., on April 30th, 1892, she first went on the stage and later gained wider fame for her daring in film serials. After a screen absence of seven years the Fox Company cast her in their picture "Mr. Romeo," and later in "The Gay Deceiver." Dark brown hair and blue eyes.

HOYT, Arthur.—Beginning as a miner and then going on the stage, he played before the footlights for fifteen years till the old Vitagraph Company first cast him in films. Has appeared in "The Four Horsemen of

the Apocalypse," "The Midnight Sun," "The Gilded Butterfly," "An Affair of the Follies," and "Just Married." Born in Georgetown, Colorado.

HUME, Benita.—With a good deal of stage appearance to her credit, she made her first screen hit, though only in a small part, as the telephone operator in "Easy Virtue." Her films include "The Constant Nymph," "A South Sea Bubble," "The Lady of the Lake," "A Light Woman," "The Wrecker," "The Clue of the New Pin," and "The Valley of Death."

HURST, Brandon.—A Londoner with more than twenty years' experience on the stage, he has played many character parts in films. A few of these are "Dr. Jekyll and Mr. Hyde," "The Dark Lantern," "The World's Applause," "Annie Laurie," "The Hunchback of Notre Dame," and "Love." Is 6 ft. in height, and has brown hair and eyes.

JANIS, Dorothy.—Claims to be a direct descendant of the Cherokee Indians. For a time played minor parts in various pictures till a keen-eyed director observing her talent secured her a long term contract with Metro-Goldwyn-Mayer. Films include "Fleetwing," "Kit Carson," "Humming Wires," and "The Pagan." Olive complexion, black hair and eyes.

JEANS, Ursula.—A blue-eyed blonde, five feet five inches in height, she began her acting career at the age of nineteen. A year later turned to films, but was advised by a producer to abandon all hope of screen success. At twenty-two, however, succeeded in getting a leading part in the British picture "S O S," which was followed by "The Passing of Mr. Quinn."

"JERRY THE GIANT."—Not so formidable as his name sounds, for he is not yet six. When he was only seven months he was placed before the motion picture camera, and at the age of two he was given a long-term contract with Fox. Has appeared in "The Gay Retreat," and many comedy pictures.

JESSEL, George.—Born in New York City in 1900, his ambition to be an actor was violently opposed by his father, though the latter curiously enough was himself a theatrical manager and playwright. Eventually Jessel, junr., went on the stage and then into films, the latter including "Private Izzy Murphy," "Sailor Izzy Murphy," "Ginsberg the Great," "George Washington Cohen," "Abie of the U.S.A.," and "Lucky Boy."

JOHNSON, Pauline.—Enlisted when she was only fifteen in the W.R.A.F. during the war and later on took up film work. Among her pictures are "Class and No Class," "Christie Johnstone" and, more recently "What Next?" "The Wrecker," and "The Flying Scotsman."

JOLSON, Al.—Made his film debut in "The Jazz Singer," which embodies, by the way, his own life story. Born in St. Petersburg, Russia, and known then as Asa Yoelson, he displayed at an early age when taken to America a passion for rag-time songs. There, despite the protests of his father, a cantor, he went on the stage and became in time the greatest "black face" jazz singer in the States. Also in "The Singing Fool" and "Mammy."

JOYCE, Natalie.—Chosen by Ziegfeld for his famous Follies, she continued on the stage for several years till Hollywood attracted her and she began in films as an "extra." Her more important rôles have been in "The Circus Ace," "Dare

Devils," "Through the Breakers," "The Noose," and "Daredevil's Reward." Born in Norfolk, Virginia.

KEEFE, Cornelius.—A native of Boston, and a globe-trotter before he settled down to film work. Among his many pictures are "A Light in the Window," "The Man from Headquarters," "Should a Girl Marry?" "The Adorable Cheat," "Thunder God," and "Satan and the Woman."

KENNEDY, Ed.—Though connected with the films for several years, he has not always been an actor. He has directed for Mack Sennett and Fox, and also for Universal. His screen appearances have been in "My Old Dutch," "Oh, What a Nurse," "Private Izzy Murphy," "Finger Prints," and "The Family Group." Born in California close on forty years ago.

