Facing Page 1.

The Lovers

Lillian Gish and John Gilbert in "La Bohème"
A SOUVENIR
of the
WORLD'S FINEST PICTURES
of the Year, and all the Latest
News of Screen Favourites

All the Best of the
Year's Picture Plays and Players

The Picture on our Cover is Dorothy Gish as "Nell Gwyn" in the Herbert Wilcox production, from a photo by Abbe.
Here with a Loaf of Bread beneath the Bough,
A Flask of Wine, a Book of Verse—and Thou
Beside me singing, in the Wilderness—
And Wilderness is Paradise enow.

Rubaiyat of Omar Khayyam.

Kathleen Key and Ramon Novarro in "Omar the Tentmaker."
NORMA TALMADGE has added to her reputation as an emotional artiste in "The Lady," and "Kiki."
CONSTANCE TALMADGE is one of the leading comedienne of the screen.
HE OF THE FROZEN FACE

BUSTER KEATON, the comedian who never smiles. Below we see him with Brown Eyes, the amazing cow that shares screen honours with Buster in "Go West." Buster is one of the finest acrobats on the screen. He began his professional career with his parents in a music-hall turn, and toured for sixteen years with "The Three Keatons."
HOUSE PETERS, a British actor who has made good on the screen. On left he comforts Edith Hallor in "Human Hearts."
THE BARRIE GIRL

BETTY BRONSON, who has had the honour of bringing to the screen two of Sir J. M. Barrie's favourite plays—"Peter Pan" and "A Kiss for Cinderella." She is here seen as Peter, Cinderella, and herself.
MADGE BELLAMY has had both screen and stage experience. Her best-known films include "Lorna Doone," "The Dancers," and "Havoc."
RAMON NOVARRO

Ben Hur of The Screen

RAMON NOVARRO won the coveted role of Ben Hur, the film that cost ten million dollars and took nearly two years to make. His first screen appearance was in "Omar the Tentmaker," when he was known as Ramon Saminegues, but he first won distinction as Rupert of Hentzau in the film version of "The Prisoner of Zenda." His screen successes number "Scaramouche," "The Arab," "Where the Pavement Ends," and "The Midshipman."
GEORGE O'BRIEN made a name for himself in Fox photoplays. "The Dancers" and "Havoc" being two of his best roles.
NORMA SHEARER comes from Canada and is one of this year's leading screen artistes. It was in "He Who Gets Slapped," playing opposite John Gilbert and Lon Chaney, that she made her first big success.

Three characteristic pictures of Norma—as herself; as a lady of quality; and her secret of health—a daily sea dip.
WALLACE MACDONALD has had both stage and screen experience. He is extremely versatile, playing hero and villain roles with equal ease. He has quite a reputation for growing moustaches. Clean shaven in one film he grows another for the next. Among his best-known films can be mentioned "The Spoilers," "Maytime," "The Lady," and "Breaking Through."

In a tender love scene with Madge Bellamy in "Lightnin'."
Although the history of moving pictures as a public entertainment goes back to 1896, when they were a novelty in the programmes of the dime museums of America, it was three years later when the Vitagraph Company began to make photo-plays—that is, a play with a story connecting the various scenes. Their first was called "The Haunted Hotel," and, though it was a very crude film, it was a very important milestone in the march of the movies, for it was a pioneer of the present picture play.

The year 1903 saw the production of the first two-reel picture, a story based on the life of George Washington. The three-reeler did not
appears till 1911, when Vitagraph produced "A Tale of Two Cities," and this picture is particularly interesting to recall, for in it were the first real screen stars, Florence Turner and Maurice Costello; while the part of the girl who rode to the guillotine with Sydney Carton was none other than Norma Talmadge, who was playing her first real part.

A five-reel picture had been produced by Vitagraph in 1908, but it was really a series of spectacles dealing with the life of Moses, and not a picture play in the fullest sense of the word.

The early history of the cinema is somewhat conflicting in regard to dates for Robert Paul, an electrical engineer of Hatton Garden, London, made, in 1895, an apparatus which threw pictures on the screen, and this is claimed to be the first screen film, the kinetoscope of the dime museums, previously mentioned, only allowing one person at a time to see the moving picture. Robert Paul may also claim to have made the first picture play, for, in conjunction with Mr. Moul, the manager of the Alhambra, where Paul's Theatregraph was shown during the years 1896-7, he produced a picture play called "The Soldier's Courtship," which was made on the roof of the Alhambra Theatre and shown at that house. This picture was shown some time between '96 and '97, and was therefore earlier than "The Haunted Hotel" produced by the Vitagraph; but Paul's picture was only forty feet in length.

For all practical purposes the history of the pictures, as we now know them, dates round about 1909, when D. W. Griffith was at the old Biograph studio making his first pictures, and J. Stuart Blackton, an Englishman, and the co-founder with Albert E. Smith of Vitagraph were engaged in putting the play into the movies.

On the pay list of Biograph were Mary Pickford, Mack Sennett, Flora Finch, Florence Lawson, David Miles, Bobbie Harron, and Florence Turner.

The latter, who is still acting for the films, has undoubtedly the honour of being the first star actress of the screen. Flora Finch, who later was to be associated with the late John Bunny in the famous comedies, is also acting, and appeared as a lady-in-waiting in Valentino's successful picture, "Monsieur Beaucaire."

The average salary of these stars was one pound a day—and that day had to be a working day.

What would a star cast like that cost to-day?

Mary Pickford makes her own pictures now, but if she starred under another banner she would probably get a weekly salary of anything between five hundred and a thousand pounds.

Gloria Swanson has been getting seven hundred pounds a week, and her next contract will certainly pass the thousand pounds a week mark.

Pola Negri was signed up for four hundred pounds a week, but she is probably getting much more now, for Dorothy Dalton and Alice Brady have received as much as a thousand a week for some of their pictures.

William Farnum drew two thousand pounds a week from Fox Films when he was their big star, and leading men like Conway Tearle average between five hundred and seven hundred and fifty pounds a week.

In the old Biograph days a picture could be produced for about three hundred pounds, nowadays such a sum would not pay the extras for a day in some of the big spectacular films.

Figures like these show how fast the movies have moved since the old Biograph days in the matter of salaries, cost of production, and profits made.

THE MAGICIANS OF THE MOVIES.

Now let us take a glance at the artistic side of the pictures. What progress has been made since 1909?

In the comparatively short space of seventeen years the development of the picture play has been stupendous, but in viewing this really extraordinary improvement we shall find that the progress made in an artistic sense is very largely due to the cameramen and the mechanical staff.
The more one sees of pictures, the more one is amazed at the marvels achieved by these men.

They are the magicians of the movies. The director has but to ask for anything, however seemingly impossible, and the cameramen and the mechanics see that he gets it.

Only those who remember the early flickering films can fully realise the improvement that has been made in projection. As to the photography, every time one sees a new picture one feels that perfection has been reached, but the photographers always manage to improve on what they have previously done.

Some of the scenic backgrounds of the modern picture are a joy to the eye, and we may look confidently to greater triumphs now that colour photography has been made practicable.

Colour photography is certainly a development in the right direction, for, though art, it is also going back to Nature. With the whole world at his disposal, the director will, by the aid of colour photography, be able to give us glimpses of Nature's beauty spots which most of us would never be able to view because of the cost of travel.

Even with black and white backgrounds we are being educated to appreciate the
wonders of the universe, and with scenes shown in their natural colouring there will be further delight and instruction for the picturegoer.

In this matter of the wonders of cinema photography I am reminded of a remark made to me by a friend who has a very poor opinion of film acting, but is a regular patron of the cinema.

"I should prefer the pictures without the actors," he said, "but 1 get such a joy from the beautiful views that have been taken in the open that I am willing to put up with the crudeness of the story and the stereotyped acting."

There is, unfortunately, some justification for this sarcastic comment. The acting has not kept pace with the improvement made in other departments of film progress. The great fault is over-acting, and for this we must hold directors to blame as well as actors. Some directors appear to have such a low opinion of the intelligence of the cinemagoer that when they come to an emotional scene in the scenario they get the actor or actress to go through a succession of facial contortions which make the scene really comic.

Particularly is this the case in registering grief. In most cases this over-acting conveys the idea of an aching tooth more than that of an aching heart.

But though there is much room for improvement in the acting on the films, there has been a great advance since the early days of the pictures.

Every now and again we get some really notable performances, acting that compares favourably with some of the most memorable performances of stage stars. Here, again, one must have seen the dramas of the early days of the pictures to realise the improvement that has been made in acting. The first picture plays were indeed terrible, so terrible that few people believed the cinema would ever be taken seriously as a dramatic entertainment.

**Music and Comfort**

When reviewing the progress of the pictures there are two things for which the severest critic can have nothing but praise—the improvement in the picture theatre, as a building, and the development of the musical side of the programme. There is sound reason why the modern cinema theatre should be called a picture palace, for a palace it is compared with the first picture houses and also with some of our present-day theatres, not only in the provinces, but in London.

Every decent-sized town now has at least one picture theatre which is an architectural ornament to the town and the last word in comfort to its patrons. Comfortable, nay, luxurious seats and roomy aisles are to be had in any modern picture theatre at a moderate price.

One has only to spend an evening in the pit, gallery, or even upper circle of the average theatre and then compare the seating with that of an ordinary cinema to appreciate the tremendous advantage of the latter in this respect. It is a difference as great as travelling third class on a local railway is to a journey in a Pullman car.

As to the music, it is now not merely an aid to the programme but almost a rival to the picture. All the big cinemas in London have not only a first-class orchestra, but a magnificent organ, and to a lover of music the music programme is well worth the money charged for admission.

What a difference from the days when a piano, and very often a cracked one at that, provided the whole of the music!

It is my business to see many films in the private theatres of the various cinema companies. These are shown without music, and I can assure those who have not had this experience that music helps to make a picture to an extent they little realise.

On the whole, tremendous progress has been made in the pictures since the old Biograph days of 1909, and 1926 has been marked by a general advance all along the line.

Edward Wood.

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*Norma Talmadge in her first role with Maurice Costello, in "The Tale of Two Cities."

Below, Norma Talmadge in her recent successful photo-play, "Groustark."
A KISS FOR COLUMBINE

That I flirted with Pierrot—
I am sorry, Harlequin.
That I ever let you go—
I am sorry, Harlequin.

When the great red curtains rise,
Dull with tears will be my eyes,
And in my dance no gaiety,
Unless you have forgiven me.

That I turned my head from you—
I am sorry, Harlequin.
And refused your kisses, too—
Very sorry, Harlequin.

See, my lips are raised to kiss,
Deny me not so much as this.
Kiss me while I promise you
Ever—ever to be true.

Oh, I tell you true, my sweet—
I am sorry, Harlequin.
Now—just as our two lips meet—
Oh, so sorry, Harlequin.

Louise A.
COLLEEN MOORE

The Eventful Twenty-four Years of this Famous Girl

We have always regarded Colleen Moore as a singularly fortunate star, since the age of twenty-four finds her not only on the pinnacle of film fame, but looking back upon a wonderful record of screen achievements which, both as regards quantity and quality, many an older screen artist might well envy.

But Colleen has been even more fortunate than some of us know, for she has always been blessed with a happy home life, sympathetic parents and other relations, and freedom from the financial anxieties and difficulties which have characterised the early days of so many of our film favourites.

Enter—Kathleen Morrison

Born in Port Huron, Michigan, on August 19th, 1902, Colleen started life as Kathleen Morrison. She and her brother, Cleve, who is a year and a half younger than herself, and also a screen player, get their Irish blood from their mother’s side of the family and their Scotch from their father’s. A fascinating mixture! The sister and brother have always been the greatest pals.

An irrigation engineer by profession, Colleen’s father was called to various cities by his work, and in consequence his family led a somewhat nomadic existence. From Port Huron they moved to Hillsdale, Michigan, where they stayed for three years, and then went to Atlanta, Georgia.

At the tender age of five, Colleen commenced her study of the piano, which she pursued with such success that at fifteen she graduated in music from the convent she
attended in Florida. Before she entered upon a screen career she thought of becoming a concert pianist, and to this end followed her graduation in Florida by more study at the Detroit Conservatory of Music, but the events which led up to her debut in films prevented the realisation of such an ambition, and nowadays, though she likes to snatch a few minutes at the piano whenever possible, she has no time for serious practice.

It was the inauguration of a factory for the making of irrigation engines, opened by Colleen's father, that took the family from Atlanta to Tampa, Florida, where for four years the future motion-picture star received schooling at the Convent of the Holy Name.

**When Colleen Played Hero and Villain**

Though Colleen's people have never been associated with the stage, from her tenderest years the life of the players of theatre and screen has always appealed to her. When she was four years old she attended a performance of "Uncle Tom's Cabin," and was much impressed thereby. Later, she cherished a great childish adoration for Grace Cunard, and never missed one of the "Lucille Love" serials in which that popular player will always be so well remembered. She also fastened her youthful affections on Marguerite Clark.

At the time Colleen and her brother were in Tampa a professional stock company was giving new shows each week at the theatre, which so fired the ambitions of the young Morrisons—or Moores—that they set about organising a rival company! Colleen wrote all the plays, and also appeared both as leading man and villain! Their stage was concocted from old piano boxes, while friendly neighbours obligingly ransacked their own wardrobes to supply that of the "American Stock Company," as the youngsters' "company" was ambitiously styled.

When the interest of the neighbourhood in the "American Stock Company" waned, the enterprising Colleen and Cleve, nothing daunted, devised a circus in their
backyard—"Attendance, one cent." The "circus" was composed of chickens and dogs, with Cleve as one of the star turns on a trapeze! This sensational show attracted children from miles around.

As will be seen from these adventures in the realms of the "theatre" and "arena," the brother and sister were entirely normal children, delighting in all the fun and mischief common to youngsters the world over. Colleen was decidedly something of a tomboy, being attracted to most boyish sports and games, until the great day when she fell in love with a choir-boy and decided to renounce the athletic field for the sphere of domesticity! She also taught herself dancing about this time, and took the first opportunity of reading "When Knighthood Was in Flower," her first love story.

**THEME**

**HER INTRODUCTION TO D. W. GRIFFITH**

Colleen's education in convents continued till she was fifteen, when she had a tutor for advanced studies. In 1916 the Morrison family moved to Chicago, where Colleen's uncle, Walter Howey, was managing editor of "The Chicago American." This uncle introduced his attractive young niece to D. W. Griffith, who was so taken with her that he asked Mrs. Morrison to allow him to "try out" her daughter in motion pictures.

With the full approval of her parents and under the chaperonage of her grandmother, the fortunate Colleen accordingly went to Hollywood, where she commenced her screen career at the Fine Arts Studio.

Her first picture for Griffith was "The Bad Boy," in which she appeared with the late Bobby Harron. While playing in this film she experienced considerable difficulty with the problems of make-up and keeping her hair in curl. In her second picture she had to put her hair up, and found the wearing of high-heeled shoes a positive torture. Her third picture gave her her first dramatic rôle.

It is a curious thing, but Colleen invariably finds that whenever she decorates a dressing-room, bad luck follows. She had just finished making her room at the Fine Arts Studio "look pretty," when she received a dismissal notice from the company, a melancholy occurrence due to the latter's shortage of funds.

Colleen has always been noted for her courage in the face of adverse circumstances, and her stiff upper lip on this occasion was rewarded by work at the studio of Colonel Selig, at a doubled salary.

Following the Selig engagement came two pictures with Charles Ray, and then another two with Tom Mix. By this time the Morrison family had moved to Los Angeles and established a home there.

**HER FIRST EMOTIONAL PART**

It was Al Christie who gave Colleen an opportunity to enter the comedy field, an opportunity she seized, realising that it had been in comedy that a number of famous stars had found the stepping-stone to their ultimate success. After a year at the Christie Studio, where, playing in short-reel comedies, she obtained much valuable knowledge, she came under the direction of Marshall Neilan, who gave her her first emotional part in "Dinty." This was followed by "The Lotus Eaters," with John Barrymore—an experience which thrilled her greatly—after which she was engaged for King Vidor's production, "The Sky Pilot."

Through Marshall Neilan she was introduced to Rupert Hughes, the writer-director, in whose Goldwyn pictures, "The Wallflower" and "Come On Over"—the story of the latter was written specially for her by Mr. Hughes—she duly appeared. For her next part, in "Look Your Best," which required toe dancing, she studied at Theodore Kosloff's dancing school every day for two months.

Just before she left the Goldwyn Studio, Colleen was presented with a surprise birthday cake upon which blazed nineteen candles. What a lot she had crammed into those nineteen years!

It may here be added that the young actress was one of the first girls at the studio to have her hair bobbed.
“Flaming Youth”

It was in the summer of 1921, while she was making scenes for “Slippy McGee,” that Colleen attended a dinner-party at Sunset Inn, Santa Monica, a restaurant highly popular with movie folk. There she was introduced by Marshall Neilan to John McCormick.

John McCormick was very helpful to Colleen and gave her much valuable advice regarding her career, and finally, at his suggestion, she signed a long-term contract with First National Pictures.

Her first picture for this organisation was “The Huntress,” after which she played in “Flaming Youth,” which was destined to mark one of her biggest successes and to be the forerunner of the other flapper pictures in which she was to become so famous.

Her Greatest Triumph

In response to the demand for more flapper pictures, Colleen appeared in “Painted People” and “The Perfect Flapper” in succession, then, fearing that she would never have the opportunity of breaking away from flapper roles unless she made a bold bid for versatility, she decided to play the heroine of Edna Ferber’s remarkable story, “So Big.” In this part, as you all know, she was required to portray Selina Peake from girlhood to old age. With what success she achieved the characterisation you require no telling. This triumph definitely placed her among the greatest artistes of the screen.

Colleen again proved her versatility by turning from “So Big” straight to “Sally,” the film version of the well-known musical comedy, after which she played in “The Desert Flower,” during the making of which she met with the accident which laid her on her back in a plaster cast for six weeks. When she was sufficiently recovered she completed her rôle, but even after her return from the hospital and the removal of the plaster Colleen’s neck caused her great pain. Indeed, throughout the picture she suffered agonies.

Immediately upon completion of the production, feeling in great need of entire rest and change, she spent a number of gorgeous sight-seeing weeks over here
(including Scotland and Ireland) and on the Continent. While in London a number of exteriors were taken for her picture, "We Moderns," the film version of Israel Zangwill's play, in which her brother Cleve had his first big part.

**Colleen at Home**

Although Colleen mightily enjoyed her trip abroad, she was very glad to return to her beautiful Californian home, a wonderful residence with a lovely sweep of lawn, complete with sunken garden and gold-fish pool attached. At the back there is a fifty-foot enclosure surrounded by a high Spanish wall, where a splendid St. Bernard, acquired on the European trip, enjoys himself to his heart's content.

Colleen still retains her childhood's love of dolls and other toys, and one of her hobbies—indeed, her pet one—is to find novelties to add to her remarkable collection of playthings. On the sun porch of her home is one of the most wonderful doll's-houses you could wish to see, containing all manner of fascinating and diminutive ornaments and pieces of furniture, a number of which she brought back from her trip. This remarkable doll's-house can boast both a roof garden and a tennis court!

**One of Her Treasures**

Another novelty—though of a very different kind!—that is treasured by the famous little star is the plaster cast in which she was encased for so many weary weeks after her accident. The cast is no ordinary cast, however, for it bears the autographs of a number of celebrities she has met on her travels. That Colleen could make what to most people would be a symbol of pain and weariness into an object of enthralling interest, is typical of the courage and sense of humour that have characterised her whole life.

Although any picturegoer with half an eye can appreciate the piquant charm and beauty of this much-loved actress, those who know her in private life find her even more attractive off the screen than on it, since they are in the happy position of seeing her expressive eyes literally "in their true colours." For Colleen, as doubtless you know, can boast the unusual attraction of one eye that is blue and another that is grey-brown! When she is talking to someone who has captured her interest, these grow round with eagerness, while at the same time she has a habit of tilting her head to one side in a manner that is very captivating. Her hands, too, are most expressive, so that, one way and another, a conversation with her is a very animated affair. Her taste in dress tends all in the direction of simplicity, and though make-up is a necessity in the studio, she does not use it in private life. The famous bobbed hair is a pretty shade of brown.

**Her Love of Fun**

You will have gathered that Colleen is a thoroughly jolly and unaffected girl, whom success has been powerless to spoil. She has played so many pranks in her pictures that it would seem surprising if she did not equally enjoy fun for its own sake. And she does, as all who know her can testify. There's never a dull moment when she is anywhere around. An instance of her love of fun occurred the other day when, while on a visit to a neighbouring studio, she appeared in a crowd scene, just to see what it felt like to be an "extra" again!

Reviewing Colleen Moore's eventful young life, one would imagine that already she has satisfied her every ambition. But she hasn't, for only the other day she confessed that when her career before the camera is over she wants to take up writing. What a story she will have to tell!

May Herschel Clarke.
A SHELTERED STAR

Mary Philbin's Mother shelters her from all knowledge of the Hard Things of Life

It has often been said that an actress to be really successful must have a knowledge of the world, and also must have experienced the emotions which she has to portray.

Little Mary Philbin proves that this is not always the case. There is no more innocent girl on the screen today. Her mother, with zealous care for her daughter, wished to keep her ideals and illusions, and so she has kept from Mary all knowledge of the hard things of life.

Mary is seldom allowed to go out alone or with other young people. This does not worry her, however, for she says that when she arrives home from the studio she is too tired to want to go out, and her great interest in life is her work.

