

# Right off the Reel by Mae Tinee

## The Frame of Public Favor



Creighton Hale

THE young man with the crooked smile looking out at you this morning from the Frame in Mr. Creighton Hale, of the Pathe Company, known to his many admirers as "Jamezon," in which character he appeared in "The Exploits of Elaine." Mr. Hale has not been in pictures a great time, though the frame has been his for a number of years. He was playing in "Indian Summer" under the management of the late Charles Frohman but his work was noticed and admired by a Pathe director, who immediately gave him a proposition to appear in motion pictures. Mr. Hale, being a wise young man in his day and generation, promptly accepted the proposition and since then has appeared continuously in Pathe pictures. He works under the direction of the Whartons. He is an outdoor chap and when not at work plays strenuously in the open air.

is stringing out a certain sameness in his work at present—his stuff must cover a number of miles of film—some believe he is devoid of originality. The speaking stage would easily pass and applaud everything that Chaplin has put in his reels, so I'm inclined to believe he's had the worst of the deal on criticism. But they must judge his artistic clowning on the music hall stage. When they do that, they will find their memories tuning up to vague, forgotten tunes and words which certain females of the m. h. species have brought to this country—certain songs which could throw the dear censors into spasms of anguish. Chaplin isn't at his best, I'm guessing. Probably you, who have talked with him, know this to be true. When the whole country is falling for him, when choruses are equipped to represent Chaplin choruses; when they pack houses by the simple method of offering a prize for the best makeup of Chaplin, pins, buttons, his picture in every hamlet in the United States—well, I call this a certain fame. Any man who can get such popularity is worthy of an immense salary, even though he does it by baking holeless bread.

English classes at the big State Normal School, Monmouth, have added motion pictures to the regular curriculum. Twelve Kleine features were rented after an inspection of more than 100 reels. "Antony and Cleopatra" will open the programme, which includes "Quo Vadis," "Julius Caesar," "Spartacus," "Othello," "Vendetta," and "The Last Days of Pompeii."

Edward Jose, who is producing for Pathe "Nedra," the play adapted from George Barr McCutcheon's novel of the same name, has taken a large company of some 80 players to Nassau, in the Bahama Islands, where he will spend several weeks. Among the players with Mr. Jose are George Probert, Margaret Greene, Fania Marinoff and Craufurd Kent.

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Typical Music Hall Artist. Dear Miss Tinee: Just wanted to appreciate your Chaplin article in the paper today. Should think he's a capital fellow to meet personally. Trouble with the salted peanut eaters is that they do not realize Chaplin is a typical music hall artist. Also, because he

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### TOPIC OF INTEREST TO MOVING-PICTURE FANS

NO more graphic views of the great European war have been shown than those brought back to this country by Edward F. Weigle, and now being produced in moving picture theaters. They show many phases of the gigantic struggle. The men in the trenches and those on the march have been snapped by Mr. Weigle, and some of the scenes behind the lines tell of the horror that lies over the continent across the ocean. Some of Mr. Weigle's pictures give an idea of the terrific struggle north and south from the great stretches of the Polish plains to the grim heights of the Tyrolean Alps. There is also a glimpse of the other side—of those who suffer and those who aid—the wounded and the nurses of the wounded. They show how women are doing their part as well as the men, and the most amazing thing about them is the cheerfulness they reveal. The Weigle scenes, many of which cannot be reproduced in print, were actually taken at the fighting front, and are examples of remarkably clever and beautiful photography, showing the explosion of the shells at a distance, the feet being accomplished with a telephoto lens. Altogether there are five reels of film, assembled from exposures made in various cities of Germany as well as along certain parts of the Franco-German, Russo-German and Italo-Austrian frontiers. The most beautiful and striking pho-

Marguerite Clark is to be seen on the screen shortly in "Still Waters," a story of canal-boat life written for Miss Clark by Edith Barnard Delano, author of "Rags," in which Mary Pickford was featured.

Miss Hazel Daly, a high school girl scarcely 18 years of age, has been selected as leading lady to Tom Mix, the producer-actor who turns out thrilling Western pictures for the Selig Polyscope Company. She was chosen from numerous applicants, some of whom have already won big reputations in the silent drama, because of her personality and charm. Although she has worked as "extra" girl in the Chicago studios, she has never had any great amount of experience in the work. She has secured an opportunity that almost every girl in the United States desires, and has done so merely because she excelled all other applicants for the position. Miss Daly left her home in Chicago last week to join Mr. Mix's company, and will appear in leading female roles in forthcoming productions. She is pretty and vivacious, and is determined to learn all of the many little points which bring success to a motion picture actress.