KENT, Barbara.—Canadian, born in Gadsby, Alberta, on December 18th, 1908. Won a beauty contest in Los Angeles and another in Hollywood, and then became an assistant in a shop. Later, was given a screen test by Universal and made her debut in "Prowlers of the Night." Later in "Modern Mothers" and "The Shakedown." Is just over 5 ft. Auburn hair and blue eyes.

KEYS, Nelson.—Needs little introduction to theatregoers, whom he has often delighted with his inimitable humour. Born on August 7th, 1885, he made his first stage appearance in Hull in 1906. The screen has featured him in "Madame Pompadour," "Mumsie," "The Triumph of the Scarlet Pimpernel," "When Knights Were Bold," and others.

KING, Judy.—Do you remember her as the dainty little French miss in "The Gay Retreat"? Beginning as a dancer at the age of five, she afterwards appeared in comedies on the stage and in a Hollywood appearance attracted the attention of producers. "The Desert Song," is another of her pictures.

KOLKER, Henry.—Born in Germany, he was taken when very young to the States, and there later on spent several successful years on the stage. Then turned to pictures, a number of which he directed till the lure of acting once more compelled him to put on his make-up. Recently in "Don't Marry."

LAKE, Arthur.—Born somewhere in Kentucky, in a circus where both his parents were performers, he played his first little rôle at the age of two. Later, tried to become an aviator, but failed. His first big rôle in films was in "Stop That Man." Other pictures include "Navy Blue," "The Air Circus," "A Woman's Man," and "The Girl Dodger."

LEASE, Rex.—Went to a studio hoping to get a job as assistant director, but there was "nothing doing." Decided after that to become an actor, and after beginning in small parts soon reached success. Among his films are "Phantom of the Turf," "Queen of the Chorus," "Broadway Daddies," "Stolen Love," "Making the Varsity," and "The Younger Generation."

LEE, Betsy.—On reaching the height of five feet she stopped growing, and this petite brunette with her brown eyes and black hair, on leaving school, was given a film chance by Universal. Has played in "The Night Bird," and others. Born in Salt Lake City, Utah, on May 8th, 1907.

LEE, David.—One of the screen's new youngsters—he is not yet five—he appeared

first of all in "The Singing Fool," and was then awarded a contract. Later pictures are "Frozen River," and "Sonny Boy."

LEE, Gwen.—Began as a dance instructress and later became a dress designer. After that came a desire to get on the films, a successful screen test and a beginning as an "extra." Now under contract to play in pictures, which include "Baby Cyclone" and "The Show Girl." Born in Hastings, Nebraska, and has blonde hair and blue eyes.

LEIGHTON, Lillianne.—After twenty-five years on the stage, she began her screen career in 1910. Her pictures include "The Frontiersman," and "The Varsity Girl." Born in Auroraville, Wisconsin.

LINCOLN, Caryl.—Moving to Los Angeles with her parents, she worked first as a mannequin, while keeping her eyes open for a film opportunity. Got it in 1925 as an "extra," and soon rose to leads in comedies. Later, cast as the feminine lead in "Wolf Fangs." Also in "Hello, Cheyenne." Born in Oakland, California. Height, 5 ft. 4 in. Auburn hair, brown eyes.

LOFF, Jeanette.—One of the new screen "finds," she was following a musical career about three years ago. Attracted



Moore Marriott

by better opportunities on the screen, she first got small parts and then came more important ones in "Love Over Night," "Annapolis," "Show Folks," "Geraldine," and other films. Born in Idaho of Dutch parents.

LODER, John.—Son of an English cavalry officer, he served in the war and some time after the Armistice began acting in German films. Later on appeared in the British production, "The First Born," then won a contract to play in American films. His films include "A Daughter of Destiny," "The Great Unknown," and "The Doctor's Secret." Height, 6 ft. 3 in.

LONG and SHORT.—Since their first screen appearance in the Continental comedy, "The Film and the Flirt," they have appeared together in a number of other comedies made abroad and in this country. Long, otherwise Carl Schenstrom, spent his early life in Chicago and began as an actor in Copenhagen. Short, otherwise Harold Madsen, began as an acrobat, and then turned comedian. Recent films: "Can Love Be Cured?" "The Demon Boxer," and "The Smugglers."

MACKAYE, Fred.—Took up a picture career at the suggestion of Reginald Denny, and started as an "extra." While a member of the crowd in "The Collegians," he was chosen for a more important rôle in "Port o' Dreams," starring Mary Philbin. In height is nearly six feet with hazel eyes and auburn hair. Recently in "No Place to Love."