When she was a little girl Mary was always talking about the time when she would be an actress. At the age of eight she happened to see in a film magazine a picture of Universal City, and she cut out the picture of this large film studio and pasted it on her bedroom door. This was on the inside; on the outside of the door she stuck a large star which she had cut out of gold paper. Strangely enough, at the studio to-day Mary looks out on to this self-same view of Universal City, and on the door of her dressing-room is to be found a large gold star.

It was through a beauty contest that Mary Philbin had her chance to become a film actress. Her mother sent in her daughter's photograph, and Mary, who had known nothing about it, was simply delighted when she saw her face among the winning ones, printed in a newspaper.

All the girls whose photographs were published had the opportunity of attending a film studio, and one girl was to be chosen for the screen. Eric von Stroheim, one of the most famous producers of films, was the judge, and many of the contestants were very beautiful women.

"Mr. Von," however, passed by these beautiful women and beckoned to a little schoolgirl, who then had bony elbows and a little pointed chin—none other than Mary Philbin. The beauties smiled tolerantly, but Mr. von Stroheim gave the little girl a test. She danced for him and cried for him. She says that she thought of a sad scene in "Broken Blossoms," and then she cried and cried. Since then, of course she has had to cry for the films many times.
TIRED OF BEING A VILLAIN

Marc McDermott is one of the famous screen actors who first of all had a very successful career on the legitimate stage. He played with Mrs. Patrick Campbell in a number of famous plays such as "Magda," "Undine," "The Second Mrs. Tanqueray," and Suderman's "Joy of Living." He toured with Mrs. Campbell through the British Isles, America, and Australia.

He commenced his film career when motion pictures were in their infancy, and he confesses that it was curiosity to see what the new art was like that prompted him to accept his first offer to play a part with the old Edison Company.

Mr. McDermott says he is tired of being a villain, but he supposes he must be resigned to his fate. Sometimes, of course, he escapes sinister roles, but very often he manages to become the "fly in the ointment" of some hero or heroine's happiness until he's quashed.

"The reason I'm not so keen about portraying princely scoundrels, such as I played in 'Graustark,' and evening-suited 'bad men,' protests Marc McDermott, "is that if mothers saw me coming down the street, they would probably shoo their children into the house to get them away from the evil influence. But I have to go on being villainous when the screen demands it. We can't all be heroes, you know!"

In spite of being an actor, who for many years has been before the public, Mr. McDermott has retained a shyness which he developed when, as a small boy, he was rather lonely, without any playmates of his own age, and he shrinks from making a public appearance when he will have to be "himself," and not in character.
THE BOY WITH THE WISTFUL SMILE

George Hackathorn, one of the best-known juveniles on the screen, was born of English parents in Pendleton, Oregon, on March 13th, 1896. His first theatrical experience was as Little Willie in "East Lynne"; later on he played in both drama and musical comedy, then he moved to Los Angeles, where film work soon attracted him. Since then he has played many noteworthy parts in successful photo-plays.

There is something very wistful about George Hackathorn—you will notice it in this photograph of him. Doesn't he remind you of the little boy who was not invited to the party; of a lonely little orphan reading of princesses?

The strange thing about George Hackathorn is that this wistful look is not a bit like his real character. He is a born optimist. Even in his struggling days, when things sometimes appeared to be going all wrong, he was never discouraged, and was always smiling, and the smile signified cheerfulness, despite its being so wistful.
HELEN D’ALGY
THE GIRL FROM MADRID

How often it happens, when life is particularly drear and things look very black, that through the dark cloud appears a glimmer of silver, a little glimmer of hope.

Thus it was with Helen D’Algy. She had travelled to Los Angeles with the thought of doing better things than she could ever expect to do in her own country—Spain. She was a very beautiful girl, but her simple life in Madrid did not satisfy her at all. She wanted to do big things—to make a name for herself. The films suggested an opening for her, and so, with great ideas in her little head, she set forth. But, alas, the road to screen fame was not so easy to travel as she had thought. Call after call at the studios were to no avail, except for very small extra parts. And for these she was distinctly thankful.

She had almost given up all hope of ever doing anything worth while on the screen—or ever being able to even keep herself, let alone make a name for herself—when through the dark cloud came the glimmer of hope which proved to be her Big Chance.

Helen D’Algy

Feeling particularly despondent, she sat at lunch one day in the Famous Players restaurant, wondering if she would have to carry on as an extra for ever, when she was approached by a very handsome fellow, who inquired if she would give him a test for a film. You can judge her delight when she looked up and recognised Rudolph Valentino. Of course, she acceded to his request, with the result that she was cast for lead with him in "A Sainted Devil." It so happened, you see, that she was the type necessary for the picture—and, fortunately, after the test she proved that she was also a capable actress.

Since then she has appeared in other big films, one of her best performances being given in "Confessions of a Queen." After this film she was declared to be a "discovery," for her dramatic work as Sephora, the King’s favourite, was vivid and worthy of any star player.
When Greece was Queen of all the East,
Before the Northmen came
Until the Age of Chivalry—
A thousand years the same—
And down the age to Tudor times
Of war—and high romance,
And on until the "Corporal"
Was making fame for France—

"When Greece was Queen of all the East."
John Barrymore and Colleen Moore in "The Lotus Eaters."

"—and down the age till Tudor Times."
Milton Sills and Enid Bennett in "The Sea Hawk."

John Bowers and Margaret De La Motte in "Richard the Lion-hearted."
"The Age of Chivalry."
When "the Corporal" was making fame for France.
John Barrymore and Mary Astor in "Beau Brummel."

When Queen Victoria was a girl
Unto this very day,
Love has been laughing 'neath the boughs
And stealing hearts away.

L. A.

"When Queen Victoria was a girl."
Wyndham Standing and Norma Talmadge in "Smilin' Through."

"Love is stealing hearts away."
Charles Ray and Pauline Starke in "Bright Lights."
There are fashions in screen "heroes," just as there are fashions in all things that are governed by public taste. And, like every other fashion, there is no telling how long a certain brand of "hero" will remain popular with the public. A screen star may be the rage in America and this country for, say, two or three pictures, and then suddenly find himself supplanted for some reason neither he nor his directors can fathom.

In most cases, however, a star declines in popularity because he is featured in a bad picture or is forced by his contract to play a rôle unsuitable to his particular style.

And for the same reason many screen actors have to wait a long time before they get the public following their talents ought to have gained for them.

It is only during the last year or so that Ivor Novello challenged the other sheiks of the screen in the race for the "Hero" Championship, though he had appeared in quite a number of films. He was with Phyllis Neilson Terry in "The Call of the Blood," with Rejane in "Miarka," and with Hilda Bayley in "Carnival." He had also played a star part in "The Man Without Desire."

But it was Novello's acting in "Carnival" that attracted the attention of D. W. Griffith, who made the young British actor an offer to go to America to play opposite Mae Marsh in "The White Rose."

In all these films Ivor Novello was distinctly good, but for some reason or other he did not catch on with the public, and it was not until he appeared in "The Rat" that he made a big hit, and got a splendid contract with Gainsborough Productions.

The Magic "O"

It is a singular thing that Novello's name, like that of his great rivals, Valentino and Ramon Novarro, ends with "o," and there would appear to be some magic in this letter, for the real names of Valentino and Novarro do not end in that letter. Another case is that of Antonio Moreno, who has had a long period of success on the screen. Rudolph Valentino has had full experience of the fickleness of fashion in regard to screen "heroes." He was easily the leading sheik of the screen at the time of "The Four
Horsemens," but in succeeding films his star began to wane and Los Angeles critics numbered him among the "has-beens."

But Valentino made a triumphant come-back in "The Eagle," and in "Sons of the Sheik" he has another rôle that gives scope to his fine acting powers.

Ramon Novarro, who was hailed as Valentino's successor when the latter was under a cloud, made his first big hit as Rupert of Hentzau in "The Prisoner of Zenda." He followed this with another big hit in "Where the Pavement Ends," and perhaps a still greater triumph in "Scaramouche." It was because of his great popularity as the boyish, romantic type of hero that Novarro was chosen for the rôle of Ben Hur in the film of that name. This film, the costliest ever made, took about three years to complete, and though Novarro was not with the company all that time, he was away from the screen so long that the hold he had on the public was greatly reduced.

Antonio Moreno, though he has always been popular with the public and in steady demand by directors, had never been a serious challenger for the "Hero" Championship until the past year. This was largely because he had never been given a part as a great lover, but had always been cast as a man of action. His first big opportunity came with the film version of Ibanez' novel, "Marc Nostrum."

**Other Latin Lovers**

Joseph Schildkraut will be remembered as the Chevalier Maurice de Vaudrey in "Orphans of the Storm," in which Lillian and Dorothy Gish appeared as the sisters. He was with Norma Talmadge in "The Song of Love," but his great chance came when he was given the lead in "The Road to Yesterday."

Ricardo Cortez is undoubtedly a real rival to the rest of the screen "heroes."

Ben Lyon, though of an entirely different temperament to the Latin lovers, has a tremendous following in America, and is not without his admirers in this country.

It is good to know that British actors have a favourite's chance in the race. In addition to Ivor Novello, who, despite his Latin name, was born in Cardiff, we have Ronald Colman. Colman had made a name on the stage before going in the pictures, and that stage training is not to be despised for a career on the films he proved by his big success as the hero in "The White Sister," where he played opposite Lillian Gish.

Since then he has appeared in many films with Norma and Constance Talmadge, and he has added to his popularity in each succeeding picture.

George O'Brien, though born in America, is, as his name implies, of Irish descent. He is in great demand as the rollicking, easy-going lover, and he has a tremendous following in every country where his films are shown.
John Gilbert has been tipped by many shrewd judges as the winner of the race. He was with Fox Films for some time, but though he made good he only came right to the front when Elinor Glyn selected him for the rôle of the lover in "His Hour."

TRUE TO TYPE

The recent successes of John Gilbert and Antonio Moreno are a reminder that the honour may go to an old-timer in the film business. There are many actors who have always been more or less favourites with the public, but have never quite reached the pinnacle of success.

In nine cases out of ten these men have never been given a part which would bring out the very best in them. A case in point is Thomas Meighan. He has always been a favourite, but, though I have never seen him really bad in a picture, he has never given us the equal of the character in "The Miracle Man," in which he may be said to have made his name. Yet Tommy is a sound actor and experienced in the technique of the screen. He only needs the right part to make a really big hit.

Richard Dix has done fine work for the pictures, but somehow he has never got right there. He is another who has not been particularly fortunate in the rôles assigned to him.

Rod La Rocque is a baffling problem to me. After a lot of hard work he got his chance in that fine film "The Ten Commandments," but he has not developed as I expected he would. Yet La Rocque is one who might get right to the top in one picture.

Richard Barthelmess may be said to have failed to reach the very top of the film ladder of fame because of his ability. In other words, he has been too versatile. The film public likes a type in the matter of "heroes," and Barthelmess had tried too many different rôles to make the great name. Personally, Dick is a favourite of mine, and there are few films in which he has appeared in which he has not pleased me.

But the fact remains that the big public like a type. This has been proved in so many instances that it is an established fact.

It seems hard that versatility, which is reckoned such a great asset on the stage, should be a drawback on the screen, but, with the exception of character actors, the public like to see their favourites in the same sort of part.

Charles Ray paid the penalty for leaving the rôle of the shy country boy, and so have others who have changed from the type that first made them.

It may be that the actual winner has not been mentioned in this article, for, like a real horse race, there is always a chance that an outsider may beat the more fancied ones, but it is safe to say that those mentioned will, with ordinary luck, remain public favourites for a long time.

E. W.
ALICE JOYCE, one of the earliest of Screen Artistes, has added to her popularity in "Stella Dallas."
MARY ASTOR adorned many roles on the screen until she was brought into the limelight by being chosen by John Barrymore to play in "Beau Brummel," and caught the attention of Douglas Fairbanks, who gave her the big chance—that of his leading lady in "Don Q."

Inset—a scene with Ben Lyon in "The Pace That Thrills."
GODFREY TEARLE, the popular British Stage and Screen Star.
WILLIAM S. HART. Big Bill Hart, of Western fame, has come back to the screen, after a long absence. On the right he is seen with Turner Savage, who has a role with Bill in "Tumbleweeds."
BILLIE DOVE, who photographs as well in colour as she does in black and white. This was proved in "Wanderers of the Wasteland," and gained for her the leading role in Douglas Fairbanks' photoplay "The Black Pirate."
MARY BRIAN, who was so winsome a Wendy in "Peter Pan," followed this success with "The Little French Girl."

On the right she is Neil Hamilton's bonny bride in "The Street of Forgotten Men."
SESSUE HAYAKAWA

SESSUE HAYAKAWA, the Japanese Actor, who a few years ago was one of the foremost favourites in American Pictures, excelling in roles in which he portrayed a man who put Duty and Honour before Love or Fame.

In circle, a scene from "East is East." On left, with Tsuri Aoki in "The Great Prince Shan," a British Stoll Photoplay.
WALLACE BEERY, one of the most liked villains of the screen—and he can be villainous, too. But he has a way of raising one eyebrow that can make him a likeable rascal when he wants to please. (On the left) we see him in "Rugged Waters"; (below) as himself; (in circle) as Sing Jo in "The Water Lily," and in "The Attic of Felix Bavin," which shows how versatile are his character roles.
LAURA LA PLANTE has grown up this year. On the left we see her before she bobbed her hair. Laura is now a star in a series of light comedies. Her recent roles have included: "The Midnight Sun," "Skinner's Dress Suit," with Reginald Denny, "The Beautiful Cheat," "Dangerous Innocence," and "The Teaser."
REGINALD DENNY, the famous hero of "The Leather Pushers," in which his prowess as an all-round sportsman served him in good stead. Reginald Denny is one of the many Britshers who have become famous on the screen.

On right we see him in a scene that proves Reginald Denny has his more romantic moments—with Gertrude Olmstead in "California Straight Ahead."
If there is still anyone who believes that the screen is suffering from a paucity of new talent, he should be compelled to sit down and compile such an article as this one. Why, when I came to gather the material for mine, I was simply appalled! As my hours and hours of research work went by, and I found at every turn some new film name or reputation confronting me, I sank lower and lower in the depths of despair. Not, of course, because I found such a prodigality of newly-discovered screen talent, but because it seemed so impossible a task to compress all the recent film "finds" into the space of one short article.

As a matter of fact, the task is impossible. What follows, therefore, must be taken as merely a selection from the many brilliant "discoveries" who have recently dawned on the screen horizon. Of those readers who, in my list, may miss the name of Miss So-and-So or Mr. Somebody Else, I can only beg a kind indulgence.

Louise Lagrange, the clever little French actress, as the circus partner of Ernest Torrence's clown in "The Side Show of Life."

Paulette Duval was helped to popularity by Rudolph Valentino when he engaged her to play Madame Pompadour in "Monseur Beaucaire. This was when she was one of the shining lights in the Ziegfeld Follies. Before going to America she was a starred dancer on the Parisian stage. Now, it seems, for a time at least, her native France will not see much of her, as she has a three years' contract in pictures.


**Some Foreign "Finds"**

In making a selection such as mine, one cannot but be struck by the number of foreign players who, of late, have appeared in American pictures with outstanding success.

All who saw "The Side of Life" could not have failed to be impressed by the work of Louise Lagrange, the attractive little French girl who made such a hit as the circus partner of Ernest Torrence's clown. This role was Louise's first big step to fame. In the cast of the same picture appeared Helen D'Algy, a raven-haired beauty from Madrid, for whom a season with the Ziegfeld "Follies" had paved the way to motion pictures.

At the time "The Side of Life" was in progress at the Paramount studio, the cast of Valentino's "A Sainted Devil," another Paramount film, was being chosen. A number of girls had been brought to the studio and tested for the role of Julietta, but all had proved unsuitable. After Valentino met Helen, however, and she had satisfactorily come through the necessary tests, there was no longer any doubt as to who should play the role, and with what success she filled it everybody knows. Helen's brother, Antonio, also appeared in the same picture.

Paulette Duval, who for four years was a starred dancer on the Parisian stage and is now a prominent screen player, was also helped to American film popularity by Valentino, who, after seeing her in the "Follies" in New York, promptly engaged her for a part in "Monsieur Beaucaire"—you will remember she played the Pompadour.

The Hungarian Vilma Banky, whom American audiences first met in "The Dark Angel" with Ronald Colman, and who was discovered by Sam Goldwyn, has also appeared with Valentino, with whom she made a decided hit in "The Eagle."

Greta Nissen, a beautiful Norwegian, is a film discovery of whom the Paramount officials are justly proud. Recruited from the American stage by Jesse Lasky, and signed up by him for three years, Greta made her first film appearances in "In the Name of Love" and "Lost—A Wife."

Another fascinating foreigner is Ricardo Cortez, who, though he has been in films for some time, has lately come into special prominence. One of his most successful films was "Spanish Love," in which also appeared the sensational French beauty, Jetta Goudal.

**We Knew Them Over Here**

Lillian Rich, another young actress to gain prominence under the direction of Cecil the Starmaker—she received her first big opportunity in "The Golden Bed"—has a special claim on our interest, since at one time she was in musical comedy in London, and during the War joined Harry (now Sir Harry) Lauder's company. Lillian was educated at Herne Hill.

W. C. Fields, popularly known as Bill Fields, the famous Ziegfeld "Follies" comedian, who made such a great a screen success
in the Griffith production, "Sally of the Sawdust," is also well known to English audiences. He commenced his public career as a comic juggler, and appeared in that capacity on the piers at Atlantic City. When he came to England he achieved such tremendous success that upon his return to the States he found himself a made man. An engagement with Ziegfeld followed, and from that time he has never looked back.

In one sense, Fields was not recently discovered by Griffith, for the great "D. W." recognised his screen possibilities over six or seven years ago, when Bill and Mary Hay were performing on the Ziegfeld Roof. Mary was then playing in "Way Down East," and when she sought the advice of Griffith as to how best to further her screen education, she was enjoined by the producer to study Fields, whose miming, he said, was perfect.

That Griffith did not engage Fields until recently is a striking example of how long he will sometimes keep a player in mind before actually signing him for a picture. Following "Sally of the Sawdust," the comedian appeared in "That Royle Girl," another Griffith production.

**THE "SILK HAT" COMEDIAN**

Another "Sally"—the film version of the musical comedy of the same name—was responsible for the picture debut of another Ziegfeld comedian, Leon Errol, who on the screen duplicated the rôle of the Duke of Checkergovinia, created by him in the original stage production. Errol has worked for Ziegfeld, who took him from burlesque, for fifteen years. He is not only a famous Broadway comedian, but also right-hand man in the Ziegfeld stage productions.

Raymond Griffith, the "silk-hat" comedian, who is considered one of the greatest of the recent screen comedy "finds," learnt the whole business of being funny under Mack Sennett, in whose slap stick classics he played for five years. He did not come into his own, however, until he played in "Forty Winks" and "Miss Bluebeard." "Forty Winks" made him famous overnight.

Greta Nissen, the latest "find" from Norway, with Adolphe Menjou in "Lost—a Wife."

Aileen Pringle owes much of her success to Elinor Glyn, who chose her for the screen versions of "Three Weeks" and "His Hour."

Above: Vilma Banky, the Hungarian beauty, with Ronald Colman in "The Dark Angel." Vilma also made a decided hit as the heroine of Rudolph Valentino's recent film, "The Eagle."
Syd Chaplin is another famous comedy star who, after years of "jogging along," more or less, recently blazed out in his full brilliance in "Charley's Aunt," "The Man on the Box," "Nighty Night Nurse," etc.

And while the name of Chaplin is in our minds, let us not forget that the celebrated Charles brought fame to Georgia Hale, whom he chose, after seeing her in "The Salvation Hunters," for his leading lady in "The Gold Rush."

"His Hour"—and Theirs

Elinor Glyn was responsible for bringing Aileen Pringle, heroine of the screen version of "Three Weeks" and "His Hour," into the limelight, while the hero of the latter film, John Gilbert, also owes much to the same well-known writer. Though he had been on the screen for years, it was not until the famous Elinor chose him for "His Hour" that he began the climb to his present heights of popularity.

It was through yielding to the persuasions of Pauline Frederick that Louise Dresser, well-known in vaudeville and musical comedy, entered the movies. After appearing in several films, she suddenly achieved fame as the broken-down opera singer in "The Goose Woman."

Ian Keith, one of the handsomest of the newer leading men, was "discovered" for the films by Gloria Swanson, who, after seeing him in a stage play, suggested him for the rôle of the young sculptor in "Manhandled." So well did he acquit himself in this part that he was chosen to be Gloria's leading man in "Her Love Story."

Frances Howard, who was featured in her very first film, "The Swan," is another "discovery" recruited from the theatre. She may be said to have made her entry into motion pictures on horseback, for immediately Director Dimitri Buchowetzki had greeted her on location, he said: "Here is your horse. Now we'll take the scene." And a minute afterwards she was galloping towards the camera!

Frances, whose family name is McLaughlin, is a direct descendant of Daniel O'Connell, the celebrated Irish patriot.

In "The Swan" Helen Lee Worthing, of "Follies" fame, also made her motion-picture debut.

Two Screen Sensations

Of all the more recent films, none has been richer in human interest, not only as regards itself, but also in relation to its players, than "Stella Dallas."

In this production, Belle Bennett, nine years ago a Triangle star, came into her own, in one of the most poignant mother rôles ever presented on the screen. "Stella Dallas" is further remarkable for the appearance of little Lois Moran, now about seventeen, who is regarded as one of the most brilliant of the screen's new-comers. Lois was engaged for two films by a French motion-picture director while she was a pupil in the opera ballet in Paris. Pavlova, who visited the school, considered her a pupil of unusual promise, with a great dancing future ahead of her. The little American girl, however, decided to follow her mother's advice by training for the stage and screen and making her dancing one of several accomplishments. It was during the production of the second French picture in which she played that Sam Goldwyn visited Paris. Her meeting with him eventually led to her engagement for the rôle of Laurel in "Stella Dallas."