A. W. Thomas, the well-known author, and his bride, Nell C. Caward, of

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### HOW "KING OF RAGTIME" WRITES HIS TUNEFUL LAYS

THE dark, slender, pleasant young fellow who is Mr. Irving Berlin, King of Ragtime, looked at me in a puzzled manner when I explained what I had come for—an interview to go on the Right Off the Reel page. "Why, I'm not a 'movie' actor!" he exclaimed. "And I—I—don't own a movie-picture theater or anything. I just compose music. You must have gotten me wrong for some other guy." "O, no, I haven't," I assured him. "You're the man I want to talk to—hear talk. Pictures and the music that goes with them are pretty closely related these days. That's what I want you to talk about, Mr. Music Man." "O!" He flushed a little and twirled his hat in his slim fingers. "Well," he said, "I might—well—won't you come and sit down, Miss Tinee?" We had been standing just inside the doors of the Illinois Theater, watching the mad music stream in. And Mr. Berlin, whose music is all the music in "Watch Your Step," had said a dozen times, if he had said once: "I wonder if these people are going to like the show as well as they evidently think they're going to. It gives me a pain any time when I see a woman yawn or a man frown with his program when my music's playing. It's a sort of a—weak thing to admit, but, by Jove! Miss Tinee, when anybody doesn't like my music I feel the way I imagine a mother might feel to see somebody slap her baby. Go ahead and think I'm a fool if you want to."

"Don't want to," I told him, "because that's the way I feel when people don't like what I write. I don't let it worry me particularly, but the feeling's there, just the same. Yes, do let's sit down." So we went over to a cushioned seat nearby and fell to chatting. I said: "It has been my experience that no matter how wonderful a picture is it is made or marred by the music in the theater where it is shown." He replied: "You're right. Our senses of hearing and sight are so closely allied that one cannot be irritated without offending the other. The biggest mistake any moving-picture theater can make is to install a piano and piano player—unless they know from good authority that the piano player knows how to play the piano. These piano-playing jobs are in a lot of cases held down by relatives, you know, and while relatives are nice, I admit—they

nightingale. W—w—well, I wish that was the way it really was, but it's not at all, as it happens. I have a music publishing-house and we must grind out just about so many numbers every month. Consequently, composing, in my case, is a business, and no business ever was worked on the inspiration plan. I work over the theme of a song just as I imagine you work over an idea for a story. Get the idea and then sit down and knock it out until you have it perfected." "Yes, but how do you get the themes?" I wanted to know. "O—why—that's rather difficult to say. 'My Wife's Gone to the Country' was my first big hit, and I got the idea of that from a Chicago fellow. He and I were having a little drink and chat near dinner time, and, noting the clock, I said to him: 'Almost supper time. Suppose you've got to be beating it home?' He said: 'O, no! My wife's not in the city.' 'Now, you'll probably laugh—but right then and there it occurred to me that 'My Wife's Gone to the Country' would be a capital name for a popular song. The music buzzed into my head. I got somebody to write it, and—there I was." "You don't write your own music, ever?" "No; I play the tune in one key, and a professional does it up right for me. Those fellows take songs down just like they would shorthand notes, you know."

"You were born in this country?" "No—Russia. That accounts a good deal for my sense of rhythm, I think. You know, it is the Russians who make the most wonderful dancers—they are great on harmony and rhythm." "Well, Mr. Berlin," I said, as I rose to go. "I, for one, am for you—being a ragtime fan and a shameless one. Something has occurred to me. The moving picture theaters, with an eye to the great future, might advertise for Russian piano players—mightn't they?" "They might do worse," the King of Ragtime replied.



### VOICE of the FAN

Likes the Blues Surgeon. DEAR MISS TINEE: I read your interview with Charley Chaplin in the Sunday issue, and if you wrote exactly what Charley said, I think that he is mistaken if he thinks the general public has that opinion of him. The world can always look at a genius and judge him by his work, regardless of any shortcomings he may have. Charley Chaplin has done for us what few people have been able to do, and that is entertain us. He has strength in his almost gone, and he did for his epoch and what Dumas did in his age. The method is different, but the results are the same. What if sometimes he does not do exactly as some people would like him to do in his plays? Does that make our entertainment any less? Does that make our laugh any the less sincere? And how much more meritorious his work is for all of us, the poor and the rich, just as Dumas' rare literary gems were for all of France. Many the man who has walked into a moving picture show with a heavy load in his heart, many the woman whose strength has almost gone, and they have come out with a lighter heart, with new strength, after seeing one of Charley's stunts. Sometime, Mae Tinee, when you see him, or write to him, let him know what some people think of him, and tell him may be live long and be happy in his work. He has helped make a better place to live in. Good-bye to the wonderful blues surgeon. Many the debt I owe him for happy half hours I spent watching him do his crazy antics and making me forget my troubles. W. G. M.