MAILES, Charles Hill.—Was for twenty-five years on the stage in America, and then realising the wider opportunities offered in films, he went to Hollywood, and there became a character actor under D. W. Griffith. Born in Halifax, Nova Scotia, on May 25th, 1870.

MANDER, Miles.—Author and producer, he has also since beginning his screen career in 1919 shown his capabilities as an actor. His screen appearances include "The Pleasure Garden," "The Fake," "The Joker," "The Physician," and "The Crooked Billet." Born in London in 1890. Height, 6 ft.

MARA, Lya.—Was only seven when she first appeared on the stage, and later became a ballerina in some of the principal theatres in Poland. In Continental films, she has appeared in "Flower of the Forest," "The Blue Danube," "Dancing Vienna," and "Sweetheart." Born in Riga, Russia, on August 1st, 1897.

MARION, Frank.—One of the "finds" of the Cecil De Mille organization, though he really made his picture debut when he was nine in "Hearts of the World." Other juvenile parts followed one of which was in "Little Lord Fauntleroy." Then he left the films till "discovered" for De Mille pictures in which he will be seen.

MARRIOTT, Moore.—Has been an actor since the age of seven when he first appeared on the stage in this country. Years later made his film debut and since then has appeared in numerous character rôles. Recent pictures include "Sweeney Todd," "Victory," and "Widdicombe Fair." Born in West Drayton, Middlesex. Dark hair and eyes. Height, 5 ft. 6½ in.

MARTINDEL, Edward.—A veteran of the American stage, he can also claim a long career in films. Though often cast as the villain, he has appeared in nobler characterisations, too. Among his pictures are "In Old Kentucky," "Lovers," and the talking films "On Trial" and "The Singing Fool." Born in Hamilton, Ohio. Height, 6 ft. 1½ in., with brown hair and blue eyes.

MASON, Haddon.—Began as a stage actor in 1920, and a year later was appearing in British films. Among them are "A Little Bit of Fluff," "God's Clay," "The Woman in White," "The Rosary," "A Peep Behind the Scenes," and "The Lady of the Lake." Born in London in 1900.

MATIESEN, Otto.—The clever Scandinavian character actor who went to America seeking new fields to conquer. That was in 1920. Rex Ingram "discovered" him for the screen and gave him his first big chance in "Scaramouche." More recent are "The Iron Mask," "The Last Moment," and "Napoleon's Barber."

MAY, Edna.—From Missouri, where she was born, she went to Hollywood equipped with a knowledge of millinery, and before long got a job in the wardrobe department of a big studio. A year went by, and then came her film chance in "Flower of the Night." Some of Johnny Hines' pictures show her in important rôles.

McALLISTER, Mary.—Was a tiny mite when she first appeared in pictures in 1916. Some years later gave up screen work for school, and then, on completing her education, she returned to films. "The Midnight Watch," "The Warring Sex," "Mixed Marriages," and "Singed" are a few of her pictures. Born in Los Angeles, California.

McBAN, Micky.—One of the juvenile favourites, he was born in Spokane, Washington, on February 27th, 1919. His screen successes include "Beau Geste" (in which he was the boy who was shot in the leg), "The Return of Peter Grimm," "Peter Pan," and "Sorrell and Son." Has brown hair and eyes.

McGRAIL, Walter.—After studying art in Paris, he decided to appear in pictures instead of painting them. Accordingly took up screen work years ago, and has lately appeared in "Across the Pacific," "The Pelican," "The Secret Studio," and "Man Crazy," among many more. Born in Brooklyn, New York, in 1889. Black hair and blue eyes. Height, 6 ft.

McLAGLEN, Clifford.—One of the seven stalwart McLaglen brothers. Born in South Africa in 1897, he spent some years on the music-hall stage before turning his talent to screen work. His recent appearances in this include "The Villa of the Falconer," "The Three Kings" and "Alley Cat."



Carrol Nye

McLAGLEN, Cyril.—Brother of Victor McLaglen with whom he first appeared in the British film "The Call of the Road." Previously had several years on the stage. Among his films are "The Flight Commander," "You Know What Sailors Are," "Underground," "The Valley of Death," and "The Lost Patrol."