To her and all the other new film "finds"—Good Luck!

May Herschel Clarke.
"Arms and the Man"

Some Famous Love Scenes in Recent Photoplays.

Marie Prevost and Monte Blue in "Debureau, the Lover of Camille."

Pat O'Malley and Agnes Ayres.

Below: Warner Baxter and Betty Compson.

Lloyd Hughes and Alma Bennett in "The Lost World"
THE RETURN

Forgive you? Oh, my dear, why ask?
(If you ask)
Confessing too's a painful task?
(If you ask)

Dear, you hurt with your surprise,
Love lives on when all else dies.
Your head lies heavy on my lap—
That's enough for me, old chap.

Love you once again? I do.
Love you always—love you true.

Your fault? Your shame? Unkind? Not fair?
Don't you see, dear—I don't care!
Days of waiting? On the rack?
I don't care! —

I have you back!

Louise A.
Douglas Fairbanks and Billie Dove in "The Black Pirate." (Allied Artists.)
THE milestones in Mary Pickford's screen career could be used as points of progress in the pictures, for Mary grew up with the films. Although still young, she was one of the pioneer photo players, being one of the small band at the Biograph Studios which included D. W. Griffith. At that time Mary, like the other actresses engaged at the Biograph, was only making a bare living, and when she had a chance to get back to the stage in David Belasco's play, "The Good Little Devil," she jumped at it.

But she was not away from the screen very long. Adolph Zukor, who had just formed the Famous...
Players company, was determined to get Mary as his star, and his partner, Daniel Frohman, was deputed to negotiate with Belasco. The only way they could get Mary was to buy up the company at a cost of three thousand pounds. This was a heavy charge on a young company that had yet to make good, but Zukor paid it, and events soon proved that Mary was worth it.

In October, 1912, Mary Pickford got her first big contract, Zukor paying her a hundred pounds a week.

Every Pickford picture made a tremendous success, and soon Mary gained universal fame as "The World's Sweetheart." So much money did she make for Famous Players that Zukor offered her a new contract at four hundred pounds a week.
This was an unheard-of salary at the time, and the story goes that Charles Frohman, Daniel Frohman's brother, went about telling people that Daniel was in partnership with a lunatic.

But the ledgers of the Famous Players Corporation proved that Mary was worth more than four hundred a week to the company.

It is safe to say that at this period of her career Mary was the best-known woman in the world. No other film player, with the exception of Charlie Chaplin, ever had such a following as Mary. It must be remembered that at this time Mary Pickford had no rival. The film was still in its swaddling clothes. There were few producing companies, and comparatively few players.

But such a state of affairs could not last long. Financiers realised that the cinema had come to stay, and that there was big money in the business. New companies sprang up like mushrooms, and it was at this stage of the development of the movies that Mary received the greatest compliment of her career.

Everybody who had money in film companies was certain that it was Mary's curls and wonderful sweetness that had made Famous Players so much money, and every director set out to find another girl like Mary. Continents were searched by agents, and it would be interesting to know how much money was spent and how many girls tested in the effort to find another Mary Pickford.

They never found one. The nearest they got was Mary Miles Minter, but though Miss Minter made a huge fortune on the films, she never took the place of Mary Pickford in the hearts of the public.

The only failures Mary Pickford ever made were self-made. Fearing she had outlived her curls and her usual character of the "little mother," she essayed more ambitious roles, such as "Dorothy Vernon of Haddon Hall."

These plays may have made money for Mary, but they were killing her popularity, and, like the wise little woman she is, she came back to her old role in "Little Annie Rooney."

Mary has had a long reign, but if she keeps to her natural roles she will always have a tremendous following.
Farewell, Princess. I leave you so Beneath pale stars and cloudless skies, The time is come when I must go— Oh, lady—turn away your eyes. Had we but lived in other days, I might have won you with my sword. Then strength a commoner might raise. Throne high, and valour rank accord.

But as I may not take you, sweet, Since you must be a country's queen, Far down the world must wend my feet, As if this glory had not been. Forget me, thrust me from your mind. The gods will grant you this redress. But at your feet, Most Fair, Most Kind, I leave my heart. Farewell, Princess. L. A.
THE BEAUTY from
BUDAPEST

There are very many film stars who owe their success to having been "discovered" by someone already in the profession. Vilma Banky, however, had the novel distinction of being "discovered" twice—once by the popular sheik, Rudolph Valentino. His was the second "discovery," however.

Her first "discovery" was made by Samuel Goldwyn, the film producer, and his choice did not fall upon the lovely girl herself, but upon a picture which he saw displayed in the window of a photographer's when he was on a visit to Budapest. The beauty of the pictured face impressed him so much that he sought an interview with her. He was even more anxious to engage her for film work when he saw her.

Vilma, he discovered, came from a non-theatrical family, her father being a well-known public man in Budapest. But Miss Banky had always been keen on the stage, and so was quite willing to accept the contract offered her by Mr. Goldwyn, especially as she had had one small part in a film—with Max Linder in "Circusmania."

Immediately upon Miss Banky's arrival in Hollywood, she started work on "The Dark Angel," playing opposite Ronald Colman.

And then she was "discovered" all over again. Rudolph Valentino had for a long time been looking for a suitable actress to star with him in his Russian picture, "The Eagle." There were plenty of beautiful girls to pick from, but he needed a certain type—blonde, beautiful, with foreign mannerisms and a dramatic ability. He had almost given up hope when he saw Miss Banky riding her horse in the Hollywood Hills one morning.

He managed an introduction, and to his discovery she owed the part.

Miss Vilma Banky enjoys the distinction of being the first Hungarian to attain prominence on the American screen. It was absolutely surprising, too, the short time in which she picked up English. In a few weeks she was able to understand all that was said to her.

Vilma has learned to love her new home, and declared herself "Happee—oh, so happee!"
THE GIRL from the COUNTRY

IT is difficult to think of the sophisticated, self-assured, beautiful Anita Stewart as a country girl. Yet all her earlier years were spent on the home farm among the chickens, the cows and the pigs. Anita revelled in the open-air life. The animals were her friends, with the most amusing pet names.

But sometimes in her serious moments she would creep to the top attic in the old house and take a peep at New York city, which could just be seen in the far distance. New York! The city of great possibilities and marvellous achievement! Anita determined sooner or later to make a niche for herself in the metropolis.

Her opportunity came sooner than she expected. She was only fourteen years of age when her sister Lucille—who was six years her senior—married Ralph Ince, the director of Vitagraph films. Naturally Anita was inquisitive to see the interior of a film studio, and once having got inside, she decided that she wanted to become a screen actress. This wish was granted, and thus started Anita's screen career.

Lucky, you say, that she so easily got her opportunity? Well, perhaps you're right. But everything she has achieved since then has been off "her own bat," and now she has only perseverance, ability and hard work to thank for her place at the top of the film tree.
SIX FEET of
FIGHTING MANHOOD

Nature fashioned Jack Hoxie for the rôle of a Western screen hero. Standing six feet in height and weighing just over fourteen stone without an ounce of superfluous fat on his body, Jack not only looks the part but has the physique to play it.

No director would dream of casting Jack for a drawing-room hero, he would be as much out of place as the average leading man would be in the saddle of a buck-jumping broncho, but in his own line Hoxie is a convincing actor who puts realism into his part because of his terrific virility.

No doubles are needed when Hoxie is on the job. He can throw a steer as easily as he can throw a man and ride a wild horse as easily as he can sit a trained animal. No mean performer with the gloves, he can put realism into a fist fight, and at wrestling he can hold his own with some of the professionals.

The movies did not make Jack; he was made before he went to them. Born in a cattle country he learned the trade of a cowboy in Oklahoma, and soon made a name as a champion rider. He won many championships at rodeos as a trick and fancy rider before he went on the screen, and when he was asked to do dangerous stunts he was merely performing for the screen what he had often done in real life.

He was a Lasky star in his early screen days, and after a spell with Arrow Film Corporation, he went to Universal, for whom he has made some of the biggest successes in Western films.

A real good fellow, Jack is as popular with his colleagues as he is with the public.
Louise Fazenda started as an extra in Universal pictures, but was soon given small parts in Westerns. It was in Mack Sennett comedies she first made a hit, when she created the whimsical girl of the big shoes, the tight skirt, the hair-braids, and the funny hat. Here she starred with Teddy the dog and Pepper the cat.

"The Gold Diggers" gave her her chance to play in straight rôles, proving she has dramatic talent as well.

Above we see her with the performing seal in "The Galloping Fish."

She also excels in light comedy, as all who saw her in "The Night Club" and "Grounds for Divorce" will agree.
The Boy who didn't like to Stay Out Late

The ambition of most youngsters is to stay out as late in the evening as they possibly can. Perhaps it is because stopping out after bed-time makes them feel grown up. Anyway, stay out late they will at every opportunity.

Can you imagine, then, a boy who simply hates stopping out late at night? Yet this was the case with William Collier, Junior. And as it so happened this whim led him to eventual success on the screen.

Collier is the son of William Collier, the distinguished playwright and comedian, and the boy's first ambition was to follow in his father's footsteps. So when he graduated from college, he immediately went on the stage, playing in comedy rôles. The work meant late hours, and these were distasteful to William. He, therefore, looked round for some other work which would mean early hours.

His thoughts turn to Hollywood. Screen work. The very thing, he thought, for it meant still following his theatrical ambition yet having no late nights.

So off he set with a determination to make good on the pictures. There are many who think that the fact you are associated with a big star is a great help when you follow the same profession. William Collier found, however, that his father's name was more of a handicap than an asset, for directors were too inclined to think that he was merely trying to get through on his father's reputation.

Young Collier determined to break down the barrier and eventually landed the part of an office boy in "The Bugle Call." And this part was the means of opening wide the gates to success for him, for he showed he had remarkable ability.

Many offers of juvenile rôles followed, and he found himself going from one picture to the next with rôles bigger and better every time.

His real success came when he was chosen to play the Prodigal Son in "The Wanderer." For four months the producer had searched for a suitable player. More than a hundred important players had been selected and tested, but all to no avail. When Collier's test was reviewed, he was immediately selected as ideal for the part, and certainly justified his choice.

Contracts followed in quick succession after this, and many are the big films in which he has played.

His success has not gone to his head, for still he is full of ambition. But it is to direct—not to act in pictures.

Buster, as he is called, is a good-looking boy. One would not say his features are perfect, but his dark eyes are impelling, large, and lustrous. His hair, which is dark and wavy, is the envy of all his feminine admirers. But it is ability—not looks—which has got Buster to the top of the tree, and there will he remain.
The GREATEST of ALL SCREEN MOTHERS

This was the title given to Mary Carr for her poignant portrayal of the mother in that great picture, "Over the Hill" and nobody who saw her in that part will deny that she earned it.

A more convincing study of a mother who sacrifices everything for her children, only to be neglected by them in her old age, it would be impossible to witness. A real life story, it was played by Mary Carr with realism and without heroics. But though there was no over-acting, there was acting of the highest order all the time.

Many people were under the delusion that Mary Carr just walked on the set as her natural self when she played that part, but nothing could be further from the truth. As her natural self she is not a bit like the mother in "Over the Hill."

The fact is that Mary Carr is not only a great actress but she is an artiste in making up.

She can portray a broken old woman, weighed down with poverty and misery, or a smiling matron with equal facility, for she is an actress who got her schooling in that best academy of all, the old stock company.

It was William C. Carr (afterwards her husband) who gave her the first chance. He saw her in amateur theatricals, and was so struck with her ability that he persuaded the director of the stock company of which he was a member to give her a trial.

So Mary Kennenan (as she then was) became a stage ingénue, and afterwards played almost every kind of part on the stage.

Soon after her marriage she retired from stage and screen and remained off until she had brought up six children.

She never regretted those years at home.

"I would sooner cuddle a baby than listen to the greatest applause a theatre can give to an actress," she once said.

It was only when her children no longer needed every moment of her time that she came back to the screen; but though it was at an age when some actresses think of retiring, she came back to score the greatest triumph of her career as an actress.

A womanly woman, loved by all who know her. Mary Carr to-day is prouder of her work as a real mother of six than any tribute paid to her as a screen "mother," even when they said she was "the greatest of all."

MARY CARR, on the screen, and in circle, a Studio portrait
Contrasts in Cinema Comedians

and the Development of Screen Comedies

Nothing has been more marked in the development of the pictures than the change in the style of screen comedy. Only those who saw the very early films can fully appreciate how great this change has been.

The early comedy pictures were the limit in crudeness and banality. The oldest jokes of the comic papers and the worn-out gags of the music hall were the material from which the film fun makers worked. The custard pie which stuck on the face of the victim when thrown and was then pulled away slowly till the custard expanded like a concertina was a stock gag which was so much used that it gave a name to a particular kind of comedy.

Falling in a crate of eggs of the election, or too-ripe variety, was another stunt. This one was varied in many ways. Sometimes a bucket of whitewash was used, in which case the harassed victim of the joke got more laughs by pushing his leg through the handle of the bucket and, by vigorous gesturing, telling the audience he was unable to get rid of the encumbrance.

With the development of the photographic side of the screen there came a new kind of comedy. The custard-pie throwers and the fallers-into-egg crates were made (by the simple process of reversing the picture) to sail up from the ground to the tops of high buildings, or to slide up a staircase instead of slithering down it.

These simple stunts got the laugh and it was not till they had been shown many, many nights that the producers realised they had also had their day.

Pioneer Chaplin

It was obvious that this kind of humour (if such clowning can be dignified by the term) could not last. Charlie Chaplin was one of the first men in the films to realise this truth, and right from the start of his association with the pictures Charlie protested against being forced to play merely custard-pie comedy. And he not only protested, but got his way to a certain extent.

It has been repeatedly stated that Charlie went into the pictures because he was broke, and that he had to do what he was told for the sake of his...
bread and butter. This is not the case. Charlie had quite a nice nest-egg in the bank when he decided to leave the stage for the screen, and in any case he was always sure of a good living as a comedian with the Kamo Company.

The truth is that Charlie was shrewd enough to see the pictures had come to stay and wise enough to realise that there was so much room for improvement that a man who put on a new and better idea of comedy would make a name for himself. 

Even in his very earliest films you will see the Chaplin touch, that little note of pathos which made him so different from the others.

The directors were against him, but Charlie always managed to get some bit in, and at last they let him have a lot of his own way.

As Charlie made money he cut out more and more of the slapstick stuff and put in more of the Chaplin touch, and when at last he was able to make his own pictures we got the real thing.

**Comparisons**

Today we have a more subtle, a more sophisticated form of comedy.

You will notice this in the films of Harold Lloyd, Buster Keaton and Harry Langdon. These men are not imitators of Chaplin. Each has his own style, but all of them have followed Charlie's lead in cutting out the custard-pie kind of comedy.

Harold Lloyd, though appealing to our sympathies on occasions, relies more on the startling development of the plot of his story than on facial expression, and no matter what trouble he gets into, we are never so sorry for him as we are for Charlie.

A great distinction between the two is that Harold takes his troubles lightly, while Charlie makes us feel that he is really suffering.

Buster Keaton, aptly described as "He of the frozen face," takes all his troubles without moving a muscle. He might be called "the fatalistic funmaker," for whatever situation he finds himself in, or however hard he is hit, he accepts all the tribulation without a protest, giving us the impression that he knows life's road for him has to be a rocky one, and that a few bumps more or less do not matter.

Lupino Lane, the well-known British comedian, is another who may have to be taken into consideration. The Lupinos and the Lanes have been big figures in the theatrical world for generations, and Lupino Lane has inherited the talents of both families.

Harry Langdon's style is very hard to describe. He is as melancholy as Hamlet, going through life without
hope and feeling certain that the next trouble he tumbles into will be greater than the last. He is helpless and hopeless, and you feel so sorry for him that you are on the verge of tears.

Then, with just the slightest change of expression, there comes into his face a sort of whimsical look that tells you he is not really so miserable as he has been making out to be, and you start laughing, half angry with him for fooling you.

They say this expression comes from a peculiar twist of Langdon's lips. Anyway, it is Langdon's greatest asset, though there is something very wonderful in the big, childlike eyes through which he views his world of trouble.

W. C. Fields is the great character comedian of the screen. He reminds one of Micawber (and what a Micawber he would make) going along life's highway with a jest and a smile, his only asset a boundless optimism. In his own way Fields is unbeatable, but to do his talents justice he must always have a character part. That of the disreputable but warmhearted old showman in "Sally of the Sawdust" fitted him perfectly.

Funny falls and broad comic stuff there always must be in film comedy because the comedians, not having the assistance of the spoken joke, must rely on action and gesture, but the day of the slapstick has passed.

The demand for more sophisticated comedy came because the picturegoers became more sophisticated. There is no resemblance between the patrons of the picture palace of to-day and those who supported those early films when the cinema theatre was a grubby building in a back street.

If there is a criticism to be levelled at the new style of comedy it is that our leading comedians may get too sophisticated. That would be fatal, for the pictures are for the people, not for the few. But there is little danger that our favourite film funmakers will lose sight of this fact.

E. W.
Every young man and every young woman with aspirations to be a screen favourite wonders how the great ones reached the starry heights. 

How did He or She do it?

Many a girl with decided beauty and grace has gone into film work as an “extra,” feeling certain that it will be only a few days or weeks before the director selects her from dozens of other girls and gives her a leading part. And many a handsome young man becomes a screen actor with the same conviction that he has what is needed for screen success.

Yet they have seen to their disappointment and dismay young women and men with far less distinctive gifts than their own apparently, selected to fill parts, while they were left to act as backgrounds in ballroom scenes, or form one of the crowd of diners in restaurant scenes. The Fairy Godmother of Screen Success has not waved her wand over them, and given them the subtle mysterious something which makes them stand out from others in a picture.

When the Fairy Godmother of Screen Success gave Gloria Swanson her beauty, she made it an elusive, romantic kind of beauty, which is like the sensitive film on which her pictures are taken. Her face reflects emotion.

Pola Negri attracted the attention of directors as soon as she tried screen work. Here is a face full of subtlety, a face to express dramatic emotion, always with a curious restraint; in fact, Miss Negri’s pictured face seems always to portray one emotion struggling
with another. One feels her most ardent embrace might change in an instant to a gesture of anger. She never smiles that there is not mystery behind it, and her eyes, when sad, seem mocking their now sadness. Her Fairy Godmother of Screen Success gave her the art of feeling and expressing several emotions at once.

Charlie Chaplin, too, might attribute his world-wide fame to some such quality. Other humorous screen stars are as agile, as merry, as whimsical as he is, but no other has the Chaplin quality of pathos just behind the smiles.

Corinne Griffith had no aspirations toward screen work, but a director who met her urged her to take up motion picture work as a career. He saw in her beauty the quality needed for certain parts, aristocratic, restful, languid beauty of a highly bred woman whose generosity makes her as interested in anyone who speaks to her as if they were the only person in the world at that moment. The secret of her appeal to the public is that it is always individual. Each person in the audience feels she has a secret for him and her alone.

It is the quality of sympathy which has placed Lillian Gish among the stars. Her Fairy Godmother of Screen Success made her responsive to the sadness and sorrow of others when she gave her an appealing helplessness which shows in the droop of her eyes, the tender curve of her mouth.

The gift which Rudolph Valentino's Fairy Godmother of Screen Success gave him is not to be found in his face. It is in his personality, that romantic personality which makes one feel that in some other incarnation he may have been a Greek athlete, a Sheik in the desert, or an Eastern Prince of fabulous adventures. His lithe, graceful body reflects his moods as readily as does his face.

And perhaps the greatest quality for screen success lies in personality. The face and body are but mirrors of that. If your Fairy Godmother of Screen Success grants you three wishes, ask for a definite personality three times.

Marion Ryan.
Something on the landing went "Oooh-ooh-ooh."—Joan was frightened to get out, so what was I to do? I was a little frightened and I shivered—so would you. For something on the landing went "Oooh-ooh-ooh."

It might have been a fluffy owl moaning in a tree,
It might have been a kitty (there was nothing I could see).
Or it might have been—a bohey ghost comin' up for me!
But I got up at once. I did, to see what it could be.

There was nuthin' on the landin', nuthin' there at all,
Excepting nughy shadows from the lights down in the hall.
I didn't shout a single once—I didn't even call,
Though mum can always hear me if I really truly bawl!

When I said: "There's nuthin' there," Joan said, of course, she knew,
An' getting out of bed at all was ' silly thing to do'!
But when she says she wasn't scared she isn't telling true.
When something on the landing went "Oooh-ooh-ooh!"

Louise A.
"He loves me; he loves me not!"

Ben Lyon and Mary Astor in "The Pace That Thrills."
“A Star on Appro.”

A Complete Story

By Louise Allingham

A CHARMING photograph of Miss Evangeline Grey, the winner of the ‘Daily’ Film Competition. Miss Grey has received a cheque for five hundred pounds and will be given two months’ trial at the Bristo-Semetic Film Studios at a salary. She was chosen from ten thousand entrants.

The girl with the grey eyes and the hair that glowed in the sunlight like burnished copper re-read the announcement beneath the portrait of herself in the illustrated morning paper for the sixth or seventh time, a half-nervous, half-delighted smile on her small red mouth.

It seemed almost too wonderful to be true. She had half forgotten she had ever entered for the competition until yesterday morning, when the wonderful news had come through on the telephone and she was showered with messages of congratulation from almost everyone she had ever met.

In fact, the last two days had been one long whirl of excitement. All kinds of photographers wanted her to give them sittings, and all sorts of people came to interview her.