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rough's fine play, has signed up a splendid cast for the picture. Florence Reed is his leading woman and she is supported by Frank Sheridan, Charles Waldron, Lester Chambers and De Witt Jennings. Fitzmaurice started work on his production September 28.

The Red Widow is to appear in motion pictures. What is more, "The Red Widow" will be played on the screen by herself. In other words, Flora Zabelle, star of many musical comedy successes, a stage favorite popular throughout the country, and last but by no means least, Raymond Hitchcock's latest wife, will make her screen debut in the title role which she created on the stage in the photoplay adaptation of Channing Pollock's and Renold Wolf's "fun feast." The Famous Players Film Company has acquired the motion picture rights and it is to be presented at Paramount theaters.

In the supporting cast are several of the original company, among them George D. Mack as Popova and John Hendricks as Baron Scorpio. Denman Malley has been engaged for the role of Cicero Hannibal Butts, originated on the stage by Raymond Hitchcock. From all indications the comedy on the screen should be as great a success as it was on the boards.

As to her activities in the more recent past, Miss Zabelle said: "Did you ever see 'The Kiss Waltz,' a Viennese operetta in two acts? I played Nella, Baroness von Bernau and Robert Warwick was Guido Spini. In the cast, among others, were Elsa Ryan, Adele Rowland, Eva Davenport, Robert Brown, George Pauncefort and Robert Milliken. Then came 'The Pearl Maiden,' a musical play in three acts, in which I was Nadine. Jefferson De Angellis was Pinkerton Kerr and Elsa Ryan was Loraine. It was probably the first play in which there was a wireless station.

"The Red Widow" is known as the cleverest and most amusingly complicated of the comedy successes written by its authors. It deals with the adventures of Cicero Hannibal Butts, an aggressive corset salesman, who succeeds in getting himself all mixed up with a beautiful Russian nihilist, the story has endless possibilities for the screen, and I am terribly anxious to begin work."

Two hundred and thirty miles from Boston, her voice in clear, bell-like tones traveling over the wire across four states, Geraldine Farrar sang an interview into the office of the Boston Post and discussed the music for the photoplay "Carmen," for which Miss Farrar posed for the Laesky Feature Play Company. Miss Farrar sang to her own accompaniment on the piano, the notes of which were heard distinctly in the Post building in Boston, while Miss Farrar played in the music-room of her home at West Seventy-fourth street, New York City.

We may be giving away a secret, but Crane Wilbur, the idol of many feminine hearts, is a married man. His wife is also a photoplayer and is known professionally as Cella Stanton. Mrs. Wilbur will probably appear in some of the David Horsley productions in which Mr. Wilbur is starring.

Such little things as fires, leaps across yawning spaces, etc., are re-

garded as ordinary, everyday affairs by Helen Gibson, "Kaleem's new Helen." Although Miss Gibson encounters enough hazards in the newest episode of the "Hazards of Helen Railroad Series," "A Mile a Minute" to last the ordinary individual a lifetime, she lost no time in getting ready for the filming of the next episode.

Ethel Tear, Kaleem's captivating comedienne, just loves chickens. In fact, she has made a study of chicken-raising and owns quite a few of the fowls. A view of her birds is given in "Adam's Ancestors," a forthcoming Kaleem comedy.

John Barrymore is working in "The Red Widow" and Marguerite Clark in "Still Waters."

Kathlyn Williams is to be shown as an Arab girl in "A Sultana of the Desert."

Maurice Costello is at work in "A Question of Right or Wrong."

Anita Stewart is at work in the Cyrus Townsend Brady play, "My Lady's Slipper."

Baby Stewart, of the Thanhouser-Mutual studios, who, despite her three years, is fast coming to the fore as one of the screen's prominent juveniles, recently served as hostess to a number of her youthful friends who reside in and about New Rochelle. And a right smart little hostess, she made, too.