McLAUGHLIN, Gibb.—Began as an amateur in theatricals in Hull and some years later got his first professional engagement in the chorus of a London theatre. Has played many character parts in films. Some of these are "The Silent House," "Glorious Youth," "Power Over Men," and "Not Quite a Lady."

MEHAFFEY, Blanche.—Born in Cincinnati, Ohio, she went to New York, where her beauty attracted the attention of Florenz Ziegfeld, who put her in his famous "Follies." Later, in

Hollywood, made her screen debut in Hal Roach comedies. Among her later pictures are "His People," "Finnigan's Ball," and "The Air Mail Pilot." Red hair and blue eyes.

MILJAN, John.—In 1918 he gave up his theatrical career to serve in France with the American forces, and after the armistice became an entertainer for the troops. His film career was begun in 1923, since when he has appeared in "What Happened to Father," "The Crimson City," "The Silver Slave," "Stark Mad," and "The Terror."

MILLS, Alyce.—A Pittsburg girl, 5 ft. 3 in. in height, with blonde hair and grey eyes. Having carried off half a dozen beauty prizes, she tried for screen work with a number of unknown film aspirants. Proved successful, and has since appeared in "The Romance of a Million Dollars," "With This Ring," "Say It Again," and "My Lady's Lips."

MORAN, Polly.—Born in Chicago, she went on the stage to make folks laugh. Has been doing this in films, among which are "The Trail of '98," "Bringing Up Father," "Rose Marie," "Beyond the Sierras," and "Show People."

MORTON, Charles.—Though he went on the stage as a boy, his ambition was always to act in films. The opportunity came when he got a minor part as one of the angels in "Sorrows of Satan," followed not long afterwards by a leading rôle in "Rich, But Honest." Has recently appeared in "None But the Brave," "Christina," and "Four Devils." Born in 1906 in California. Height, 6 ft. Blond hair and blue eyes.

MURRAY, James.—Was one of the crowd in films when he was picked out to star in "The Crowd." Thus fame came to one who, previous to his screen career, had been tramp, dishwasher, art student, clerk, and many other things. His

other pictures include "In Old Kentucky" and "Rose Marie." Born New York City on February 9th, 1901. Height, 5 ft. 11½ in. Light hair and green eyes.



Danny O'Shea

MURRAY, John T.—An Australian who first went into the diamond-selling business because his father objected to a stage career. However, eventually got to the footlights via a concert appearance in Toronto. Later began in pictures with Nazimova. His work includes "The Gay Old Bird," "Finger Prints," and more recently, "Sonny Boy."

NASH, Nancy.—Chosen from fifty girls after careful screen tests, she was given her first part as the ingénue lead in "The City." Next came a rôle in "Footlight Glamour," and then in "Rich, But Honest." Born in Texas.

NOLAN, Mary.—An American girl who, under the name of Imogene Robertson, formerly played in a number of German films. Previous to that was an artist's model in New York, and then appeared in musical comedy. Her recent pictures are "West of Zanzibar," and "Desert Nights."

NORMAN, Josephine.—Her face has appeared on numerous posters advertising a certain soap, with the advice "Keep That Schoolgirl Complexion." But the public did not know her name till she began in films as Mary of Bethany in "The King of Kings." After that came an important rôle in "The Forbidden Woman."

NORTON, Barry.—Doubtless you saw him in "What Price Glory?" as Private Lewisohn, the "mother's boy." Born in the Argentine, he went to Hollywood and as Alfredo de Biraban did all kinds of jobs till he got into pictures. Then he changed his name. His recent films are "Does Mother Know Best?" "Sins of the Fathers," "The Legion of the Condemned," "Fleetwing," and "Four Devils."

NYE, Carrol.—At one time he was a reporter on one of the Los Angeles papers till the acting profession attracted him. First came a brief period on the stage, and then film work, in which he soon made a name. His films include "Death Valley," "Rinty of the Desert," "Land of the Silver Fox," and "Craig's Wife." Born in Canton, Ohio, on October 4th, 1901.

O'BRIEN, Tom.—Studied for the law and for some time practised at the bar. Then explored the South Seas, afterwards went big-game hunting and finally settled down to acting. "The Big Parade" was his first big film. Others include "The Bugle Call," "The Private Life of Helen of Troy," and "Divorce."