It was all marvellous, of course — so marvellous that her little red mouth would turn up at the corners in spite of herself. But there was something else in the face that was so sweetly, gently pretty that it had appealed to the judges out of ten thousand other pretty girls. There was a faintly scared expression at the back of the grey eyes and the small firm chin had a suggestion of determination about it.

“Of course,” she said aloud, speaking to no one in particular, “the five hundred pounds alone is something.”

“I should say so!”

She turned hastily to find her young sister Violet regarding her solemnly from a corner in the window seat of the little suburban villa drawing-room.

“I should say so!” repeated the flapper, leaning back in her seat. “Five hundred pounds! My dear Geline, you’re rich — you could have a string of pearls, a fur coat and a car — a second-hand one, anyway — and if that isn’t riches, what is?”

The elder girl smiled.

“It’ll be very useful,” she said. “But what I’m thinking about, Vi, is the other part.”

“Oh, going on the films.” The flapper seemed singularly unimpressed. “You won’t be much good at that, Geline,” she went on after a minute or so. “Stars aren’t people like us, you know. They’re not just ordinary folk. There’s something queer about them always—
something very unusual. They're born—not just found, like you.'

Geline knew her sister too well to argue with her, and merely shrugged her shoulders.

"All the same," she said, "I mean to try. It's a chance I've always longed for. Oh, Vi—think of it: to be a star! What an opportunity!"

"What a hope!" remarked Violet unenthusiastically.

A faint flush of irritation passed over the elder girl's face, but when she spoke her voice did not betray it.

"To be a film star!" she said. "I'd rather be that than anything else in the world."

"Like dear Rudolph and dear Ricardo," chuckled the flapper exasperatingly. "Oh, Geline, suppose you actually met one of them! Which would you do—faire or giggle?"

"Oh, shut up, Vi, you're most unsympathetic." Geline was laughing in spite of her annoyance. "You don't understand," she went on. "I want to act, to express myself, to show what I feel and what I think. I want to be an artiste—a film artiste in the best sense of the word."

Violet curled herself up in her corner and regarded her sister with an expression of solemn regret.

"If you're going to take it like that, Geline," she said seriously, "you're asking for trouble and disappointment. This competition stunt seems to have gone right to your head. My dear old girl, don't be silly—you couldn't act for toffee."

Geline's grey eyes darkened and her small mouth set firmly.

"Anyway," she said, a note of determination in her voice, "I shall try. I've got my chance and I'll make good. Oh, I'll make good if I die in the attempt. I'll win out in the end, you see if I don't!"

ON THE FLOOR

"N ow, Miss Grey—please imagine that you're in love with him. This letter appals you. You are first of all mad with jealousy for the Other Woman. Then, however, realisation dawns upon you—you LOVE this man; you will never again feel his kisses on your lips, never again feel his hand in yours, never again hear his voice speak your name fraught with the raging agony of love. This overwhelms you. Your head falls forward on your breast, your eyelids flicker—all is over. Your life—is—done!"

The fat man with the enormous horn-rimmed glasses and the bulbous red face declaimed the sentence at the top of his voice. On the last word he sobbed realistically and bowed his head over his arms.

"There," he shouted. "That's the way to do it. Get some stuffing into it. Get some meaning into it. Namby-pamby stuff may be all right at the village concert, but it won't wash here. Now, Miss Grey."

The exasperation in his voice flustered the girl. She sat upon the raised platform before the camera with the great screens of light all round her, the blood burning in her cheeks beneath the grease-paint. She had been at work all day. The lights tired her eyes and the grey coldness of the outer studio seemed to have sunk into her spirits. She was very, very weary.

Besides, it was obvious that Mr. Swartz, the producer, did not like her, and she could not help feeling that a great deal of his criticism was unfair. It was almost as if he were determined that she should not be a success.

"Now, Miss Grey," he repeated. "Come on——"

The girl lifted her head, and gradually on her lovely face there appeared an expression of horrified amazement. The red lips quivered, the grey eyes widened and filled with tears. It was an exquisite piece of acting, but Mr. Swartz seemed far from satisfied. He swore loudly and clutched theatrically at his short stubby hair.

"Oh, not like that—not like that!" he wailed hysterically. "Can't you put some real feeling into it? Haven't you ever felt anything? Oh, you amateurs make me sick!"

Geline's mouth quivered and her eyes darkened at the slight, but she said nothing.

"Once more, then," sighed Mr. Swartz. "Once more. For heaven's sake pull yourself together, and stop looking like a Valentine in sugar. Put some soul into it! Now!"

Once again Geline looked up from the property letter in her hand. There was a world of misery in her sweet young face, her eyes were heavy with unshed tears, her lips trembled.

"Hold it," said Mr. Swartz. "Now the jealousy——"

The girl went on, at first resentment creeping into her eyes, then annoyance, and finally stark anger burning like a flame from out her dark eyes. Even the cameramen glanced at her.

Mr. Swartz waited until she had finished. Then he stood staring at her for some moments without speaking. Then, contrary to all precedent, he turned to the crowd of engineers, camera folk, and actors and actresses, and said abruptly:

"We're through for to-day. There are some things even a producer's nerves can't stand. Reassemble to-morrow, ten-thirty."

And, turning, he walked off the floor and up the narrow wooden stairs to his office.

There was silence until the door closed behind him, when a positive babel of talk rang out.

Geline rose somewhat dizzily from her seat on the tiny platform and crossed the crowded studio to the dressing-rooms at the far end. She was conscious of having made a fool of herself—of having spoiled a whole day at the studio—perhaps wasting hundreds of pounds.

She was dazed with the tragedy of the situation, for she had been so confident—had tried so hard. She had almost reached the door of the dressing-room when she felt a touch on her shoulder, and a voice that she recognised as belonging to Meggie Golding, a small parter and an old hand at the studio, with whom she had chummed up on her first day at the studio, said cheerfully:

"Don't worry, kid. Swartz is taken like that sometimes."

Geline turned to her eagerly, anxious to explain herself to someone.

"It's all so new, you see," she said. "And when he shouts at me like that I get flustered, and I—"I don't do things nearly so well as I feel I could if we were not going so fast."

A faintly pitying smile appeared on the other girl's face.

"It's not your fault, kid," she said.
It's a shame," said another girl, who had come up in the meantime. "He's fed up, ducky. He had fixed up to have a little pal of his play your part in this film, and then the Brito-Semetic fixed up with the 'Daily' to have the winner of their competition take it, and so his little pal had to have none. He's fed up, and he's taking it out of you."

Geline smiled doubtfully.

"I wish I could think so," she said, "because I've always wanted to act on the films, and it nearly breaks my heart to feel that I shall never be any good at it."

"Oh, don't you worry about that," said Meggle encouragingly. "You've got the gift all right. It's hard lines you've come under a chap like Swartz, though: not one producer in a hundred carries on as he does. I wonder he keeps his job, I really do."

This was comforting, but hardly helpful, and Geline's smile was still wistful.

"I'll go and change now, anyway," she said, "and hope for the best to-morrow."

The other girls watched her go, her slim figure drooping and dejected, and her little feet dragging slightly.

"Hard lines on the kid," remarked Meggie. "She's clever and pretty."

The other girl shrugged.

"Her beauty won't give her much of a chance here, anyway," she said.

Meggie nodded.

"Oh, well," she said, dismissing the matter from her mind, "it's all in a lifetime, isn't it? It's just her luck.

"Who are you?" The producer put the question a trifle more fully a minute or so later. The boy with the impudent smile stepped in front of the girl.

"An interfering young man," he said brightly and unexpectedly.

"Just the type you want for one of your dramas."
that's all. There's a lot of luck in this business, old girl." The other nodded, and they went off to change.

Meanwhile, Geline was still profoundly miserable. As she opened the door of the dressing-room she suddenly became conscious that someone was looking at her, and, glancing up, she caught the eye of a young man on the far side of the room.

He was a handsome boy. Geline remembered noticing him before in one of the earlier shots in the morning. He was tall and dark, with kindly eyes and a faintly impudent smile on his wide, humorous mouth.

He was looking at her now with a distinctly sympathetic expression in his eyes, and as she looked at him he smiled.

In the ordinary way Geline would have snubbed him, but to-day she was so miserable that she only saw the kindliness in his face, and involuntarily she smiled back—a fleeting, mournful, shy little smile—and then went into the room, shutting the door behind her.

**Mr. Swartz Reveals Himself**

She took some time dressing, and had only just finished when there was a knock at the door, and Mr. Swartz's secretary put her head in.

"Will Miss Grey go up to Mr. Swartz before she goes, please, as he wants to see her?" she said, and withdrew again.

The other girls in the room exchanged glances.

"Now you're for it," said one. "I knew he was more than usually fed up when he went off the floor to-day."

"Oh, well, he can't sack you—not for two months, anyway," said another, hardly more encouragingly.

Geline said nothing, but, with her heart beating painfully in her side, she picked up her little attaché case and went up the stairs to the dreaded office. She went in timidly. Mr. Swartz was sitting at his photograph-covered desk, and to her surprise he turned and smiled at her as she entered.

"Sit down, Miss Grey," he said. "I want to have a little talk with you."

Geline took the chair he indicated, wonderingly, and he turned in his own and faced her. He was smiling hugely.

"Ah, Miss Grey," he said, "I'm afraid I was a bit rough with you on the floor to-day. You must expect that, you know. We producers, we're nervous folk, we get carried away—our art inflames us, so to speak."

Geline's eyes opened with astonishment. She had not dreamed of anything like this.

"Yes," continued Mr. Swartz, looking benignly upon the beautiful little figure with his huge, fishy eyes. "We're nervy, that's what it is. I'm sorry, though, I will say, for I could make quite a little actress of you, you know."

"Could you really?" The girl sat up eagerly.

Mr. Swartz laughed again.

"I thought that would fetch you," he said. "You're one of the ambitious ones, I can see. Well, I don't see why I shouldn't. We must get friendly-like first, however, you know," he went on, rising and laying a fat hand upon her shoulder. "We must get to know one another, mustn't we?" He bent as he spoke and Geline suddenly realised that he was about to kiss her. She turned her head away and scrambled to her feet. He came after her.

"There, there, don't be silly," he said clumsily, "You mustn't behave like a silly little girl, you know."

As he spoke he put his arms round her and caught her to him. She struggled violently to get free from him, and in doing so knocked over a chair. He swore under his breath, but did not release his hold.

"You little idiot," he whispered angrily, "You'll have the whole place about our ears—be quiet."

"Let me go," she said fiercely.

He laughed at her.

"No," he said. "If we're to make you an actress we must be real pals, little girl," and, catching her to him, he kissed her lips.

Geline screamed. For a moment he held her, petrified, listening.

For a moment all was silent. Then the light wooden door crashed open and the young man with the kindly eyes and the impudent smile came bustling into the room. He raised an arm and the next second Mr. Swartz sat down on his office floor with unexpected force. It was all over so quickly Geline hardly realised what had happened until she saw the big fat man struggling to his feet.

"Who are you?" The producer put the question a trifle more fully a minute or so later. The boy with the impudent smile stepped in front of the girl.

"An interfering young man," he said brightly and entirely unexpectedly. "Just the type you want for one of your dramas, Mr. Swartz—but there, I don't suppose you want to engage me."

"Get out," roared Mr. Swartz. "And if ever I see you on my floor again—"

The young man held the door open for Geline.

"I think we'll go, if you don't mind," he said, smiling. "I have a feeling this gentleman is going to be rude."

The girl was only too anxious to obey him and they went out of the studio together.

"I say," he said as they came out into the grey London street, "are you all shaken up? I mean, do you want me to take you home?"

It was rather an unusual way of putting it, and Geline must have shown her surprise on her face, for he added: "I mean—I'd like to, of course."

"Oh no, don't trouble." She found herself speaking involuntarily. "I—I'll get a train—it's quite a short journey."

"Oh, good!" said the young man, apparently with the best of intentions. "I'll take you to the station."

He chatted happily all the way, and it was only when they were actually on the station that she plucked up enough courage to thank him. He laughed, to hide his nervousness, she guessed.

"Oh, it was great fun," he said unexpectedly. "I've always longed to hit that man—he looks like a big squashy toad, doesn't he?"

She smiled.

"All the same—thank you," she said. "Won't you tell me your name?"

"My name? Oh, yes—it's Gregory—Gregory—er—Bill Gregory. Better call me Bill—I know your name," he went on, talking at a terrific rate and as if he hardly realised what he was saying. "It's Evangeline Grey, isn't it? Saw it in the 'Daily'—I can't call you Evangeline, can I? Too long. What do they call you at home?"

(Continued on page 70.)
CHARLIE CHAPLIN
The Man and the Comedian

There is only one Charlie, and his other name is Chaplin. He shares with Mary Pickford the honour of making the pictures really popular in England, and, though he is now a veteran in the young history of the screen, no other comedian has succeeded in ousting him from the particular place he occupies in picturedom. Imitators there have been in abundance, but their imitations only strengthen Charlie's position, and they faded away without leaving a mark on the screen or a memory in the mind of the public.

They had not the sincerity which is the keystone of Charlie's success, nor the artistry that is the hallmark of his work.
"A STAR ON APPROX." (Continued from page 68.)

The girl looked at him in astonishment. Yet she had not the heart to snub him—he was so obviously well-meaning in intent, if a little queer in manner.

"Geline," she said. "They call me Geline."

"Geline!" To her astonishment he turned upon her, his eyes dancing. "What a ducky name," he said. "I might have known it. Geline! Oh, I say—here's your train! What a pity."

And that was Geline’s first meeting with Bill Gregory.

THE EXPLANATION OF BILL.

Life up at the studio was not great for Geline during the weeks that followed. As might be supposed, Mr. Swartz was by no means kindly disposed to the "amateur," as she called him, and she began to realise that unless something drastic happened at the end of the two months she would be exactly where she had started as far as a film career was concerned. She saw Gregory, Bill Gregory, several times, however. He seemed always to be hanging about the studio, though his explanation as to what he was doing there was more than unsatisfactory.

He always came to take her to the station in the evenings nowadays, and she found herself looking forward to that part of the day more than to any other. She often wondered if he thought at all about her when he did not see her, but there was no finding out. In fact, she was inclined to think that he did not, for whenever he met her outside the studio he seemed as profoundly surprised as if he had forgotten she existed.

Not so Geline, however. The memory of his kindly face and impish grin followed her home always, and there were times when she lay awake at night thinking of him.

Things went on more or less quietly until one day, about a week before the end of her trial, Mr. Swartz openly said that she was no good and expressed his satisfaction that her time at the studio was short. A great wave of sheer disappointment and despair seemed to break over Geline, and as she crept wearily out of the dressing-room and out into the street the hopelessness of the whole situation came over her and she began to cry. Try how she could to stop them, the tears would come, and she found herself hurrying out of the entrance praying that Gregory—Bill Gregory—would not meet her as usual. She hurried on until she thought she was out of danger, and a perverse feeling of disappointment crept into her heart. And then someone slipped an arm through hers and said cheerfully:

"Crying in the street—how disgusting! Hi, taxi!"

It was he, of course. Geline knew it was hopeless to resist him. And within five minutes she was bundled into the dim leathery interior of a taxicab and Gregory, Bill Gregory, sat down beside her.

"Where to, sir?" said the taximan.

"Richmond Park," said Bill Gregory, obviously without thinking, and turned to the girl.

"Disgusting!" he repeated, staring at her, his quick eyes noticing the tear-stains on her cheeks. "You're ruining that face of yours.

Geline knew he was joking with her, but she was more than unhappy, and in spite of herself the tears welled up in her throat, and, bowing her head, she suddenly buried her face in her hands. At that moment the cab started, and whether it was the sudden jolt forward, or sheer initiative on Gregory, Bill Gregory’s part, Geline never knew, but the next moment she was in his arms and he was comforting her like a baby.

"Geline," he said, in a voice entirely unlike Gregory, Bill Gregory’s voice, "I love you, and when you cry I feel as if someone was putting my heart in a hand-press. Do you love me?"

Geline’s reply was smothered, but apparently entirely satisfactory, for he kissed her vigorously.

"Good!" he said. "And now everything is magnificent.

Don’t you think so, Geline?"

She nodded. "Yes, yes, Bill Gregory," she said. He frowned.

"Geline," he said, "I have to confess to you that’s not my name."

She stared at him, and he explained.

"No. You see," he said, "I’m really Gregory Wenterton. That doesn’t mean anything to you? No? Good!"

There was silence for a moment, then he spoke.

"When you’re a famous star, Geline, don’t you dare fall in love with anyone else, or I’ll never let you have any leading man but me, which will spoil all your films utterly."

She laughed rather bitterly.

"When I’m a star!" she said. "I’m afraid that will be never, Bill."

"Oh, nonsense!" said Bill Gregory, as she had decided still to call him. "You wait till you get a decent producer."

"When will that be?" she laughed.

"Next week," said Bill Gregory. "Swartz is sacked."

"Sacked?"

"Yes. He turned out to be a most shocking fellow—muddled his money affairs and ours—I mean the firm’s—most abominably. Got his friends into leading roles, let the films down. So he’s sacked."

Geline gasped with astonishment.

"Why," she said, "who sacked him?"

"I did," said Bill Gregory.

"You?" Geline gasped at him.

Bill Gregory sighed.

"I suppose I’d better explain," he said. "You see, I’m—I’m the son of the firm, so to speak. Wenterton & Co. own the Brito-Semetic, you know. My dad had had bad reports of Swartz, but he doesn’t trust reports. Dad’s like that; so he sent me down to be a sort of odd-job man about the studio to watch him. I did—and he’s sacked."

"Then—then I—" began Geline.

"Then you’ll have a fair chance of success, beloved," said Bill Gregory, with a sudden manifestation of affection; and Geline raised her face to his.

The cabman interrupted them five minutes later by putting his head in.

"Where to now, sir?" he said. "This here's Richmond Park."

Bill Gregory frowned at him, then he waved a hand grandiloquently.

"Drive till the clock breaks," he said at last, staring solemnly into the red, astonished face before him; "till it breaks to atoms for sheer shame. Till the fare runs into pounds—into untold sums that would blemish the bloated cheeks of millionaires. Carry on. Do your worst. Film stars don’t care!"

THE END.
Mary Pickford
a Kid again
in "HUMAN SPARROWS."
where Mary appoints herself the
champion of a gang of persecuted
children

Mary gives a pickaback to the "littlest one."

Mary "mothers" the baby of the gang.

Mary's sense of humour averts a quarrel.
Another link between Opera & Cinema

Lillian Gish as Mimi
The Heroine of "La Boheme"
(Jury-Metro-Goldwyn)

Rich for the moment, Mimi and Rudolph forget their poverty whilst picnicking in the woods.

Mimi (Lillian Gish), Rudolph (John Gilbert).
In the Days of the Bold Buccaneer

The Great Colour Film
"The Black Pirate"

Douglas Fairbanks with Donald Crisp and (on right) with Billie Dove.

Carrying the booty of a sunken prize to the pirate ship.
Ivor Novello and June have the leading roles in the Mystery Play adapted from the novel by Mrs. Belloc Lowndes. This is the first time Ivor Novello has played in a mystery play either on stage or screen.
Betty Bronson

Scores another hit in another Barrie Masterpiece, "A Kiss for Cinderella."

The beautiful coach in which "Cinderella" goes to the ball.
(Above in circle) The Fairy Prince who so resembles the friendly policeman. (Paramount.)

Tom Moore as the policeman listens to "Cinderella's" story of the wonders in store for her when her fairy godmother finds her and sends her to the ball.
The SEA BEAST

Brought Dolores Costello to the Screen as leading lady to John Barrymore in an adaptation of the famous novel "Moby Dick"

(Gaumont)

The lovers parting before the whaling expedition.

Ahab (John Barrymore) after "Moby Dick," the big white whale.
Mother Love
Makes the Big Appeal in
"Stella Dallas" (Allied Artists.)

Helen Morrison tries to make Stephen see the sacrifice Stella has made for her child.

Ronald Colman as Stephen Dallas tells his wife Stella (played by Belle Bennett) that he wishes to take their daughter Laurel (Lois Moran) to visit him.

(Below) Stella gets Helen Morrison (Alice Joyce) to promise to bring up Laurel as her own daughter.

The happiness for which her mother made the great sacrifice comes to Laurel when she marries Richard Grosvenor (Douglas Fairbanks, jun.)
The Orange Girl who Ruled a King

The Story of Nell Gwyn and Charles II as told by the Herbert Wilcox Photoplay (First National)

The art of make-up was not unknown in Madcap Nell's days.

Dorothy Gish as Nell Gwyn and Randle Ayrton as King Charles

The orange girl attracts the king.
Rudolph Valentino again a Sheik

THE ARAB LOVER

Lie thou upon my heart and fear not, sweet.
Not roughly but in love my arms enfold thee.
I am thy captive kneeling at thy feet,
And long I but to comfort thee and hold thee.

Thy cheek doth burn my breast, and I would keep thee there,
Pale and so beautiful with Night for hair.

(L.A.
(Rudolph Valentino and Vilma Banky in "The Son of the Sheik,"—Allied Artists.)
JOHN GILBERT

Who at last has won the success he deserves on the screen

JOHN GILBERT is a living example of the adage: "There is no royal road to success." Of the hundreds of thousands of picture-goers who now acclaim him as the ideal screen hero, few know of the hard fight Gilbert made before he achieved stardom. Like many more famous screen stars he made his first bow to the public in a stage stock company, and to that fact he owes his success as a film actor.

His entry into the film world is best told in his own words, given to a representative of the Picture Show recently:

"I came to Los Angeles just to see if there was a corner in the film business for me. It was a long time before I found even standing room. I played in mob scenes as one of the smallest of the mob. Then I got a 'Bit,' as we call the very small part. At last I got my first chance, playing the brother to Bill Hart in 'The Apostle of Vengeance.' Since then—well, you know the rest."