Kaleem's Cliffside, N. J. studios somewhat resemble Fairyland at the present moment. The four-act production of the famous extravaganza, "The Black Crook," is being produced at these studios, and hardly a stage but contains a different grade or a setting purporting to be the residence of imps and gnomes. A large number of chorus girls are being rehearsed in numbers specially originated for this production.

Marguerite Courtot, the beautiful little Kaleem star, has but little time these days for her beloved game of tennis. Miss Courtot is hard at work in "The Ventures of Marguerite," a series of one-reel dramas, in which she is featured.

Carlyle Blackwell, after a vacation of 12 weeks, is at work on "Mr. Gresh of Monte Carlo," under the direction of Frank Reicher, with Theodore Roberts, James Neil, H. B. Carpenter, Dorothy Davenport and other members of the Laesky-Paramount Stock Company.

Frank Lloyd's baby girl, Alma, is a born actress. Her imitation of one of the dancers in a popular Los Angeles restaurant recently brought down the house, much to her father's embarrassment.

Donald Brian, musical comedy star and one of the most popular players in America, is seen in some of the latest dances in the Paramount photoplay production of the Jesse L. Laesky Feature Play Company, entitled, "The Voice in the Fog," from the novel of the same name by Harold MacGrath. He was the originator of the "Merry Widow waltz" when he created the role of Prince Danilo in "The Merry Widow" and became famous over night.

Some people have been wondering why it is that in several of the recent domestic dramas the wife has played all through the film without the customary wedding ring.

### ANSWERS TO MOVIE FANS

J. M. K.—I see no reason why a blond girl with dark blue eyes and light eyebrows and eyelashes and long, yellowish curls could not enter the movies—provided there was a crying need for her. Suppose you send a stamped and self-addressed envelope for printed material I have on how to build a photoplayer. The best thing for you to do however, is to go to school for several more years; then you will be better qualified to know just what you really want to make your life work.

MOTHER AND I—Francis Ford is not a woman hater that I know of. I don't think he looks like one, do you? No, that wasn't what I meant. I imagine that both Mr. Ford and Grace Cunard would answer letters if you inclosed stamped, addressed envelope for reply.

DOROTHY G.—Florence La Badie is still with the Thanhouser Company. A. B. stands for the American Biograph.

Miss H. H.—I have no information regarding the personal affairs of the actor to whom you refer. I agree with you, though, that he is extremely clever.

M. H. L.—In "The Incurable Duke," John Barrymore played the part of James A. Dukane, Jr., William T. Carrion was James A. Dukane, Sr. He was with the Metro Company. Earl Baird was Corbetson and William MacDonald was Enid's father. No troubles at all. You're welcome.

CUTIE—Address Beverly Bayne in care of the Metro Company, Los Angeles, Cal.; Helen Holmes in care of the Kaleem Company, 235 West Twenty-third street, New York; Kathlyn Williams in care of the Selig Company, Los Angeles, and Marguerite Courtot in care of the Kaleem Company. O, but I'm glad you are "daffy" about the page!

A FAN—I have never heard that Marshall Nellan and Farrell McDonald are related.

ANXIOUS—Maurice Costello is still with the Vitagraph Company. No Adrienne Kroell is not married. Los Angeles is the address of the Western branch of the Famous Players Company. Sometimes Owen Moore plays with his wife. He was with her in "Cinderella." am sorry I can't answer the other question you asked. It would hardly be fair, would it?

OSCAR—Address William Shay in care of Fox Feature Film Company, 130 West Forty-fifth street, New York; Francis X. Bushman, care of the Metro Company, Los Angeles, Cal., and Norma Talmadge, in care of the National Film Corporation, Los Angeles, Cal. You're welcome.

DOROTHY—Mary Miles Minter played in "Always in the Way." Crane Wilbur was not in the cast. In "The Fortune Hunter," William Elliott was the leading man. Billy Jacobs is about 6 years old.

cure a picture of Betty Nansen if you would write to her in care of the Fox Feature Film Company, 130 West Forty-sixth street, New York. Be sure and inclose a quarter with your request for her photograph.

T. NIXON—I have never heard of the man you mention. Sorry.

DOROTHY—I am glad that at last you wrote me. Lottie Pickford is 20 years old. She is not married. Yes, she's wonderful, isn't she, in "The Diamond From the Sky." Marguerite Clarke is not married. Yes, my dear, I think you are too young to be a motion-picture actress. Go to school a little while longer. The chances are a couple of years from now you would not be a movie star for anything.