ONDRA, Anny.—She comes from Czechoslovakia, where in Prague at the age of fifteen she first went on the stage. Since then has been continuously before the public as an actress, either before the footlights or on the screen. Has also appeared in British pictures, among which are "God's Clay," "Chorus Girl's Romance," "The Manxman," "Blackmail," and "Glorious Youth." Golden hair and brown eyes.

ORLAMOND, William.—One of the best-known character actors in Hollywood. Born in Denmark of a theatrical family, he played for years on the stage before turning to films. Has appeared



Franklyn Pangborne

in "The Wind," "The Awakening," "Rose Marie," and many others.

O'SHEA, Danny.—An Irish-American born in Philadelphia in 1900. As a boy ran away to sea and after being shipwrecked returned to the States. Was wounded in the war, and later became a dancer in a café. Then Mack Sennett saw him and as a beginning he was cast in comedies. Later films are "Dugan of the Dugouts," and "On the Stroke of Twelve," "Manhattan Cocktail," and "An Irish Mother."

PAGE, Anita.—Does not apparently agree with Shakespeare that there is nothing in a name, for she has changed hers more than once. Began as Anita Pomares, then became Anita Rivers, changed this to Ann Page, and now prefers Anita to Ann. Her films include "Telling the World," "While the City Sleeps," "Broadway Melody," "He Learned About Women," and "Our Dancing Daughters."

PANGBORNE, Franklyn.—His parents wanted him to be a consulting engineer, while he preferred to study architecture and music. It was acting, however, which lured him in the end, first before the footlights and later on the screen. "The Night Bride," "Finger Prints," and "My Friend from India" are just three of his pictures.

PAOLI, Raoul.—A native of Corsica, standing 6 ft. 2½ in., he has been actively engaged in athletics since the age of fifteen. Won several championships in England, France, Germany, and Spain. Also for several years appeared in Continental films. Now in American

productions which include "Kit Carson," and "Night of Mystery."

PEIL, Edward.—From making up prescriptions, he took to acting on the stage, and after some years left the theatre for the studio. "Broken Blossoms" was one of his first pictures, and later came "Dream Street," "As Man Desires," "Black Paradise," and several more.

PETROVITCH, Ivan.—His first screen appearances were in French films, and has also played in several American productions. "A Daughter of Destiny," "Garden of Allah," (second version), "The Model from Montmartre," "Unholy Love," and "Three Passions," are a few of his films. Born in Novi Sad, Serbia. Dark hair and eyes.

QUIMBY, Margaret.—Born in Minneapolis, Minnesota, she took up dancing as a career, and appeared in vaudeville and musical comedy. A few years ago was chosen by Universal for film work, and proving successful was given a contract. "The Whole Town's Talking," "The World at Her Feet," and "Lucky Boy" are a few of her films.

RANDOLPH, Anders.—Born in Viborg, Jutland, he was at one time champion swordsman of Denmark. Going to New York, he tried to become a portrait-painter and then abandoned this ambition to take up a screen career. His films include "Slightly Used," "Dearie," "The Marriage of Marcia," and "Powder My Back."

ROSING, Bodil.—At sixteen she was on the stage in Copenhagen, and after a number of years before the footlights, she left the country of her birth for Hollywood about 1925. Her appearances in American films have included "The Volga Boatman," "The City," "Stage Madness," "The Fleet's In," and "Eternal Love."

SARNO, Hector.—An Italian born in Naples in 1880. For five years was an actor in his own country before going to the States, where he worked for several film companies. One of his latest appearances was in "The King of Kings."

SAYRE, Audrée.—Born in Clapton, London, she was eight when she first appeared on the screen in an advertising film. Later, began her screen career in earnest, her films including "Confetti," "S O S," and "The Broken Melody." Blonde hair.

SEACOMBE, Dorothy.—As a stage actress first won considerable success in light comedies produced in London, and then turned her attention to films.

Two of these are "The Flag Lieutenant," and "The Third Eye," in both of which she had the leading feminine rôle. Born in Australia in 1906.

SEEGAR, Miriam.—While playing on the stage in this country was noticed by a film agent, and as a result was persuaded to act for the films. These include "The Price of Divorce," "The Valley of Ghosts," and "When Knights Were Bold" among others. Is nineteen and has fair hair.