The rest, briefly, is this: Gilbert did good work for the Fox Film, but never rose to stardom until Eleanor Glyn saw him and decided he was the ideal "hero" for the film version of her story, "His Hour." Since then Gilbert has never looked back. You have seen him in "The Merry Widow," "Wife of the Centaur," and what America thinks his greatest and best, the part of the soldier in "The Big Parade."
What British Stars Have Done

Betty Balfour, England's famous screen comedienne, whose "Squibs" comedies are known all over the world, and who added to her fame in "The Sea Urchin" and "Cinders."
James Carew is a very popular stage and screen villain.

(In circle) Gladys Jenning, the ill-fated bride in "The Mistletoe Bough," one of the "Haunted Houses and Castles of Great Britain" series.

Haidee Wright is one of our finest character actresses.

George K. Arthur found film fame here in "Kipps" and then went to America.

Miles Mander and June in "Riding for a King."
FAY COMPTON and JACK BUCHANAN played together successfully in several Gaumont productions, and then Jack sailed for America to find fresh success over there. Fay Compton is also a favourite of the stage.
James Knight, a popular and sound British screen actor.

Warwick Ward, who scored such a success in "Vaudeville."

Mrs. Haden Coffin in "Tichborne Dale."

Fred Raynham and John Stuart in "Baddeley Manor."

Marie Ault as Anfisa in "The Three Sisters," the stage success.
Victor McLaglen, who is British, has made good in America and recently completed an important role in "Men of Steel."

Clive Brook is another British actor who has done well "over there."

Joan Morgan, one of our younger stars.

Chrissie White will always have a place in the hearts of British picture lovers.

Ivor Novello and Arthur Chesney in "The Lodger."
MATHESON LANG, who is extremely popular on both stage and screen, recently completed the screen version of his stage success "The Chinese Bungalow."
Marjorie Hume, G. H. Mulcaster, Daisy Campbell, and Eric Bransby Williams in "The Wonderful Wooing."

Ivy Duke is a popular favourite on both stage and screen.

Rex Davis, who is a keen supporter of British films, is a strong virile type and a romantic screen lover. He took the role of David Brent the hero of "Every Mother's Son," the fine British War film.

J. Fisher White, the well-known character actor.

Henry Vibart, the veteran British actor, was chosen for the role of Mr. Bodie in "A Kiss for Cinderella."
BRIAN AHERNE, a comparative newcomer to the British screen, his first film being "The Squire of Long Hadley," a Stoll production, has already become a popular favourite. Below we see him with Marjorie Hume in "King of the Castle." He is also well known on the stage.
Stewart Rome, who recently played the lead in "Thou Fool."

Isobel Elsom, who played in "The Last Witness."

(Right)

Henry Victor, who has been appearing successfully in American films.

Jean de Casalis and Leon Quartermaine in "Settled Out of Court."

Cameron Carr is one of the most popular villains on the screen.
Queenie Thomas, who appeared in "The Gold Cure," an entertaining comedy released this year, is another great British favourite.

Henry Edwards, the well-known actor, playwright, and producer, and his wife, Christie White, are very popular with all British picture lovers.

Steve Donoghue and Madge Stuart in one of the British racing pictures.

Beautiful Alma Taylor, one of our first British screen stars.

Lupino Lane, who has been appearing in American comedies.
A. Bromley Davenport is well known on both stage and screen.

Irene Tripod and Sydney Fairbrother in "Wanted—A Boy."

Jack Hobbs, one of our younger screen actors.


Isobel Jeans, who scored such a remarkable success in "The Rat," was again chosen to play with Ivor Novello in "The Triumph of the Rat."
Mary May lay on her back and stretched luxuriously. It was long past ten o'clock, she knew, because the sun had got round to her window, and was now streaming through the curtains which she had forgotten to draw the night before.

Mary May was not fond of rising early in the morning, she liked the day well aired before she began it.

It was a pretty room, tastefully, if inexpensively, furnished. The chintz was bright with pink roses and clematis.

Mary’s big blue eyes fell on the roses which stood in a vase on the little table beside her bed. It had been dreadfully extravagant, really, to buy them, especially now, when she and Pam were so hard up, but how could one be a film star if one never had pretty things around?

Mary frowned a little and moved restlessly.

The dainty boudoir cap which she had carefully perched at the correct angle the night before fell on one side, and let loose a cloud of golden hair which fell over her face.
If Harvey Brand noticed her he might give her a decent part in his next production.

That was the exciting part of her life. One never knew what might happen in the next twenty-four hours.

Mary sprang out of bed and began slowly to dress.

It was Wednesday and Pam taught at a local school for three hours in the morning, she had forgotten that.

A couple of letters were lying on the door-mat as she shuffled in her pink quilted slippers across the tiny hall to the bathroom.

Mary picked them up and then threw them down on the hall-table with a grimace.

They were both for Pam, she seemed to get all the letters these days.

Pamela came in as she was finishing her toilet.

She was a little shorter than her sister and much darker.

Her skin was sallow, but her large grey, expressive eyes made one forget all else when they looked at her.

Mary was pretty, but Pamela was beautiful.

She was cheerful, too, without being boisterous, and she had many friends.

People were attracted instinctively.

She held her letters in her hand as she smiled at her younger sister.

"Here’s a letter from Bertie Goldarne. I don’t know why he has written to me," she said. "He is back in England and says he would like to call."

"Oh!" Mary made a grab for the letter. "I guess he considered it was the right thing to write to you as you are the eldest; he always was a stickler for etiquette," she continued, after she had read its brief contents.

"I wish we could give a jolly evening, Pam," she added, "and ask a few people along. It wouldn’t cost so very much, would it?"

Pamela hesitated before she answered.

She knew how Mary hungered for a little of the enjoyments she had been brought up to expect out of life, and which, somehow, at present did not seem at all likely to come off.

"I don’t think we can, Mary dear," she began, rather helplessly, and then suddenly she stopped and her manner changed.

She had opened the other letter and its contents seemed to arrest her whole attention.

Mary was so impressed that she crossed to her sister’s side and looked over her shoulder.

"My dear Pam" (she read),—”By the time you receive this I shall be in the north, because I am leaving orders that on no account is this to be sent to you until after my death. I am not a wealthy woman and have many calls on me, but I should like to feel that my sister’s eldest child would never be in actual want. Your sister Mary I consider can and should be able to look after herself; she has had everything so far and you nothing. I have therefore left a request to my lawyers that they shall pay you the sum of one thousand pounds, without death duties or claim of any kind, for you to do with entirely as you like.

"I suggest myself you buy an annuity with it, as your father did for your mother.

"But I have lived long enough to know the foolishness of trying to control other folks’ actions, and so I leave you the money to do as you wish, knowing that, as it is a gift, you should have a free hand in what you do with it.

Mary sprang up into a sitting position to put it right.

She was wondrously pretty, and of course she knew it.

Her hair curled naturally, and was like gloss silk, real yellow hair that did not need to be touched up in any way. Her skin was clear—pure pink and white like china. Her eyes big and blue—deep blue with long, curling lashes just dark enough to show them off to their best advantage.

She looked what she was, just a very dainty butterfly with the heart of a spoilt child. It was no wonder, for every one in the family had done their best to spoil her; she had been the idol of her mother’s life.

Mrs. May had worn herself out striving to give Mary her chance.

Mrs. May had been left a widow when Pamela was six and Mary was two years old, and the best part of her income had always been spent in making Mary more beautiful.

Nothing had been too good for Mary. Mrs. May would even lessen her dignity to ask her relations to assist, if she could not always manage the numerous items that were necessary for her youngest child.

Mary was given the opportunity to learn every accomplishment, whether she profited or no, while Pamela, who was passionately fond of music, gave lessons to beginners so that she could follow her own bent.

Pamela was pretty, too, in a quiet way, but as Aunt Helena once remarked with some asperity: “There is only room in this family for one beauty,” and Mrs. May certainly never thought otherwise.

She had died a year ago, leaving the girls penniless, as the small annuity died with her.

Pamela had done her best. She took in pupils and also had a post as pianist to a local cinema.

She just managed to keep on the tiny flat and provide bread-and-butter.

Mary, as she herself said, did what she could. That is to say, she managed to pay her fares backward and forward to the studios and occasionally get a piece of material for a new frock.

She had been educated for a film star, and she was quite certain that, sooner or later, her chance would come.

Then, of course, Pam should give up teaching and have some share in Mary’s success.

That was what Mary told Pam when she had to borrow for a new frock. One must dress to be noticed in filmland, and she must always look her best to hold her own.

It was very quiet in the flat.

Mary suddenly became aware of it. As a rule, Pam brought her a cup of tea when she had made her own breakfast.

Mary liked to have her first meal at lunch time.

It was pleasant lying there, however, and she had nothing to do if she did get up—notestways, not until four o’clock, when she had promised to look in at Janet Raines’ flat.

She might meet Brand, the new producer there, and if she could get an introduction away from the studio, she might stand more of a chance.

Mary yawned and smiled a little.

After all, life was very pleasant as it was. Of course, she would like to make good; everyone liked success, and she had talent and ought to be earning pots of money.
"Do not trouble to buy mourning or come to my funeral. I have left all instructions with my maid Jeanne, who will see that my wishes are carried out. All you need do is to collect your legacy and look after it, so you have something by you for a rainy day. "Your affectionate aunt, "HELENA."

Mary drew a deep breath when she got to the end of this remarkable epistle.

Pamela looked quite dazed.
The two girls looked at each other, and then Mary flung her arms round her sister's neck.
"Oh, Pam! What luck!" she cried excitedly.
"A thousand pounds! It's quite a little fortune! Just what we wanted!"
Pamela nodded.
"I needn't teach at Miss Rogers' any more," she said slowly. "No one knows how much I dislike that."
Mary had taken the letter and re-read it again.
"Nasty mean old thing!" she said with a pout.
"I wonder who she has left the rest of her money to? She was worth thousands, I know. She might have left me the same as you, Pam. When I think of what I could do with it!" She threw out her arms dramatically. "Money makes money. I could start
right off as a real film star if I had a thousand pounds." Pamela smiled.

"How would you set about it? New frocks and a motor-car; it wouldn’t go far, Mary," she said, shaking her head.

"It would go a jolly good way—the way I should do it," cried Mary very earnestly. "I should take some new frocks, of course, and go to Hollywood. I should make friends with everyone there—any way I could. I'd just wriggle into the set which the stars are in to become one of them before they know where they are," she asserted.

Pamela laughed gently.

"You are such a child, Mary; you never see difficulties," she said.

"No, because there would not be any. Just think of all the things I could do, Pam. I've been brought up and educated for the job, haven't I? And this bit of money was just what was needed to launch me. Lend it me, Pam; I tell you I know I could make a fortune if only I had the chance."

She was so eager, so pretty, and Pamela had never refused her anything.

"Well, we must think about it," she said. "We will invite Bertie—he has been to Hollywood, and can tell us all about it."

Mary threw her arms round her sister's neck.

"It's been the dream of my life to go to California," she cried excitedly. "Oh, Pam, let's go and chance it! I must make good if once I get out there!"

Pamela kissed the flushed, smiling, eager face so near her own, and there was no further need for words.

Mary danced out of the room to put on her hat for her usual visit round the studios on the chance of a walking-on part.

"Won't the other girls be envious when I tell them?" she sang out gleefully. "Go and see about the money, Pam. I'm so excited; I don't believe I shall sleep again even until we have it."

"Don't be so foolish, Mary! It may be months before anything is settled," said Pamela.

"Oh, nonsense! I'd go straight off and see that old lawyer. Do, Pam, there's a darling!"

Pamela folded the letter which had caused such excitement, and placed it carefully in her little leather handbag.

"Poor auntie!" she whispered softly. "Poor, dear auntie!"

And then her eyes fell on the other letter which had been thrown on the table.

A little flush of colour swept over her face as she picked it up.

It was nice to think she would see Bertie Goldame again, and that he had written her.

She remembered when he had come to say good-bye just over two years ago.

He had been in a quite nervy state, and he had held her hand as if he wanted to tell her something, but was half afraid of the future. He had chosen the stage for a profession, and had acted small parts on tour, but London was a closed door to him so far as his profession went.

He had gone to America in the hope of making good, and had succeeded so far as to get his pictures in the American press, and had appeared in several films.

But America was not England, and Bertie had probably returned to gain recognition among his fellow-countrymen.

ROSE-COLOURED PLANS.

LONDON is impossible. You've either got to have made a name abroad or else you must be an aristocrat to make yourself popular over here and get a chance."

Bertie Goldame, leaning back in the one easy-chair the little flat afforded, gave Pamela the benefit of his views.

"I ought not to have come back; I see that now," he said impatiently. "I should have stuck it another few years until I had made a hit. Old Brand actually offered me a super's part the other day. I was never so utterly disgusted in my life," added the young man gloomily.

"That's just what I say to Pam!" cried Mary eagerly, from her seat on the hearthrug.

"You do get a chance at Hollywood now. Did you know we were going there early in the spring?"

"No. Are you, honest?"

Bertie looked extremely interested at this piece of news.

"It costs a bit," he said dubiously.

"Yes, we know, but we have the money, haven't we, Pam?" laughed Mary happily.

"Oh, well, that's splendid! I mean to go back if nothing turns up here. We ought to travel together."

He looked across at Pamela as he spoke, and she felt the colour rush to her face.

She had always liked Bertie. He wasn't very handsome; by no means a Rudolph Valentino, but he had such a gentle, kindly way, and Pamela always felt instinctively that she could trust him.

It made the trip to Hollywood take on a fresh attraction when he told her he was going out there again and would travel at the same time.

It made her less afraid of the responsibility of going to a strange place, as he would be able to advise them on so many things.

Mary was most anxious for them to start. She was quite certain in her own mind that she had only to get to Hollywood to find her proper place in filmland.

"They get a run on certain types, but I can do so many things," she said to Bertie; and he replied eagerly:

"You certainly ought to do well out there, Mary. Perhaps you and I could get up a dance together and practice it during the journey. One never knows when it may come in useful."

Mary jumped at the idea.

This meant that Bertie was a constant visitor the rest of the time they were in London.

But it was Pamela who attracted Bertie; and Mary did not fail to notice it, although she pretended not to.

THE CONFESSION.

Pamela sat by an open window stitching industriously. There was a half-smile on her face as she worked.

Two years had come and gone since they had come to Hollywood, and not yet had Mary made her great success.

She had had a weary time going round the studios, but thanks to her numerous accomplishments she had been finally taken on as an extra, and earned sufficient to keep herself to the extent that she had in London.

(Continued on page 98.)
These two stars of the screen add to their popularity year by year. Dorothy has been making a series of pictures in Britain, the first of these being "Nell Gwyn." Lillian followed her success in "La Bohème" with the role of Hester Prynne in "The Scarlet Letter."
"MINNIE OF MOONLIGHT ALLEY"
(Continued from page 96.)

The legacy had disappeared long ago, but Pamela had found plenty of work with her gift of turning old frocks into new.

She was a perfect godsend to some of the less fortunate girls who never seemed able to get their chance and yet had to keep smart and up to date. Pamela sang quietly to herself as she worked.

On the journey out she and Bertie had discovered that they were in love, and the little turquoise ring on the third finger of her left hand was the proof of their engagement.

Mary had been delighted with the arrangement.

"Bertie is one of those dear old fellows one is grateful to have hanging around. I'll just love to have him as a brother," she had cried gleefully as she threw her arms round Pamela's neck and congratulated her.

And when Mary and Bertie kissed each other, Pamela did not mind; indeed, she was pleased. She wanted them to be all friendly together.

Mary and Bertie were out now. They were trying to get an engagement together as dancers in a special film.

It had needed a deal of practice; but Pamela knew the road to fame was not easy, and had to be worked for.

She smiled to herself, and there was a very tender light in her eyes as she went on busily stitching.

She and Bertie might not marry for years; but they were very happy, she was so certain of his love.

She had a special pie in the oven for their supper. He and Mary always came in hungry, and no one could make beef steak and kidney with mushrooms quite like Pamela.

"Hallo, Miss May! Aren't you just tired of that everlastling needle?"

Pamela glanced up to see Maisie Burke, Mary's best friend since she came to Hollywood, standing at the little garden gate smiling at her.

"Mary and Bert are not back yet, but I expect them any minute. Will you come in, Maisie?" said Pamela.

"Don't mind if I do. I've come to talk," responded Maisie, and vaulted on to the windowsill, where she sat with her long, slim legs dangling.

"I suppose you've not an ice drink handy?" she said, as she fanned herself.

Pamela rose and attended to her visitor's wants.

Maisie swung herself round into the room and then stood with her hands behind her looking around her.

"It's a fair shame," she remarked, as she emptied the glass Pamela had given her. "Why do you do it, Pam? sitting alone here the best part of your life losing all the fun?"

"It all depends what one calls fun," said Pamela, laughing. "I like being at home; it's my job."

"Oh!" Maisie made a grimace.

"Do you mean to tell me you are never jealous?" she said bluntly.

"Why should I be?"

Pamela laughed gently at the idea, and her clear eyes held no lurking question in their depths.

Maisie Burke frowned and shook her shingled head.

"Mary was my friend, and I hate to turn on a pal; but she's behaved the limit this time, Pam. She gave me this note to give you, and I'm fair sick to bring you the news, but someone had to."

She brought out a rather creased, limp envelope and held it towards Pamela.

She took it wondering. Even then she did not understand.

"Dear Old Thing,—I've no excuse—neither has Bertie—we are a pair of roters, only we must make good, old girl. We are leaving for New York by the mid-day train. Mr. Jules has offered us a turn in a show he is running."

"Bertie and I are getting married as soon as we reach New York; it will save expenses. And we have decided we've got to make a name off the films before we can be recognised on."

"You can manage without us, and will always be able to make a living. You're the quiet, everyday sort, dear, but Bertie and I are not. We are artistes and must have change, so forgive us. We both send you our love."

"I've left the clothes you lent me at Barkley's Studio. They will give them to you if you call." "Your loving and affectionate sister, Mary."

For some moments Pamela stared at the letter in her hand, her grey eyes dull and an expression of utter bewilderment on her face. Then very slowly her head dropped forward and she covered her face with her hands.

Maisie said nothing. Several times she opened her mouth to speak but changed her mind, and finally she went out, leaving a little broken figure huddled, sobbing, in the chair.

It was some days before Pamela could bring herself to go to the studio for the dresses. It seemed as if the bottom of her world had suddenly dropped out, as if she had nothing more to live for.

After a while, however, it occurred to her that the clothes might become lost if she did not call for them, and so one afternoon she went up to the studio.

The great place was almost deserted. It was a principals' day—that is to say, one on which scenes featuring principal performers only were being taken—and as she climbed up the staircase to the wardrobe mistress office, she could hear the producer's voice on the floor below raised in almost tearful exasperation over some scene or other. It was all very interesting, thrilling almost. The great arc lamps, the bustling, chattering mechanics and camera folk interspersed with languid stars, and one or two favoured outsiders let in to watch proceedings; but Pamela was miserable.

For the first time in her life she did not care about anything, wasn't interested in anything, nothing mattered.

She got the dresses from the wardrobe mistress. The woman put them in a big newspaper parcel for her. It was very bulky and Pamela had some difficulty in carrying it, but she managed at last to get it hitched up under her arm and set off down the stairs again.

She was a strange, pathetic little figure. Her unhappiness had brought out the delicate wistfulness of her face, and her great grey eyes—near tears—were wide and soft.

Two men came running up the stairs as she went down. They did not see her at first, and so she stood aside to let them pass.

(Continued on page 100.)
Strongheart is a German dog whose name was formerly Elzel. During the war he served in the German Red Cross, and after the cessation of hostilities was sent to America, where he attracted the attention of a film director, and so began his screen career.

Regarded as one of the "cleverest dogs in filmland, Cameo, the intelligent bull-terrier, has been given a contract to appear in motion pictures. One of these is "The Duah," in which Lloyd Hamilton and Patsy Ruth Miller are co-stars.

Anna May, the elephant, has proved herself a truly "heavy lead" in pictures, for she turns the scale at six tons. Nevertheless her huge heart is full of tenderness, as shown by the sympathetic role she played in "The Great Love," her first film.

Tom Mix paid only twelve dollars, or about £3, for Tony, his famous horse, which was regarded as the ugliest colt in the corral.

Rin-Tin-Tin is also a German-trained dog, though he saw active service with the French troops, and was awarded several decorations. Here he is seen with Nanette, his wife.
"MINNIE OF MOONLIGHT ALLEY"

(Continued from page 98.)

As she did so the elder of the two, whom she recog-
nised from a photograph in Mary's room as Kenneth
Van Munich, the famous producer, looked up.

To her embarrassment, he started back as if he had
seen a ghost and clutched the other man's arm.

"Good heavens!" he said aloud.

Pamela blushed hotly, and, dropping her eyes, attempted
to pass.

Another exclamation from Van Munich interrupted her.

"Gosh!" he said. "She's real! I—I thought I
was going off my head. Who are you?"

Since the last remark was obviously directed at her,
Pamela looked at him.

"My name is Pamela May," she said rather helplessly.

To her further astonishment, the producer stood
staring at her, eyeing her up and down—now standing
back, now peering into her face.

"It's a miracle!" he said at last, and with perfect
solemnity. "A real Heaven-sent miracle! There she is—just as we want her—face, figure, expression, clothes
even—even—"—he laughed a little hysterically—"even the parcel."

The other man nodded; he looked almost scared
and his eyes had an expression of disbelief in them.