FLORENCE P.—Edna Mayo is with the Essanay Company, 1333 Argyle street, Chicago. She is not married. She might send you her picture if you would inclose a quarter with your request for it.

D. T. C.—Mary Pickford is a little over 5 feet tall. She was on the stage before she went into pictures. It is not necessary for any one to have stage experience in order to be a photoplayer. Yes, the contest is open to anybody. I am awfully glad you like the Right Off the Reel page. Thank you for telling me.

MARYLIN—Peggy Sweeney is not married. She is about 20 years old and is with the Essanay Company.

TWO CHICAGOANS—Yes, Clara Kimball Young is married. Lillian Walker says she is not. They are both in their 20s. Bryant Washburn is married to Mabel Ernest. Who is Richard Travers getting a divorce from? His wife.

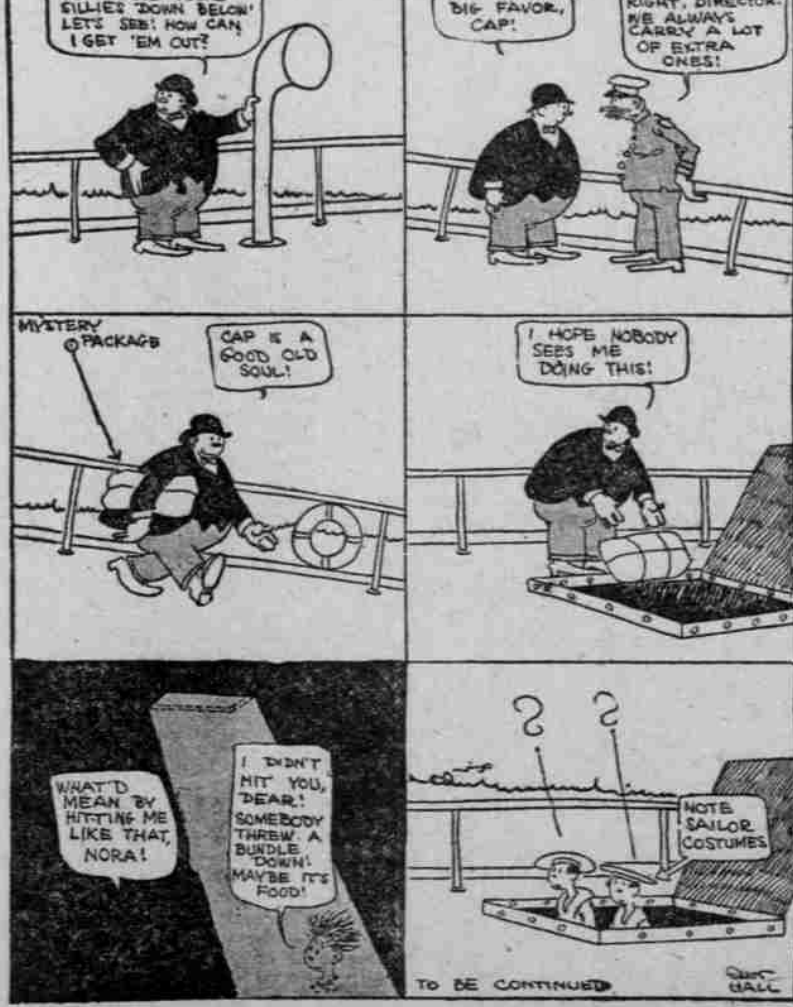
TWO NUTS—Marguerite Clarke is not married. No, I have not heard that Blanche Sweet is taking a rest. Mary Pickford's hair is her own. She is 25 years old. Yes, she wore a wig in "Little Pal."

LULU—I am sorry, but you have asked so many questions it would be impossible for me to answer them through the columns of the paper. If you will repeat them and send a stamped, self-addressed envelope I shall be happy to write you a personal reply.

MARY LILLIAN—Helen Holmes is with the Kaleem Company, 235 West Twenty-third street, New York. Address King Baggot in care of the Universal Company, Universal City, Cal. Lottie Pickford is with the American Company, Santa Barbara, Cal. I have no information regarding the other actress you mention.

"His Letters" which are the epistles from a moving-picture actor in California to his lawyer friend in Chicago, will appear from time to time on this page. In the intervals will appear various articles of timely interest.

### Adventures of the Silly Gallies in Movie Land.



TO BE CONTINUED