SIMPSON, Russell.—Born in San Francisco on June 17th, 1880, he took up picture work in the pioneer days of the industry. Has for years been famous for his character parts which have been seen in "The College Widow," "The Girl of the Golden West," "Annie Laurie," "The First Auto," "The Bushranger," and many others. Height, 6 ft. Brown hair and grey eyes.



Paul Wegener

STANDING, Wyndham.—Educated in London, where he was born on August 23rd, 1880. Acted for several years on the stage with Sir Henry Irving. Made his film debut in America and soon became a popular figure on the screen. Has recently appeared in British pictures, among which are "The Price of Divorce," "The Flying Squad," and "Widdicombe Fair." Height, 6 ft. 1 in. Brown hair and grey eyes.

STRIKER, Joseph.—Beginning as a bank clerk, he soon tired of the work, and obtained a footing as an actor in a theatrical stock company. Has since then appeared in many American pictures and recently in a few British ones. Films: "The King of Kings," "Paradise," and "The Wrecker," among many more. Born in 1901, and has dark brown hair and brown eyes. Height, 6 ft. 1 in.

STUART, Nick.—He was an assistant in a studio, when someone deciding he had a film face persuaded him to undergo a screen test. As a result he blossomed into an actor, appearing in "Cradle Snatchers," "The News Parade," "The River Pirate," "Girls Gone Wild," and "Chasing Through Europe." Height, 5 ft. 9 in. Dark hair and eyes.

SUEDO, Julie.—Made her screen debut in 1920, after having appeared as a speciality solo dancer on the London stage. Among her several British pictures are "A Window in Piccadilly," "Smashing Through," "Afterwards," "Victory," "The Physician," "The Return of The Rat" and "The White Sheik." Born in London. Brown hair and eyes. Height, 5 ft. 4½ in.

TAYLOR, Ruth.—Her first experience of film work was in Mack Sennett comedies under a two-year contract. Then came unemployment till Paramount, after testing hundreds of girls, selected her for the part of Lorelei Lee in "Gentlemen Prefer Blondes." A later film is "Just Married." Born in Grand Rapids, Michigan.

THOMPSON, Duane.—Her first appearance on the stage was in Los Angeles, where later she made her screen debut as a chorus girl in a comedy. Since then has played important parts in "Phantom of the Range," "The Desert Pirate," "Wizard of the Saddle," "The Prince of Fear," etc. Is in her early twenties.

TODD, Thelma.—Might still have been a school teacher had she not been persuaded



Bodil Rosing



Dorothy Seacombe

- to enter the Paramount School for film candidates. Her success in films has been seen in "Vamping Venus," "Wall Flowers," "The Gay Defender," "The Haunted House," and others. Blonde hair.
- TORRES, Raquel.**—Half German and half Mexican, her real name is Marie Osterman. Taking her mother's maiden name for screen work, she made her first appearance before the camera in "White Shadows in the South Seas," and proved so successful that she was given a contract with Metro-Goldwyn-Mayer. Also appears in "The Pagan."
- TRUEX, Ernest.**—Well known on the American stage as a comedian, he has enlivened the screen, too, with his comic acting in such films as "Six Cylinder Love" (in which he played on the stage), "The Bashful Lover" and, more recently, "Paradise."
- VALENTINO, Albert.**—Brother of the late Rudolph Valentino, his real name is Alberto Guglielmi. Tried hard for two years to get on the screen, and finally was given a part in "Tropic Madness," starring Leatrice Joy.
- VORONINA, Vera.**—Not long after her arrival in the States from Russia, where she was born, she was given a part in "The Whirlwind of Youth." Had already, however, acted in Europe before the camera. Her other American pictures include "Time to Love," and "The Patriot." Also appeared in the British film "Huntingtower." Blonde hair, brown eyes.
- WEGENER, Paul.**—Has directed as well as acted in a good many German films. Two recent screen appearances have been in "A Daughter of Destiny," and "Unholy Love." Born in East Prussia in 1881.
- WELLS, Ted.**—Was for some time in charge of a ranch in Montana, till a visit to California led to his seeking a film career. As an experienced trick rider, he soon got parts in Western pictures. Films: "Greased Lightning," "Straight Shootin'," "Born to the Saddle," "Grit Wins," and others.
- WHITE, Alice.**—About four years ago went to Hollywood, and after taking a secretarial course, obtained a post as script clerk in the First National studios. Camera-men, attracted by her looks, suggested a screen test. This was passed, and she was at once given a contract. "The Big Noise," "Show Girl," "Hot Stuff," "Ritzy Rosie," and "Lingerie," are some of her films.
- WHITE, Leo.**—Born and educated in Manchester, he first went on the stage after leaving college, and later took up film work in the States. Among his screen appearances are "Playing With Souls," "The Blonde Saint," "I'll See You in Jail," and many others.
- WOLHEIM, Louis.**—At one time a professor in mathematics at Cornell University, U.S.A. Then went on the stage and after acting before the footlights for several years, he turned to films. These include "The Shady Lady," "Wolf Song," and "The Racket." Is about forty-three years of age.
- YOUNG, Loretta.**—When quite a tiny tot was known professionally as Baby Greichen. Gave up acting to finish her education at a convent, and on leaving it went to the studios, and there got small parts. Important rôles in "Laugh, Clown, Laugh," "Adoration," and others. Blue eyes. Is a sister to Sally Blane.
- YOUNG, Polly Ann.**—Her first bit in pictures was as a double for Dolores Del Rio in some of the scenes of "The Trail of '98," till the latter actress was free to devote her whole time to the film. Later doubled for Dolores Costello in a few scenes of "The Heart of Maryland." After that appeared as herself in "The Bellamy Trial." Sister to Loretta Young.