"It's wonderful!" he said softly, as if in the presence
of something strange and marvellous. "Just wonderful!"

Pamela began to feel that she was in the presence of
two lunatics, and she swallowed hard and cleared her throat.

"I—I'm afraid I don't understand," she said hesitantly.

The producer, who had been staring at her in rapt
delight, pulled himself together with a start.

"Why," he said, in a voice that was peculiarly kindly
with its rough American accent, "of course you don't,
Miss—Miss May. You think we're right off our heads, I
guess. But I don't think you'll believe me when I tell
you that I've been looking for months for a girl we could
dress up just as you're dressed now. So that she could
make an entrance down a flight of steps with just the
same expression as you have now, carrying just the
sort of parcel you're carrying.

"I tell you I've searched Hollywood, searched America,
for that girl. I thought I'd found her; but now when
we come to try her she's no good. I was coming up
here, feeling just mad, and—and then I looked up and I
saw—her. The girl in the story—the real Minnie of
Moonlight Alley. I—I"—he laughed—"I thought I
was seeing things.

There was a pause for a moment, and then he added:

"You'll come down right away, will you, Miss May?"

Pamela stared at him.

"You mean you want me to—to act?" she said.

"I certainly do," said Kenneth Van Munich. "You're
Heaven-sent, I guess. Luck like this doesn't happen
every day, and when it does it's flying in the face of
Providence to disregard it. Whoever you are, you've
got to accept my contract. You must! I won't hear
of refusals!"

Pamela gasped.

"Me to act!" she said. "To play in a big new
film—"

Van Munich looked up.

"To play?" he said. "I guess you don't under-
stand, little lady. You're to Star!"

"Oh, my dear—my dear!" he said. "Forgive me.
I must have been mad. But I'd been out of a job for
so long that when Jules' offer came it seemed the only
way out. But on the train Mary confessed to me that
she had not given you my message, and she told me that
you thought I cared for her. I couldn't stand that,
Pat, so I came right along back."

"But Mary?" she said anxiously. "What will
happen to Mary?"

The boy laughed a little harshly.

"You need not trouble about her, she is well able to
take care of herself. Jules will find her another danc-
ing partner, that is all," he said grimly. "She told me
that she had had to beg him to take me when I talked
about coming back. She is quite sure of her own
success on the Halls."

The man drew her close to him.

"I'll work for you, Pam, and make good," he said
tremulously. "I don't mind what they give me to do.
I'll make money somehow, and we will get married."

Pamela wiped her eyes, and then she tried to smile.

"You do love me, Bert?"

The boy caught her to his heart.

"You know I do, Pam," he said. "There was
never anyone else but you. But come along and let's sit
down, I've such a lot to tell you, sweetheart."

Pam linked her arm through his, and a happy little
laugh broke from her lips.

"So have I, Bertie," she said.

And she certainly had.

THE END
FILM FAME IN FAMILIES

Harold and Gaylord Lloyd are brothers.

Douglas Fairbanks and (in circle) his son, Douglas Fairbanks, Junr.

Charlie Chaplin and his brother Syd.

Jack and Mary Pickford are brother and sister.

The Gish Sisters, Lillian and Dorothy.
(In circle) Constance Talmadge and her sister Norma.
Jane and Eva Novak are sisters.

(On right) Noah Beery and (in top circle) his brother Wallace.

Conway Tearle (left) and Godfrey Tearle (bottom circle) are half-brothers.

Lionel Barrymore and his brother John (left) are well known on both stage and screen.
Cullen Landis and (in circle) his sister Margaret.

Helene and Dolores Costello, the beautiful daughters of Maurice Costello.

Matt Moore, the youngest of the four Moore brothers.

Tom Moore.

(Left) Joe Moore.

Margaret and Ivy Livingston are sisters.
Dustin and William Farnum are brothers.

Dustin Farnum.

William Farnum.

Anita and George Stewart are sister and brother.

Will Rogers and his little son Jimmy (in circle).

(Left) Francis X. Bushman and his son Ralph (right), who has inherited his father's good looks.
Norma Talmadge and her Favourite Leading Man

 Scenes from four of Norma Talmadge's most successful plays in which she appeared with Eugene O'Brien. Top left: "Graustark," Below: "The Voice From the Minaret," Circle: "The Only Woman," and bottom right: "Secrets." Norma Talmadge has appeared with many leading men, but she invariably returns to Eugene O'Brien.
Definitions

TECHNICAL TERMS USED FOR THE SCREEN

"CLOSE-UP"—A portion of a scene magnified by bringing the camera to within five feet or so of the object to be photographed.

"FADE OUT"—The gradual dimming of a scene.

"DOUBLE EXPOSURE"—Photographing a scene twice on the same negative.

"STILL"—A photograph taken with an ordinary camera.

"SET"—Various parts of scenery representing either interiors or exteriors.

A "close-up."—Antonio Moreno and Aileen Pringle in "One Year to Live."

A "Fade Out."—Douglas Fairbanks and Mary Astor in "Don Q."

"Double-Exposure."—Bill Hart in "Tumbleweeds."

"Punch."—A scene starring Ramon Novarro in "Ben Hur."
"SCENARIO"—The sketch of a play in which all the action is set out and numbered.

"REEL"—A length of film usually of one thousand feet.

"LOCATION"—Any place in the open where a scene is to be taken.

"LONG SHOT"—A photograph taken at a distance of about thirty to fifty feet away from the camera.

"CUT-BACK"—A return to a scene or character after something else has been interpolated.

"MEDIUM"—Half-way between long shot and close-up.

"PUNCH"—Anything in a story that forcefully impresses the spectator.

"SYNOPSIS"—The chief points in a story given in condensed form for the benefit of the Scenario Editor.

"VISION"—A small scene occupying one part of a larger one.

"Location:"—Ronald Colman and May McAvoy in "Lady Windermere's Fan."

Below: How "The End" is taken.

"Long Shot."—Irene Rich and Clive Brook in "Compromise."
ALICE TERRY has starred in many Rex Ingram productions, one of the latest being "Mare Nostrum," in which Miss Terry played opposite Antonio Moreno. On the right we see her with Lewis Stone in a scene from "Confessions of a Queen."
THOMAS MEIGHEN is a favourite with everyone, not forgetting the children, of whom he is specially fond. Tommy's parents intended him to be a doctor, but their son had planned a different career for himself, and he decided to become a screen actor. His best performance was given in "The Miracle Man," in which you will remember he played opposite pretty Betty Compson. "My Woman," the long-promised film in which Tommy appears with Norma Talmadge, will have a special welcome by the many admirers of these two popular stars.
LEWIS STONE, the restrained actor, goes from one film to another, gaining popularity every day. "Scaramouche" gave him his first big success. Other films we can now see him in include "The Lady Who Lied," and "Too Much Money."
Belle Bennett's life story is undoubtedly one of the most interesting of all screen stars, and the many heartbreaks and sorrows that have been her lot proved to be the grey cloud with a silver lining.

She started her career at the age of three months, when she was used as a "prop" by her parents, who were circus folk. At the age of twelve she eloped with a boy of nineteen, who was in the same show. And although so young, Belle was very much in love, her happiness being crowned at the age of fourteen by a baby son. Alas! the little chap lived only a few days, and Belle's grief was inconsolable. And when at the age of fifteen another boy was born to her, she was the happiest girl in the world: until an even greater blow than the death of her baby came along—the husband to whom she was so devoted deserted her.

Years of hardship followed and she struggled on in one small part after another. Finally she landed quite a good part in "Stella Dallas." And yet again sorrow dogged her footsteps. For on the very day she signed the contract, her own son passed away.

This sorrow perhaps did her more good than otherwise, so far as her work was concerned. She tried to drown her grief in her work, and was so successful in her role that she became famous almost overnight.

Since then her popularity has gradually increased, and we can only feel thankful for her sake that the silver lining has shone through at last.
VERSATILE MARION

PRETTY Marion Davies' first screen success was "When Knighthood Was In Flower," in which she portrayed a very different type of role from that of "Beverly of Graustark." In this film Marion adopted a delightful boyish haircut, and wore breeches. She enjoyed playing Beverly immensely, and wants to keep to light comedy roles in future.

MARION DAVIES as herself, and on the left with Antonio Moreno in "Beverly of Graustark," the film in which she masquerades as a boy.
Partly Irish, Partly Italian

Corinne Griffith is acknowledged everywhere to be one of the most beautiful actresses on the screen, but probably there are few who know that, unlike most film stars, Miss Griffith finds it extremely easy to maintain her rare charm, and seldom does she engage in any special exercise for the benefit of her health or physique. Miss Griffith’s weight has not varied more than three pounds in the last seven years.

Her beauty certainly obtained for Corinne her start in the screen world, but she could not have kept her position there had she not had other qualifications. Miss Griffith has an attractive personality, exceptional dramatic qualities, possesses unusual poise and a depth of understanding of any situation. She has a wonderful knowledge of dress, and knows exactly what frocks and hats will suit her.

It is not very surprising that Corinne is so gifted and has such a charming personality when one considers her antecedents, for she is partly Irish and partly Italian. Although she herself was born in Texarkana, Texas, her mother was an Italian and her father was half Irish.

Corinne Griffith has light brown hair, blue eyes, and is five feet four inches in height.

A Real Western Star

Harry Carey, one of the most delightful cowboys of the screen, insists on being a real Western, and not a motion-picture representation of a cowboy. He absolutely refuses to wear flapping chaps and fancy shirts!

Harry Carey was to be a lawyer, not an actor; but while he was still at college he happened to appear in a little amateur play, and he always declares that the first moment he felt the grease paint on his face he knew he was destined to become an actor.

He made his intentions known, and the usual battle ensued between the disappointed father and the determined son. The son won, with the result that Harry soon became a member of a stock company. After that he joined an opera company, in which he played comedy roles.

Later he became a member of the original Biograph Company. He stayed with this company until D. W. Griffith left, then he went to Universal, with which company he remained for a number of years.

Harry Carey has his own ranch, and his interest is divided between this and his motion-picture work.
Happy Harold

If you hear roars of laughter emanating from your favourite picture palace, you can make a pretty good guess as to who it is amusing the audience—Harold Lloyd. For wherever Harold is, there is happiness and laughter. He has the most attractive grin, and, what is more, the knack of conveying his mirth-provoking humour across the silver sheet.

But life has not been so smooth for Harold as one might suppose by his ready smile. He had a really hard struggle to get on, and many of his earlier days were decidedly lean.

Harold was born in Nebraska, and even as a kiddie was simply crazy on make-up. He would dress up in all kinds of weird costumes, charcoal a moustache on his upper lip, and transform himself into an actor at every opportunity. To be an actor was his great ambition. And when, at the age of twelve, he met a man who promised to get him into a stock company his youthful delight knew no bounds. First he started in kiddie roles, later graduating to juvenile leads—but always in serious plays. It was only when he started in picture work that he became a comedian!

When Harold started off in the picture profession he wore skin-tight trousers and a funny little hat that sat squarely on the top of his head, and called himself Lonesome Luke. But the get-up was too freakish for his taste, and so he turned to less fantastic camouflage—the horn-rimmed spectacles.

A Champion Bluffer

It was by pure bluff that Lillian Rich made her name in the picture world, though it must not be forgotten that her bluff was backed with good intention and determination. When she was asked, on her request for a picture role, if she could ride a horse, she immediately answered “Yes,” though she had never been nearer to one than passing him in the street. But in less than a fortnight’s time she could ride, and ride remarkably well, too. And so it was with all the accomplishments necessary for picture work. She said she could do them, and then learned them afterwards.

Perhaps all this can be accounted for by her British bull-dog determination, for Lillian—affectionately known as Billie—is a Londoner, having been born at Herne Hill.

Her parents were both in the theatrical profession, so it was not surprising for Lillian to follow in their footsteps. She started off as a dancer in a Lyceum pantomime, and gradually worked up into bigger and better parts. And it was while she was working with a touring company in Canada that she decided to travel to Hollywood and try her luck in pictures. It was the horse-riding film which gave her her first chance—and, having gained this, the rest was easy.
ALMA RUBENS, the beautiful heroine of "Siberia," "East Lynne," "Cytheria," "The Gilded Butterfly," and other screen successes. It was Douglas Fairbanks who gave her her first big chance as his leading lady in "The Half Breed."
With Alice Terry. As Julio in "The Four Horsemen."

(In Circle) Helen D’Algy and Valentino in "A Sainted Devil."

Rudolph as "The Sheik," the role that brought him fame and Agnes Ayres.

With Lila Lee in "Blood and Sand."

Gloria Swanson and Valentino in "Beyond the Rocks."
RUDOLPH VALENTINO
and his Leading Ladies

A new portrait of Rudolph Valentino.

In "The Young Rajah," Wanda Hawley was his leading lady.

In "The Young Rajah," Wanda Hawley was his leading lady.

(Need picture)

Dorothy Dalton was Rudolph's leading lady in one of his early pictures, "Moran of the Lady Letty."

Nita Naldi played opposite him in "Cobra."

Vilma Banky was in "The Eagle" and again chosen for "Son of the Sheik."

Bebe Daniels and Valentino in "Monsieur Beaucaire."

(Need picture)
AILEEN PRINGLE became a reigning star when Elinor Glyn, the well-known novelist, chose her for the role of the Queen in her screen version of "Three Weeks," renamed here "The Romance of a Queen." This was followed by other Glyn successes, "His Hour" bringing into popularity John Gilbert, who played opposite Aileen.
TOM MIX the cowboy king, and his wonder horse Tony in a striking pose. Tom's great popularity was proved by the tremendous welcome he received when he visited us in 1925.
Pola Negri has been described as the most temperamental actress of the screen; but if I were seeking for a phrase to describe this bewildering beauty I would substitute the word "tempestuous" for "temperamental."

There are many placid actresses who might be called temperamental, but placidity does not exist in the mental and physical make-up of Passionate Pola, either on or off the screen.

It takes something really big to startle the film colony of Hollywood, but Pola made a sensation on the first day she arrived, and she has made some sort of a sensation almost daily ever since.

Every director in the business wanted to make a picture with Pola as the star; but those who had the privilege certainly earned their money, for directing Pola is somewhat akin to trying to control the Niagara Falls.

"It's not her temperament that worries me, but her temper," said one director sadly, after an exhausting day with the star.
A GREAT ACTRESS

But it must not be assumed that Pola Negri is a bad-tempered woman. When not engaged in her work she is a most charming lady; but, like all people with strong personalities, she holds strong views, and it requires a man with the determination of a Napoleon and the tact of a diplomat to persuade her to do anything against her will.

As an actress she is really great and one of the few screen stars that may be said to possess a talent that approaches genius.

In emotional scenes of a violent nature she has no equal, nor can any actress of the screen approach her in what may be described as a "Carmen" part. It is in the portrayal of an ordinary character that Pola Negri fails, and this is not surprising, for the ordinary in reel or real life makes no appeal to her. Her whole life has been a succession of shocks. She has never drifted peacefully down the stream of Time, but has been catapulted from cataract to cataract, sometimes landing on the rocks, but more often missing them by the proverbial hair's breadth.

A TEMPESTUOUS LIFE STORY

Her parents were people of some social standing occupying a large estate in Russian Poland. Her father was an Hungarian and her mother a Pole, and her real name is Appollonia Chalupe. From childhood she was always called Pola, which is the diminutive of her Christian name, and she took the stage name of Negri from that of her favourite writer, Ada Negri, the Italian poetess.

In the Polish revolution of 1905 her father's estates were confiscated and it
became necessary for the young girl to earn her living. She started as a dancer in the Imperial Ballet School in St. Petersburg, and later went to the dramatic conservatoire in Warsaw. At the age of sixteen she made her debut as an actress, and was a sensational success. Then came the War, and Pola served for some time as a nurse; but when the authorities decided to re-open the theatres she was called back to the stage.

**HER EARLY PICTURES**

**P**ola Negri made her entry into the picture world by making her first picture. It was called "Love and Passion," and she was the star and the director. This she sold for ten pounds, but it made quite a lot of money for the fortunate buyer.


Other pictures followed, and it was while she was in Berlin that she met Charlie Chaplin. The two great artistes became great friends, and it was through Charlie's glowing cables to America about the wonderful acting of Pola that the great cinema public first heard of the new star.

All the world knows how Pola Negri went to America and made good, and how she became engaged
to Charlie. The reason the engagement was broken off, however, still remains a mystery, despite the many explanations that were given through the respective publicity agents of the two artistes, and as Charlie has since married, the romance that stirred so many thousands of picture-goers ended.

The first picture Pola made in America was "Bella Donna," and though she has had many successes since, many people are of the opinion that "Bella Donna" remains her greatest picture.

That Pola Negri will make a still better picture is almost certain. With her, as with many other artistes of stage and screen, it is a question of finding the right kind of story. She is an actress who puts every ounce of her artistry into a picture, and unless she is tremendously enthusiastic about her part she cannot do justice to it. Given the right story and the right director she is sure to make a sensational success, both from an artistic standpoint and a box-office angle.

E. W.
Laughing-eyed and golden haired,
With mischief filled and joyfulness,
Spring herself might wish she shared
Her freshness, her tomboyfulness.

When she grows I'll tell my sweet
Tell and watch her blue eyes shine,
Set my devotion at her feet,
And pray her set her heart in mine.

L. A.

A Camera Study of Mary Pickford
RAYMOND GRIFFITH, known as the "silk-hatted comedian," at one time played in slap-stick comedies, and threw custard pies. A famous producer has predicted that Raymond has a great future before him. His films include "Paths to Paradise," "Miss Bluebeard," "Forty Winks," "The Night Club," and "Hands Up."
A Star's Sincerity

Rod La Rocque is such a sincere star over his work that he is often accused of pessimism. There's a serious little glint in the corner of his eye, but it gives a wrong impression. Rod has a very keen sense of humour allied with optimism, though he does consider it a very serious matter keeping a place at the top of the tree once you've arrived there.

"There are so many clever people ready to step into your shoes," he says, "so that it's impossible to rest on your laurels. The greater your popularity the more must you work to keep faith."

Rod La Rocque was working for films quite a long time before he attained any measure of fame, but with each picture he did better work, and therefore took a step up the ladder of fame, eventually by sheer perseverance reaching the top.

Rod was born in Chicago, and made his first appearance on the stage at the age of seven in "Salomy Jane." From then on he worked on the stage until he eventually landed with the Garrick Players of Chicago. He then had all the ambition of a boy in his teens, and when whispers of activities in the movie world came to his ears, he decided to try his luck.

He applied to Essanay and got a part—but instead of being cast for the handsome lover, they elected him to be a "heavy."

His big chance came when Bryant Washburn fell sick one day and couldn't take the chief role in his new picture. Rod was quick to grasp the opportunity, and went straight to the director and asked if he could take over the role. The director was a bit scornful at first.

"Why, you play heavies," he said. "You'd be no good."

"Well—just try me!"

And he not only "tried" the part, but took it—and gained much praise for his work into the bargain. This work led to bigger and better parts, until he took a big role in the modern part of "The Ten Commandments," in which he scored a great triumph. Now he has many, many screen successes to his credit which make it hard to believe that he is still in his twenties.

In real life he is frightfully shy—that is, perhaps, why he hasn't a tremendous number of friends. But Rod says that he'd rather have half a dozen staunch pals than a couple of hundred friends whose sincerity is open to doubt.

Even apart from his excellent acting, it is not surprising that Rod has a great feminine following, for he has such an attractive and charming appearance. His hair is almost black, his eyes brown, and he is six feet two inches in height.

On the right is a picture of Rod showing his wonderful make-up as the Indian in "Braveheart."
DOLORES COSTELLO, one of the two daughters of Maurice Costello (who was one of the first film stars), is following in father's footsteps, for in her first film she played a leading role opposite John Barrymore, who is seen in circle (a scene from "The Sea Beast").
GLORIA SWANSON began as a comedienne, but has since proved herself an artiste of dramatic ability. Films seen this year include "Madame Sans Gene," "The Coast of Folly," and "Stage Struck."
RICARDO CORTEZ, famous screen lover, in the costume he wears as Don Rafael Brull in "Ibanez Torrent," the film in which he played opposite Greta Garbo, the Swedish beauty. He has already made a big name for himself, and many people regard him as likely to become the chief star of his particular line. Among his best-known films are "The City that Never Sleeps," "Feet of Clay," "Argentine Love," "The Swan," "Spanish Love," "In the Name of Love," "Not so Long Ago," and "The Pony Express."
DOUGLAS FAIRBANKS, JUNR., is following his father’s footsteps in film fame, and looks like him, too, when he wears a moustache, as all will agree who have seen him in the later scenes of “Stella Dallas,” as the lover of Laurel, played by Lois Moran.
AN IRISH COLLEEN

Little Irish Sally O'Neil's real name is Noonan, and although she was christened Virginia, she has been called Chotsie ever since she was a baby.

She is one of a family of ten children, and has always been a regular tomboy. Her brothers would never let her and her sister Sue play with dolls; they would make them box one another, while they themselves would flap towels in the girls' faces and generally act as seconds; then when Sue rolled over—Sue being rather plump in those days—they would hold up Chotsie's hand and acclaim her the champion!

Sally O'Neil is one of those rare cases where screen success was achieved overnight.

Marshall Neilan was looking for a girl to play the leading feminine role in "Patsy," when he and his wife, Blanche Sweet, one evening visited a hotel in Hollywood. They were sitting at one of the tables watching the dancing, and among the dancers they noticed little Sally O'Neil. They were so impressed by her beauty that an interview was arranged, and a screen test given Miss O'Neil. The result of the test was that she was chosen for the lead in "Mike," and proved so successful that immediately the film was finished she was given a long term contract.
Lois Moran, the charming young actress who made such a success as Laurel in that stirring human film "Stella Dallas," is still very young in years, but she has had much experience. When quite a tiny tot she was dancing in the ballet of the Paris Opera House. But, though she loved dancing and was making a success of it, Lois always wanted to be an actress. There seemed little chance of her gaining her desire, for the friends of her mother, the only immediate relative the little girl had, said it would be foolish for her to let Lois risk making a failure as an actress when she was doing so well as a dancer. But Mrs. Moran was a pal as well as a mother, and she determined that Lois should have her chance if ever opportunity knocked at their door. The knock came at last. A French film producer wanted the little dancer for two pictures. The films were not super-productions, but they were pictures, and Lois could now call herself an actress. But with the close of that engagement the dream of Lois seemed as far from being realised as ever.

Then Samuel Goldwyn came along and saw Lois. He saw the possibilities of that sweet Irish face, so rich in expression. And Lois and her mother went with him to America, where the little girl was given the part of Laurel. It was a big gamble for Samuel Goldwyn, but it meant everything to Lois. Being so young she did not know the inner workings of the picture business, and when re-takes were ordered in scenes in which she appeared she often lost heart, for she feared it was her inexperience that was the cause of this.

But the Goldwyn people cheered her up and told her she was making good. And when "Stella Dallas" was shown to the public every film critic had nothing but praise for Lois.

She has a big desire to go on the speaking stage, but it is not likely she will be lost to the screen for a long time yet.
ANTONIO MORENO, the Latin hero whose Spanish temperament gives him an equal atmosphere of adventure and romance, began his screen career as a humble extra. Since then he has done well for himself, and recently was lucky enough to obtain two much coveted roles: the first to play opposite Alice Terry in Rex Ingram’s production of "Mare Nostrum," and the second as Marion Davies’ leading man in "Beverly of Graustark." On the left we see him as he appears in "Mare Nostrum."
NORMAN KERRY, of "Merry-Go-Round" fame, in the Western garb he wears in "Under Western Skies," and on the left as himself. Which do you prefer?
The Swedish star who, after gaining stage fame in her own land, went to Hollywood and made a success on the screen.
ADOLPHE MENJOU

When we know that Adolphe Menjou is the son of a French father and an Irish mother, we can readily imagine that much of the elusive charm of the man who has been called "the villain everybody loves" is hereditary.

He has the fascinating wickedness we associate with the French man-about-town and the blarney of the Irishman.

The only surprising thing about Menjou's screen career is that he should have remained so long " undiscovered," for he had been acting for the pictures quite a long time before Charlie Chaplin gave him his first real chance as the smiling villain in "A Woman of Paris."

If Chaplin had never done anything else in the picture business, we would all be in his debt for giving us Adolphe Menjou.

Yet Menjou was nearly lost to the pictures. He first tried acting for the films in the Vitagraph Company, to which he was introduced by a friend.

Telling the story of his first appearance before the camera, Menjou modestly says he did not owe that appearance to his appearance.

"The part was only that of an extra," he says, "but I feel certain I should not have got it on my merits. The director asked me if I had got a dress suit, and engaged me at once when I said I had. It was the suit he wanted, not me. As a matter of fact, I had not got a dress suit, but I managed to borrow one. I knew it was only a small part, but it turned out to be smaller than I thought, for when I saw the picture rushed through the projecting room I was not in it."

Odd jobs in the studio followed, but nobody recognised the ability that must have been there all the time, and Menjou was still playing small parts when America came into the war. He joined the day after as a private and finished up as a captain.

When he returned from France he fell in love with and married a woman reporter and decided to give up pictures, but his wife advised him to give the screen another trial, and they went to Hollywood.

There he did better than he had done before the war, and got fairly regular work as a character actor, but he never had a leading role of importance until Chaplin gave him his chance.

And no actor or actress ever made more of a chance than Menjou. What magnificent performances he has given us since "A Woman of Paris!" Could there be a more polished and artistic portrayal than he gave of the astute Lord Chamberlain in "A Forbidden Paradise"?

There used to be a popular saying, "Every picture tells a story," but it can be said of Menjou that every
movement tells a story and makes a picture. If there were more actors of the Menjou type fewer explanatory sub-titles would be needed. He has the great gift of being able to express what is in his mind by subtle gestures and facial expressions. When he lifts his eyes he lifts the curtain on a play within a play, his own conception of his own particular part, and one is never in doubt as to what he is thinking and why he is thinking that way. He has a way of performing any such ordinary action as shutting a door that gives one an idea what is going on inside.

If it were not for the fact that Menjou (in a true Menjou part) never preaches, one might say there is a sermon in his smile—a moral in every movement.

And though his gestures are so eloquent he makes fewer than most screen stars. Like every true pantomimist, he knows the value of immobility.

In real life tremendous surprises are invariably received in silence and without gestures, and it is only the mediocre actor who mouths and gesticulates when he hears of the death of a loved friend or of some unexpected legacy.

Those who remember Charlie Chaplin’s attitude (in “The Gold Rush”) when he hears the merry makers heralding in the New Year while he stands outside his cabin, neglected and alone, will appreciate the pathos that can be portrayed by silence and immobility.

And it is Adolphe Menjou’s ability to convey feelings and aspirations by a gesture or immobility that makes him a great actor, it may be the greatest actor of the screen, as Charlie Chaplin is undoubtedly the greatest pantomimist.
Virginia Lee Corbin played many child roles and then retired for a few years to grow up.

Wesley Barry as he appears in "The Midshipman."

Virginia Lee Corbin, who has now returned to the screen in grown-up roles.

(Below) An early picture of Wesley Barry.

Baby Peggy's latest portrait.

Baby Peggy in one of her early films, a Century comedy entitled "Sweetie."
A picture of Jackie Coogan taken at the age of five, and Jackie as he appears in "Old Clothes," released this year.

(Above, right)
Little Madge Evans in "Wanted a Mother," and (circle) a recent picture of Madge, who is now quite grown up.

(Right) A new portrait of Helen Rowland, and a scene from "Timothy's Quest," one of her first pictures.
Always your eyes are searching the wide sea
   For scarf of funnel smoke or shield of sail,
Thinking of life as once it used to be
   In worlds that now are shadows grown and pale.

To-night the stars will swim above the trees,
   And in the leafy darkness birds will cheep
And stir them lazily as down the breeze
   The sounds of night will steal upon their sleep.

And I am with you—oh, my sweet, why care
   For other worlds? It is enough for me
To sit and feel your breath upon my hair—
   Yet—
Always your eyes are searching the wide sea.

Louise A
Home Life in Los Angeles

How and Where the Stars of the Screen spend their time away from the Studio

At the brink of the blue Pacific Ocean, warmed by California’s golden sunshine, lies Hollywood, the film city. Here dwell all sorts and conditions of folk connected with the camera—directors, cameramen, mechanics, electricians, scenarists, prop men, wardrobe mistresses, typists, and, last but not least, the thousands of actors and actresses—stars, featured players, character players, small-part people, and extras—who swarm daily to the various big studios. And it is a small percentage of these latter, together with a sprinkling of directors, on whom the eyes of the world are focussed.

At one time it was fairly generally believed that Hollywood was a haunt of vice and that all cinema stars were utterly depraved; but it is a belief that is growing feeble and feeble as the lives and customs of the stars are becoming better and better known. The private lives of the film folk used to be kept decidedly private, partly from some mistaken idea that if it became known that Tootsie Twinkletoes lived in a charming little bungalow with a husband and a daughter her “drawing power” at the box office would in some way be affected and her films would not make money.

Every personal detail was therefore rigidly suppressed, with the result that garbled tales of the most unreliable kind leaked out. Gradually, however, this fallacy has died down. There are no longer whispered tales of shocking orgies. In fact, the pendulum has swung to the other extreme with a vengeance, and Hollywood is, according to the glib and ever-active Press agents, one large nest of domestic bliss. And, though this statement is by no means accurate, there is certainly more truth in it than in the former tales.

Palaces and Bungalows

Certainly it is a fact that almost the first thing a player does upon attaining fame and a sufficiency of fortune is to buy himself a home. Quite often the house is designed by the owner himself, and the result is a polyglot of styles, some of definite architectural

Here we get a glimpse of the delightful bedroom owned by Betty Compson; as you can see, Betty is fond of dolls.

This stately villa is the home of Adolphe Menjou.
tendencies, others with no particular style but plenty of originality. There they stand, all shapes and sizes, from Rudolph Valentino's magnificent Italian villa in the Beverly Hills to the tiny Hollywood bungalow which contents the simpler tastes of Richard Dix.

Although a great many stars remain true to Hollywood itself, many have their homes in the surrounding foothills, where they command a beautiful view, looking over Hollywood to the sparkling sea. Such homes are possessed by Antonio Moreno, Mary Pickford and Douglas Fairbanks, Valentino, Marion Davies, Harold Lloyd, Charles Chaplin, Corinne Griffith, and many more. These mansions frequently change hands, for the stars often possess restless temperaments, and, after occupying a square, formal, pretentious show-place, decided that they would like a change and built a low, rambling bungalow dwelling, to which they forthwith remove.

As the studios are situated for the most part in the quarters of Hollywood and Los Angeles which are not used by the elite as residential districts, most of the better-known artistes motor to and from the studios each day, except, of course, when they are on location.

**Home Life**

When the stars are working, the majority of them live very quietly. They have to work hard for the money which keeps their beautiful homes going, as hard as any business man; but they cannot, like him, let the strain of their work be apparent upon their faces, for loss of beauty means loss of prestige, and the camera has a ruthless eye for tiny lines round the mouth, puffy eyes, sagging muscles, and imperfect complexions. "Early to bed and early to rise" is a maxim strictly observed by the film players when they are working. Their relaxation at this time consists chiefly of outdoor exercise, for, besides providing enjoyment, it helps keep them fit and slender, and thus kills two birds with one stone, for in Hollywood frenzied war is waged against the demon Fat. So, before breakfast and in the evening, there are few stars who do not play tennis, swim, walk, ride, and take exercise in a dozen other ways, while some have gymnasiums fitted in their houses.

**When Entertaining**

When the film folk do entertain, they do a great deal of it at home, for, like their brethren of the stage, they are wonderfully generous and hospitable and very jolly. The types of entertainment vary widely, and various stars are noted for their various ways of pleasing their guests. Noah Beery, for instance, is famous for a particular form of entertainment which never fails in its object—a tribal dance by Indians. This, of course,
takes place in the grounds of his home in the hills, and afterwards the guests usually adjourn to the house, which simply breathes "homeness" and comfort, where, in the cozy music-room, they listen to Debussy or Chopin. The Beerys are one of the most hospitable couples in Hollywood, which is saying a lot; and big, cheery Noah grows most perturbed if you do not pay ample attention to the refreshments.

Pola Negri is often among the guests here, and is usually the centre of the conversation, which is brilliant, witty, and stimulating, touching lightly and yet with knowledge upon every conceivable subject under the sun. A similar conversational atmosphere prevails in her own home, where all kinds of bizarre persons collect. The mediocrity is not tolerated here. He who bores Pola sounds his own doom. No further invitation is forthcoming.

HIGHBROWS OF THE SCREEN

ANOTHER definitely intellectual home is Nazimova's, where can be found a large sprinkling of celebrities—writers, painters, poets, and modern intellectuals—among the guests who crowd her beautiful drawing-room. Milton Sills is another whose tastes are highbrow. They are also, by the way, horticultural, for he is one of the most successful amateur gardeners in California.

For music the homes to go to are those of Ernest Torrence, Conrad Nagel, and Conway Tearle, who also usually entertains any stage celebrity who happens to visit Los Angeles.

Charles Ray specialises in swimming parties in the grounds of his beautiful home, while Patsy Ruth Miller's place is a regular Liberty Hall at week-ends, when all her friends and acquaintances, including most of the younger set of screen players, have standing invitations to come along. They drift in, have a set at tennis or a swim in the pool, consume a sandwich or so at the buffet, gossip with the others who are doing the same as themselves, and drift out again.

POPULAR HOSTESSES

Marion Davies is one of Hollywood's most popular hostesses. She entertains widely, as do the Talmadges, who are in return widely entertained.

The couple who do the least entertaining are—perhaps because of this—the most consistently sought after to attend social functions. They stand at the head of the movies' social ladder—and Hollywood is noted for its cliques—and live very quietly indeed in their lovely Beverly Hills home, with its sixteen acres of grounds. Their names? Mary Pickford and Douglas Fairbanks.

Hollywood home life, as a matter of fact, is not so different, after all, from the home life anywhere else. There is one drawback to it—lack of privacy.

W. B.
MAE MURRAY is one of the screen’s most delightful dancers, as well as a popular actress. She was formerly a Ziegfeld Follies girl, but later she accepted offers of film work, her first appearance being in “To Have and To Hold.” Some of her best known films include “Fascination,” “Jazzman,” “The French Doll,” “Mademoiselle Midnight,” “Fashion Row,” “Circe the Enchantress,” “The Merry Widow,” and “The Masked Bride.” On the right we see her as Sally, the little dancer, with her partner in a scene from “The Merry Widow.”
DON'T CALL HIM A SHEIK!
Ben Lyon Refuses to Answer to this Title

There is nothing to which Ben Lyon objects more than being called a sheik. Whenever it has come to his notice he has muttered dire threats.

"I am not a sheik," he has asserted vehemently. "I am not a 'heavy lover,' nor a heart-breaker. I want to be judged by my acting, not by my looks."

If anybody applied the term to Mr. Lyon in his presence, and it happened to be a man, Ben would be quite capable of punching his head. He is just as much disgusted with his fame as a heart-breaker as any other clean-cut, well-bred young man would be.

His Ambition Realised

Ben Lyon was born in Atlanta, Georgia, and was brought up in Baltimore, Maryland, where he went to college. Ben was very keen on his college, but he sacrificed a good deal of the time he might have spent there, because of a greater interest—that of becoming an actor.

We have often heard of young actors who have gone on the screen—usually in "crowds"—because they cannot get an engagement on the stage; but Ben Lyon reversed the order of affairs. He wanted to go on the films, and being unsuccessful he turned at last in despair to the stage.

He appeared in several plays, but his first real stage hit was as the hero in "Mary The Third." Samuel Goldwyn happened to see him in this play, and immediately made him an offer to appear in the screen version of "Potash and Perlmutter," and so Ben Lyon's ambition was realised at last.

LEATRICE JOY came right into the limelight in "The Ten Commandments." Among her best-known films are "The Dressmaker from Paris," "Manslaughter," "Saturday Night," "The Silent Partner," and "The Wedding Song." In this film Leatrice shows how really fascinating an Elton crop can be. Within the space of a year she has had her hair bobbed, shingled, and cropped. Her role in "The Wedding Song" is that of a girl crook, and she proves herself something of a stunt artiste when she scales the sheer face of a 300-feet cliff in torrential rain to save her screen husband.
Larry Semon began his professional life as a cartoonist. His father, Zera Semon, is well known to the older theatre-goers as "Zera the Great," one of the greatest magicians of past years, and it was to prevent Larry from travelling with him on the stage that he was sent to an art school, where his sense of humour, with its many peculiar twists, soon led him to work as a cartoonist on a New York paper. It was from his father that Larry learned about magic, and this has been of great use to him on the films, where he has originated many clever stunts and illusions of his own. Two of his pictures seen this year are "The Wizard of Oz" and "The Perfect Clown."
CHARLES (BUCK) JONES, the popular cowboy actor of Fox films, got his big chance one day when Tom Mix received an injury and Buck had to act as his double. Since that day Buck has appeared in many Fox pictures, and is a great favourite with all lovers of Western romance. On the right we see him with his horse Silver.
IRENE RICH is intensely fond of all forms of outdoor sports, to which she attributes her graceful figure and dignity of carriage. She has dark hair and beautiful brown eyes. On the right we see her as Mrs. Erlynne in the film version of "Lady Windermere's Fan," in which she gave a brilliant and finished performance.
PAULINE STARKE is one of our most versatile artistes. On the right we see her in "Bright Lights" with Lilyan Tashman. Her best-liked role was in "Forbidden Paradise" with Rod La Rocque and Pola Negri.
A LIKEABLE HERO

Richard Dix, who has been described as a second Wallace Reid, is certainly a very likeable fellow, and his chain of admirers, both young and old, is rapidly increasing.

Richard was intended by his father to become a doctor, but his ambition was to be an actor, and eventually he won his father's consent to take up the profession he desired. His films include: "The Ten Commandments," "The Christian," "A Man Must Live," "Manhattan," "Sinners in Heaven," "Too Many Kisses," "Men and Women," "The Lucky Devil," "The Shock Punch," "Woman-handled" and "The Vanishing Race."
HE PREFERRED PICTURES TO BUSINESS

MALCOLM Mc Gregor is the son of a millionaire manufacturer, and when he left Yale University his father wanted him to go into the business with him, but somehow or other Malcolm did not feel that he fitted into business.

He got married, and some little time later he, his wife, and some pals went for a cruise on a yacht. Finally, they landed at Hollywood, and Malcolm McGregor wrote home to his father and told him he was going on the screen. His father replied that he hoped he would be successful, for otherwise he would starve to death, or words to that effect.

For a long time Malcolm found that it was not quite so easy as he had imagined to break into pictures. Now and again he had a job as an extra, but there were long waits between. Then one day he met Rex Ingram, who had been at Yale with him, and this far-seeing director immediately recognised Malcolm as a screen type with a really dramatic temperament, and he engaged him for the first available role in his pictures, that of Fritz in "The Prisoner of Zenda." This gave Malcolm McGregor his chance, and from that day he has never looked back.
A delightful study of JETTA GOUDAL in the picturesque costume she wore in "The Road to Yesterday." Her best-known films include "The Coming of Amos," "Three Faces East," and "Salome of the Tenements."
MARGARET LIVINGSTON is described as a new kind of vamp. She came well to the fore in the film version of "Havoc," one of the many war plays that have made successful films. Margaret was trained for a secretary, but she fell in love with a young ranchman and went to Los Angeles to purchase her trousseau. This altered Margaret's life, for her fiancé died, and she obtained work in the studios.
The
OLD-FASHIONED GIRL

Two purl, two plain, two purl, two plain,
Matching the tick of the clock.
Right round the needles and then again
Grandpapa’s worsted sock.

Bill wouldn’t wear a sock I made,
Nor fancy waistcoat, nor tie.
Why? Times have changed, dear, I’m afraid—
Suggest it? I think he’d die!

Things are different you see, to-day—
Oh yes, we love as true.
Making him things ‘isn’t done ’ as they say.
But Granny—I envy you.

Louise A.
NEW FACES

Seen on the Screen this year

Winifred Bryson

ALVARADO, Don.—A Latin type with wavy black hair and dark eyes, who was found to look so much like Valentino that he was given the unusual part in filmland of understudying Rudolph in "Cobra." This, however, was only while the lights were being altered and the camera remained focussed on him. Donnolo José D'Alvarado, as he really is, has also acted in "Debureau.

ARCHER, Polly.—Her first appearance on the screen was quite ghostly, for she was one of the apparitions in "The Enchanted Cottage." It was her mother who induced her to seek film fame after she had been for some time in Ziegfeld Follies. In "Classmates" she played the leading feminine rôle, and in "A Tale of Two Cities," with William Farnum, reaped further recognition. Born in Mt. Vernon, New York, she has won several cups as an expert swimmer.

ARLEN, Richard.—Showed early that he was possessed of high ambitions, for as a youth of fifteen he endeavoured to enlist in the U.S. Flying Corps. Failure to get accepted sent him to the Texas oilfields, from where he drifted from one studio to another as an extra. Has acted in "The Name of Love," though you will see him in other pictures.

BANKY, Vilma.—She left her home in Budapest to go on the films, and after appearing in several Continental productions decided to try the States. There she scored a great success in "The Dark Angel," and was then chosen by Rudolph Valentino to play opposite him in "The Eagle.

BARRY, Freckles.—From his home in Rock Springs, Wyoming, his father took him to Hollywood, where the two tramped from studio to studio in the hope that Barry junior might get a screen chance. Luck came to them on the Hal Roach lot. Here Harold Lloyd discovered the freckled youngster, hurried him off to a director, and in ten minutes the boy was a proud member of "Our Gang" comedies.

BENNETT, Belle.—Eight years ago she used to play stellar rôles in Triangle films. Since then many new artists have come to the screen, and the public had almost forgotten her till she came back recently to make one of her greatest hits as the mother in "Stella Dallas." This was followed by "East Lynne" and "The Reckless Lady," both of which crowned her with fresh honours.

BONNER, Priscilla.—A Society girl who did Red Cross work in Chicago, and after the war was over set out for Hollywood in search of film fame. There she met Charles Ray, who was on the look-out for a heroine outside the ranks of experienced artists, and, finding Priscilla suitable, gave her the part in "Homer Comes Home." Her other films include "The White Desert," "Honest Hutch," "Son of Wallingford," and "Drusilla With a Million.

BONOMO, Joe.—Starting as a professional athlete, he soon won fame as a champion wrestler against all comers. After that he "doubled" for certain film stars in dangerous feats, and was then given a chance to shine on his own in such films as "The Free Trader," "Beasts of Paradise," "Hands in the Dark," and "The Leopard's Lair." Is greatly admired by small boys on account of his strength.

BORDEN, Olive.—After playing obscure parts for a year among the ranks of extras, was given more important work to do, one of her best performances being as Lina, the gypsy girl, in "The Happy Warrior." Is about twenty, and has big brown eyes.

BOYD, William.—Once an orange packer in a factory till acting ambitions turned him stagewards. During the war served in the U.S. army. Got his film chance as an extra in "Why Change Your Wife?" and was later given a bigger part in "The Road to Yesterday." Was born in Cambridge, Ohio.