SLEEPING BEAUTY'S AWAKENING

(Continued from page 120.)

is some food, and you're coming with me to have some. You can't refuse your Prince this little boon, Sleeping Beauty. Nor a bigger one. Kay, you're asleep to romance. Kay,"—he put his arms round her—"I've only known you since I began this picture, but I've been watching you ever since, although you may not have known it, and loved you more and more every day.

"I daren't say much, my dear, because I knew the trouble it might have caused you amongst the others—Jeannette, for instance. You see, my reputation isn't too good, though Heaven knows, I don't deserve half the tales they tell. Kay,"—his lips were whispering against her soft throat—"say you care for me a little, only a little?"

Unresistingly she let him kiss her, let herself be held close against him, wondering numbly to how many girls he had whispered the words, and whether they had sounded so sweet, yet so hopeless to all of them. She knew she should have broken away from him, insulted and angry, but her heart was crying out for him. Could she care for him? A sob strangled itself in a little hysterical laugh that rose in her throat.

"Kay, you do love me?"

"Oh, Terry, don't! Listen! Try to understand what I am going to say. I do love you, my dear, but you could never understand it. To you love is just passing. A passion that lasts a few days, a few weeks—no, let me finish," she said, as he made a gesture of protest. "You're sincere while it lasts, but it doesn't last long, and you'd tire of me in a month. But love to me means a home, children, constancy, everything that would bore you stiff, send you flying to the first attractive woman who came along. No, my dear, let

Sleeping Beauty go to sleep again with just this moment to dream about, and you—forget her. Good-bye, my love!"

She flung her arms round his neck suddenly and pressed her mouth to his with all the young strength of her, then went out, leaving him staring after her as if stunned, his thoughts mazed, whirling. Presently he shrugged his shoulders and settled himself against a set. "She'll be back in a couple of minutes," he said to himself, but he knew even as he tried to convince himself, that she would not.

And later, after an excellent dinner, as he smoked his cigar, he shook his head slowly and thoughtfully.

"I guess that little girl was right," he said. "She is one of the sort who'd be capable of idealising anything. I could never have lived up to what she would have expected of me, and I would have broken her heart within six months. As it is—well, she's young and pretty and there are lots of nice fellows round the studio much more worthy to be Sleeping Beauty's Prince than I am."

And with this unusually self-depreciatory remark, Mr. Terry Marlow called for the bill and turned the page on Sleeping Beauty's short chapter in his life.

The director saw the film through at the trade show with his wife.

"That scene's great," he said, as the flashback of the Sleeping Beauty glowed on the screen. "Most natural bit of acting I've ever seen in my life. But the kid couldn't do anything in the tests I gave her afterwards. Wonder why?"

The director's wife sighed and smiled a little sadly into the darkness.

"That wasn't acting," she said softly. . . .

THE END

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