BRIAN, Mary.—The winner of a beauty contest, who was born in Corsicana, Texas, and then went on the stage despite her early ambitions to become a
black-and-white artist. From the footlights she went to the films, appearing in "Peter Pan," and also in "The Little French Girl," "A Kiss for Cinderella," and "A Woman of Valor."

BRYSON, Winifred.—Making her theatrical debut at the age of eighteen, she stayed on the stage long enough to win a certain amount of fame. Then she turned to the screen, and there learnt with her big brown eyes to vamp in true film style. Such is the part she has already played in "Suzanne," "The Right to Love," "The Law Forbids," "Pleasure Mad," "The Thieving Dawn," and "Behind the Curtain."

CHAPMAN, Eddy.—Descended from an old English family who lived in Rochester, New York, she has played in many films, a few of which are the Old Wives for New," "Saturday Night," and "The Ten Commandments," in which she was the mother.

CLARK, Estelle.—Though brought up in the States, where she made her theatrical debut, she was born in Warsaw, in Poland. In America she got her chance for film work and for two years did small parts, afterwards attaining to something better in "Nothing to Wear," "So This Is Marriage," and "The Rebellious Girl."

COBB, "Fat," Joe.—Though his father was a successful lawyer, he made up his mind to give his stout little son the chance of a film career. So he took him to Hollywood and introduced him to the people who make "Our Gang" comedies. Since then "Fat" Joe's expressions are well known on the screen.

COLEMAN, Majel.—A chance meeting with Cecil De Mille gave her the opportunity to impress him with her ability to act. That was after three years trying. So he tried her with a small part in "Triumph," It was a triumph for her, too, for it was followed by appearances in "The Enemy Sex," "The Golden Bed," "The Dressmaker from Paris," "Grand Larceny," and "Come on Over."

COLEMAN, Vincent.—It took a lot of thinking on his part to give up the stage for the screen, but, having made his choice, he soon made headway in several pictures. Some of these are "The Purple Highway," "Fascination," "Partners of the Night," and "Good References."

COLLIER, Buster.—He was really christened William, and began in pictures some years before, being featured in "The Bugler" when he was thirteen. At times the stage has claimed his attention, too. In films, he made a hit in "Enemies of Women" and in "The Wages," "Secrets of Paris," "The Devil's Cargo," and "The Age of Desire" are also his.

CORNWALL, Anne.—Of English and Scot parentage, she was born in Brooklyn, New York, and after stage work first appeared on the screen in an Alice Brady film. It was her part in "The Copperhead," however, which brought her fame. Other pictures are "The Gold Diggers," "World We Live In," and "Ashes of Vengeence." Has dark brown hair and eyes.

COSTELLO, Dolores.—Daughter of the famous Maurice Costello, who years ago was the film idol of every flapper. Even in those early days Dolores made her screen debut as little girl in "Tillie." Later she and her sister Helenie joined a theatrical company, and when the former returned to films she played in "Bobbed Hair," among other's, later taking a leading role in "The Sea Beast."

CRAWFORD, Joan.—Her real name is Lucille Le Suer, but she found it unpronounceable for screen purposes. So, like many other stars, she adopted a more other films. One of these is "The Masked Bride."

DAY, Alice.—First attracted notice when she made her film debut in "Secrets" with Norma Shearer. Since then she has appeared in several Mack Sennett comedies, of which a few are "Love and Kisses," "One Good Turn Deserves Another," and "The West Virginian." Has large blue eyes and brown curls.

DAY, Marceline.—One of the younger lights of the screen who two years ago began her film career by playing small parts. Among her recent featured roles are "The Splendid Road" and "The Bitter Bet."

De LOREZ, Claire.—Appeared in "The Siren of Seville," "Captain Fearless," and other pictures. Has dark hair and eyes, and besides having screen talent is also a capable swimmer and expert horsewoman.

DUVAL, Paulette.—Born in France and was for four years a dancer on the Parisian stage. Then joined the Ziegfeld Follies in America and shortly after was persuaded by Rudolph Valentino to give her "a fair chance."

EDESON, Robert.—A veteran of the screen has been before the footlights for thirty years. Born in New Orleans, La., he made his first screen appearance in a Paramount picture, "The Call of the North." Since then he has acted in a number of other productions, some of which are "The Killer," "To the Last Man," "Thy Name is Woman," "The Spoilers," "The Prisoner of Zenda," "The Scarlet West," "In Old Heidelberg.," etc.

ENGLISH, Robert.—In private life is Col. F. R. M. English, who saw service in the South African war and also served in the late European war. He began his screen career in 1920, and among the British productions in which he has given proof of his excellent talent are "The Fruitful Vine," "The Hound of the Baskervilles," "The Lost Leader," "The Traitors," and "Monte Carlo."

FAIRBANKS, William.—One of the recent additions to the ranks of prominent players in Western films, he is a clever stunt actor, a good shot, and an expert horseman. On the screen he has already appeared in "Peaceful Peters," "Racing for Life," and "Tainted Money," among others.

FARINA.—A girl or a boy? Some say one and some say the other. But that's only because Farina has not always worn the clothes of his sex. The secret's out! For Farina is a boy, though he was put into skirts for film work as company for the only real girl, Mary Kornman, in "Our
Gang" comedies. Farina began in films when he was fourteen months, and has in his own way added a touch of colour to the screen.

FIELDS, W. C.—Though he sprang to fame in Mr. D. W. Griffith's "Sally of the Sawdust" as a new comedian, his screen career really dates back to 1915. But it has not been continuous, for the stage lured him away for some years till his return in the above picture. He was born in Philadelphia, and besides being a noted comedian is also a juggler of no mean ability.

GADSDEN, Jacqueline. Has played in pictures since a child, though she is by no means old. Her introduction to the screen was first made in Triangle films, though her big chance for something better came in Elmo Glyn's story "The Hound," "The Wife of the Centaur," and "The Merry Widow" further demonstrate her talent. In build she is tall and slender, with golden hair, and blue eyes and flaxen hair.

GARDNER, Shaye.—Born in Auckland, New Zealand, on August 22nd, 1890, he began as an architect, and later took to the stage, making his first appearance as an actor in London. On the screen, he first gained prominence in "Comin' Thro' the Rye," (second version), and more recently in "The Chinese Bungalow." 

GILLEN, Ernest.—Under the Lasky banner, he got his first big chance in films, as opposite Alice Terry in "Any Woman," later appearing in "The Auction Block." Long before that he had been lured by the spirit of adventure to throw in his lot with Pancho Villa's forces in the fighting against General Carranza's men. Then, when Pancho was pursued by the latter, Gillen escaped with his life into the States, to take up later the milder adventures of a movie hero. His real name is Ernest Guillano.

GLYNE, Derek.—Not very long ago he was in musical comedy in this country, and then, like many more artists, went over to the States. But before that he had played in such British films as "The Weavers of Fortune," "The Wonderful Year." His screen career in America began with extra parts, followed by something better in "Lilies of the Field," starring Corinne Griffith.

GOWLAND, Gibson.—Remember him as M'Cluggage in "Greased'? And as the Swiss mountainman in "Blind Husbands'? He is an Englishman who went out years ago to the States, and his other films include "The Red Lily," "The Fighting Shepherds," "Ladies Must Live." 

GRANT, Katherine. Possessed of titian hair, greenish eyes, and a determination to earn success on the films, she went the round of the studios until she managed to get small parts. Work was not, however, regular, and in between she had to take up professional dancing. Finally, her persistence with producers won, and she was given a contract to play in "The Spat Family" comedies. As a result, she has played in leading roles.

GREEN, Lawrence.—Started in films as an extra in "His Children's Children," then left film work, only to return again and do better. He got an important role in The Dressmaker of Paris and took the hero in "Are Parents People?" Born in San Francisco, on July 27th, 1900, and has Scotch and Irish blood in his veins.

HALE, Georgia.—At ten she was an artist's model, and later won a beauty contest. Finding her way to Hollywood via the stage, she was given a small part in a film, and, while acting, badly injured her ankle. Followed weeks of enforced idleness and then the chance to be leading lady in "The Salvation Hunters." Then came "The Gold Rush," and a contract for other pictures, such as "Law Against Law." 

HAMILTON, Neil.—Intended for the priesthood by his parents, he himself had ambitions to be an actor, and did not rest till he became one in a touring company. Later he turned to films, and for three years played for Mr. D. W. Griffith. It was his acting in the latter's picture "Isn't Life Wonderful?" that first brought him fame.

HARVEY, Sir John Martin.—It was his inclination for the stage which, early in his life, lost the Navy an architect and ultimately gave the footlights an actor of note. On the screen he made a big success in "The Only Way," though before that he had appeared in "The Breed of the Treshams" and "The Broken Melody." He was born in Wyvenhoe, Essex, on June 22nd, 1867.

HOLMQUIST, Sigrid.—A daughter of Sweden, who, having hungered for the adventurous life of the big cities, ran away from her home in the country to Stockholm, then thence to Paris and afterwards to New York. Has been to London too. First played in films in "Just Round the Corner," later appearing in "The Light That Failed," "My Old Kentucky Home," "School for Wives," "Meddling Women," and "A Gentleman of Leisure." Like her countrywomen, has blue eyes and flaxen hair.

HOWARD, Frances.—Her first appearance on the screen was made in "The Swain," for which she was specially induced to leave the stage in Broadway, New York. Catering hair, however, were not then new to her, for she had already posed for several artists of photographic renown. Born in 1903 and has brown hair; "Too Many Kisses" is another one of her films.

KEENER, Hazel.—Began her screen career by playing in comedies, and after being taught by Fred Thomson how to ride a horse, appeared in Western films with her. Later she was given the part of a Princess in "The Brass Bottle." 

KEITH, Ian.—Left the stage to play in a Gloria Swanson film, "Manhandled," and has since then showed promise of being a coming favourite in such pictures as "My Son," "Enticement," and "Her Love Story." 

KEY, Kathleen.—At fourteen she left school and made for the studios, being, like many more, to be discovered as a possible star. Luck favoured her, if only in a small way at first with minor parts, though she has since then had important roles in "The Midshipman," "Revelation," "The Palace of the King," and "Ben Hur." Has black hair.

LAFAYETTE, Ruby.—For about sixty years she has been an actress, though not always on the screen. As an infant, she was carried on tour to do her bit, though her acting career did not really begin till she had reached early womanhood. Besides Idie Tongues, she has appeared in several more pictures, and not long ago celebrated her eightieth birthday.

LANG, Matheson.—Of Scotch descent, he was born in Montreal, Canada, on May 15th, 1879, and was originally intended for the Church. Instead, he took to acting, and made his first appearance on the stage in London. On the screen his talent has been seen to advantage in "Dick Turpin's Ride to York," "The Wandering Jew," "Slaves of Destiny," "White Slippers," "Jealousy," etc. "The Island of Despair" is one of his latest.

Willard Louis

Gibson Gowland

Neil

Hamilton

Alfred Lunt
LANGDON, Harry.—A Mack Sennett comedian, who gave up the variety stage to cause laughter from the screen. Born in Council Bluffs, Iowa, he began by selling newspapers, though his real yearning was for something more than the daily paper, via a circus, in which he did trapeze acts and clowning. His comedy films include "Remember When," "Horace Greeley, Jr.," and "The White Wing's Bride."

LA PLANTE, Laura.—The first director who saw her did not think she would do. Rather plump and a bit awkward, he said, with not even a curl in her yellow hair. But Laura did not give up, and finally Christie's gave her a bit in their comedies. Then followed better parts in "Excitement," "The Old Swimmer's Hole," "Sporting Youth," and others.

LA PLANTE, Violet.—The younger sister of Laura, though no less gifted with acting ability. She began, of course, like many others, as an extra, soon winning enough recognition to be given the lead in "The Clean Heart." Her talent has been demonstrated, too, in "His Majesty the Outlaw," "The Battling Buckaroos," and "The Riding Kid of Powder River." LOUIS, Willard.—When he first started in film stage he was but a child. However, ago, he was given mostly fighting roles in William Farnum's films. He has also played in "Madame X" and "Roads of Destiny," with Pauline Frederick, though it was with John Barrymore in "Beau Brummel" that he scored his biggest hit. LUNT, Alfred.—Prefers playing comedy parts to acting the romantic hero. Made his debut on the screen in "Backbone," and later made notable hits in "The Ragged Edge" and "Second Youth." MALONE, Molly.—For some years she has played leading roles in various film comedies, several of which were produced by the Christie company. Her dramatic abilities ultimately showed, however, that she was fit for something serious, and so she gave an important role in the Jack Pickford film, "Don't Go to College." MARLOWE, June.—Luck favoured her entry into pictures, for she had not long been playing extra parts when her talents were recognised, and she was given a contract for better work. Among her films are "Find Your Man," "The Tenth Woman," and "Kentucky Hills." She has brown hair, and was born in 1908.

McGUIRE, Kathryn.—She had been only three years at a High School when her excellence as a dancer secured for her a chance for further work in the pictures. She did not scruple to work for a time as a film girl in Dorothy Dalton and Jack Pickford films, followed by a Mack Sennett contract. For Buster Keaton she did madcap exploits in "The Navigator," and was given the lead in "Find the Man," "Trainin' Trouble," and "The Crossroads of New York." Has light brown hair and hazel eyes. MILLER, Carl.—He was in Mexico, employed by a mining corporation, when a chance meeting with a news cameraman aroused his interest in films. In 1916 he joined Universal by getting a small part. After playing in several Western films, he was discovered by Charlie Chaplin to play the artist in "A Woman of Paris." Since then he has appeared in other pictures.

MILLER, Winston.—The younger brother of Patsy Ruth Miller, he has been making steady progress ever since he had a chance to distinguish himself in "Secrets." Among other films, he has also scored hits in "The Man Who Came Back" and "The Iron Horse." MIX, Ruth.—The sister of Tom Mix and his former wife, Olive Stokes Mix, Ruth is a regular "chip off the old block," for she has inherited all her father's daringness and skill in riding. With her faithful trick pony Man, she can do almost anything in the way of horsemanship. She was born on a ranch near Dewey, Oklahoma, and has black hair and eyes. "Tovable Ruth" is one of her Western thrillers.

MORAN, Lois.—Not yet twenty, she has already had the distinction of playing the leading role in "The Wisdom Tooth." Previous to this she was lunching at a hotel one day, when a wide-awake director spotted her and gave her a film test. Her other films are "The Reckless Lady" and "Just Suppose." MORAN, Priscilla Dean.—One of the little artistes of the screen, she was born in the American town of Oklahoma. For a time she lived with a little boy and her parents, the former being no other than Jackie Coogan, in whose film "Long Live the King" she had a part. In "East Is West," "The Toll of the Sea," and other films, she has also appeared to advantage. MORRIS, Margaret.—Every day she used to worry casting directors till she managed to secure small parts. Then nothing more came her way, and she left screenland, only to return some months later. This time success smiled on her, for she was given an important rôle in "Beasts of Paradise," after which came "The Ghost City," "The Iron Man," and others.

NATHEAUX, Louis.—Apparently there is an art in kissing. Anyway, Louis, it is said, kissed Lillian Rich so nicely in the picture entitled "The Golden Bed" that Cecil De Mille forthwith rewarded him with a contract for other films. Louis, who was born in Danville, Illinois, played at one time on the variety stage.

NISSEN, Greta.—It was while she was doing the pantomime dance in "Beggar on Horseback" that Jesse Lasky, head of the famous film concern, saw her, and next day gave her a picture contract. Born in Oslo, Norway, in 1906, Greta, who is 5 ft. 4 in. tall, with blonde hair and blue eyes, has already played before the camera in "The Name of Love." "The Wanderer" is another of her pictures. Her real name, by the way, is Grethe Ruz-Nissen.

NIXON, Marian.—She was fourteen when she made her first public appearance in her home town, Minneapolis, in picture prologues. Maybe this gave her the desire to act on the screen. She started in comedy with Charles Ray, progressing to ingenue leads with Jack Gilbert and "Buck" Jones. Her films include "What Happened to Jones," "The Saddle Hawk," "Cupid's Firemen," and "Hands Up." O'BRIEN, George.—Rising from the ranks of extras, he soon made his way to stardom following his acting in "The Iron Horse," in which he made a decided hit. Of Irish descent, he is well built, standing about 6 ft. in his socks, and is a skilled horseman and boxer. He began in the film world as a cameraman, and as an actor he appeared in "Morgan of the Lady Letty," "The Painted Lady," "The Roughneck," and "The Dancers," among others.

O'NEIL, Sally.—She had no thought of taking up a film career, but Marshall Neilan, in search of a heroine for his film "Patsy," persuaded her to try. So she did, and her success in this film got her
a contract for others, among which are "Lovely Mary," "The Rebellious Girl," "Mike," and "Sally, Irene, and Mary." Born in 1909, she is Irish, with black curly hair and blue eyes. And her real name is O'Neill, but Noonan.

PATRICK, John.—You may or may not remember him as the boy who, attired in a lamashade, did the famous dance in "Flaming Youth." Anyway, this led to more picture work, and he was given important roles in "For Sale," "Sinners in Silk," and "A Thief in Paradise." He also did a bit in "A Woman of Paris." He was born in Muskegon, Michigan, and began his musical career in PHILLIPS, Eddie.—He made his screen debut in Mary Pickford's film "The Love Light," and after that played crook parts in "The Ninth Commandment" and "Through the Dark." After getting something more heroic in "The Whipping Boy," "The Plunderer," and "Flapper Wives.,"

PIERCE, Evelyn.—Like many more screen actresses, she thought at first that the certificate given to her by a film school would help her. Producers refused, however, to value the document. Later on luck enabled her to get a few extra roles. She came her chance in "Escape." Here she scored a hit, and was then rewarded with bigger parts in "Excuse Me," "The Way of a Girl," and "Man and Maid." POWELL, William.—So well did he play the villain in "Romola" that he attracted the notice of producers as one who might one day become popular as a hero instead. The above was not his first picture, however, for he has been playing for some time in films. One of these was "The White Mice."

RANKIN, Arthur.—He comes of a theatrical family, yet so great is the competition in filmland that it took him several years to focus attention on himself. Still young enough to make his mark in pictures, he has played in "Sun Up," "Vanity's Price," "Yellow Rose Faces," and "The Dressmaker of Paris."

RAY, Allene.—She came to the screen in 1920 and began by co-starring with Harry Myers, Bill Russell, and others in melodramas. In Antonio, Texas, she was not at first given to athletics. Now she has developed into an expert horsewoman and a daredevil stunt. Some of her films are "The Way of a Man," "The Forbidden Door," and "Ten Scars Make a Man."

REYNOLDS, Tom.—Born in London on August 9th, 1886, he was in a city office till an ambition for acting led him stageward. As a comic, he has played a number of British pictures, such as "Quinneys," "The Game of Life," "Member of Tattersall's," "A Bachelor's Baby," and "Bindle," which is among his hits.

ROCHE, John.—After the war he studied music in Europe and then returned to the States to be headlined in vaudeville. From this he went to drama, and then the films. "Kiss Me Again" played the part of the French pianist, and will be seen in other films.

ROSSE, Dolores.—Before she made her screen debut in the Fox picture "No Mother to Guide Her," she was a member of the famous Ziegfeld Follies. Her acting career really began in a small variety company, and, curiously enough, she left Los Angeles to obtain this job, believing she would do better outside the film city, to which she later on returned in order to play in films.

SEBASTIAN, Dorothy.—Whereas others have had to wait for weeks and months for a screen chance, fortune favoured her right away. She was given a screen test the same day she applied at a studio, and this test was followed by a five-year contract. A few days later she was playing in "Sackcloth and Scarlet," and afterwards in "Winds of Chance." She is in her early twenties.

SHORT, Gertrude.—She began as a child in films, and that was about eighteen years ago. Getting only odd parts, however, she turned her steps towards New York, and, after a time on the stage, returned to the Kleig lights, the camera, and the megaphone. In "The Gold Diggers" she found a new success, which she repeated in "The Telephone Girl" series and in "Her Market Value," "The Narrow Street," and other pictures.

STEDMAN, Lily.—He is the devoted husband of Myrtle Stedman, who will be remembered by many picture-goers, he decided to follow in his mother's footsteps. Both of them played in "The Dangerous Age," and he has also appeared in "Cheap Kisses," "The Tower of Ivory," "The Man Who Passed By," and others.

SUNSHINE SAMMY.—He was one of the first to be picked for "Our Gang" comedies, and is reputed to receive over $12 a week, which is a bigger salary than that paid to the other kids acting with him. He has four sisters, who are not, however, in the profession. Sammy's real name is Frederick Ernest Morrison.

TASHMAN, Lilian.—From being an artist's model, she obtained an engagement in Ziegfeld's Follies, and from there got to the screen as the vamp in "Nellie, the Beautiful Clock Model." Among her other screen successes may be numbered "The Dark Swan," "The Garden of Weeds," and "Manhandled."

TEAGUE, Frances.—Von Stroheim happened to be in San Francisco arranging for the production of "Greed" when he saw her photograph in her father's office. The result was her entry into films in extra parts. Since then progress has led to more important roles in "The Last Edition," "The Iron Horse," and "Wild Justice."

TOBIN, Genevieve.—She had hardly grown out of her teens when she won success on the stage. Encouraged by this, she turned to the films, and in them was given her first big part in "No Mother to Guide Her." Her dark hair and was born in New York.

TRYON, Glenn.—One of the younger comedians of the screen, who was born in 1899, he can claim, nevertheless, to have been an actor for several years. He was doing light comedy work on the American stage when Hal Roach saw him and took him to Hollywood. There he acted before the camera in "The Fighting Tylers," and afterwards in "The Up-State Slicker," a comedy drama.
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