

Front of the Reel

Why Do You Want to Go Into the "Movies"?

Why do you want to go into the "movies?"

You're going to answer the question, giving all the reasons under the sun:

Sombody told you you looked like Francis X. or Clara Kimball.

You always did take good pictures.

At school they always told you that you had marked dramatic ability. When you recited "Curfew Shall Not Ring Tonight" all your aunts and uncles and grandmothers and grandfathers looked at you with awe and likened you to Julia Marlowe and Mary Anderson and Duse and prophesied that some day you would set the world on fire.

You're tired of just being ordinary like the other 999 majority. You want to do something different.

What's the use of slaving along for ten or twelve or twenty-five or twenty-seven-fifty per cent when you might be making a thousand just as easy as rolling off the proverbial log?

You've been told that anybody with

time-worn and honored epics and sings with gusto and telling all of Mr. Irving Berlin's latest madneses is no sure sign, rabbit's foot attached, that you are going to be a drawing card that exhibitors will fight for the privilege of billing. Get that little idea right out of your head.

Then, as regards this question of magnificent salaries—whodja think yuh are? A Mary Pickford, or a Billie Burke, or a Geraldine Farrar, or a Henry-B. Walthall? If you are there's a hope for you that some day—some day, mind you—in the future, you may make considerable money. But if you're not—well, just don't believe all the wild stories you hear, that's all I want to say. Be thankful and happy that you've a good, steady job stenographing, or secretarial, or lawwriting, or driving a delivery wagon. Good and thankful for steady jobs are at a premium now, and you were born under a lucky star if you have one.

As to the work being easy, that all depends on the way you look at it. You have to be on the job whether you're working or not, and let me tell you that after a few days of sitting around a studio from 8 in the morning until 5 in the afternoon waiting for a call from the director that doesn't materialize, you're just about ready to beat it back to where you came from. You think of all the things you might be doing, and you're not a particularly desirably constituted personage if, thinking of action, you can sit down comfortable under inaction. (Neither, quoth she in parentheses, are you likely to amount to much when the chance for action presents itself.)

Then, it's not so easy to be compelled to do a scene—say a drowning scene—over three or four times, when the water is cold and the air is colder. Nor does it bring joy to the bones to walk barefoot in the snow in order to picture the job scene demanded by the scenario writer and being determinedly carried out by the director. Also "falling naturally" has its disadvantages that often result in sprains and breaks, and when hanging from a building by a rope there is, you know, always a chance that the rope is not the good, reliable hemp it has been cracked up to be.

You say, though, you want to be a screen star.

Why?

Sh—sure! I'm only discouraging you because I'm jealous!



"The fact that you sing with gusto is no sure sign exhibitors will fight for the chance of billing you."

nerve could make the "movies" pay. Nerve! Ha! Didn't you have a double wisdom tooth pulled without taking a thing? And didn't you ride down the Capitol steps once on a bicycle? Nerve!

And then, last but not least—not in the vurr!—least—you have heard that the work is easy. Plenty of nothing to do except occasionally and then pleasant things. Automobile trips and chicken dinners, whenever a necessary scene to be taken in the country affords the needed excuse for same—which is as often as merry directors and gladsome actors and actresses can manage it. Valets and maids hopping around to fulfill the slightest behest of a m. p. Ah-h-h-h-h!

These and others are your reasons. They're what you've heard.

All right. Now let me tell you a few things I've heard.

If you take good pictures, that is something in your favor, certainly, for one must photograph well in order to be successful on the screen. But this is only one qualification.

You must have personality.

That's the great one. There are hundreds of pretty girls and good-looking men who photograph well to be seen on the streets every day. But, I ask you, how many of them attract and hold your attention? Not one in a hundred. You pass them by with a casual glance and give them not the half of a first thought.

The hundredth person may not have taken a beauty prize or been crowned queen—or king—of a fashion show, but instinctively you pause in passing and look again. Something has attracted you—held your eyes and your thought for a moment—and with your personality has crossed your trail.

After personality, what?

The God-given knack of "getting across." On the stage voice and words would help. On the screen you are dependent absolutely on action. So, whether the scene be boisterous or quiet, action must be trenchant—pregnant with all that action means and words could say.

Ability. Natural ability, comes next. So many write asking if a course in photoplay acting is necessary. They want to know if one must have had experience on the "legitimate" stage in order to become a screen artist. Neither is necessary, but—

You must be a good mimic. You must be able and willing to do as you are told. You must have some idea of how people in different walks of life would do under various circumstances. You must be adaptable, facile—easily molded to action. The fact that you recite with perfect ease and composure

VOICE of the FAN

Gets Her Money's Worth.

DEAR MISS TIMEE: The first part of this letter is to thank Charles Pimbley for his opinion of the people who attend the movies. His remark, "If 'A Producer' would put on something good the more intelligent class of people would go," surely gets me, for how, if he is so wonderfully intelligent, does he know what is put on? If it would not seriously incense me him to go more often he might see something really worth while.

I spend my nickels quite freely and am rewarded for doing so by seeing some wonderfully good productions, and they are not of the dime novel variety, but as to his remark, the class of people who go to the movies of today like dime novels and would kick if handed something good," allow me to say I have never read a half dozen dime novels in my life, and I am now close to 40. Surely time to begin if I ever going to, and yet, strange as it may appear to him, I enjoy the movies, and quite frequently I find myself close to a college-bred man or woman enjoying the pictures as much as I.

So much for that mortal! Now here is what follows: Along with the daily programme we generally are treated to a comedy or two, and I enjoy them, but I think of those who do enjoy them and who go to the movies expressly for them; but why in thunder don't the comedies come singly instead of in sixes and sevens? Why, in a period covering only two weeks I saw seven comedies built around the unsuspecting Count. It was Count This and Count

The Frame of Public Favor



MARC MAC DERMOTT

MARC MACDERMOTT, of the Edison Company, is the favorite photoplayer with a great many fans, who declare that both his personality and histrionic ability make him the peer of all screen stars. Mr. MacDermott is English by birth. He started his career with George Hignold, of "Henry V" fame, and played for seven years under his management in the principal cities of Australia, obtaining under him sound training in Shakespearean and other dramatic productions. Later he was with Mrs. Patrick Campbell, Richard Mansfield, and in stock. Then pictures "got him." Mr. MacDermott is fair, has auburn hair, is six feet tall, and weighs 170 pounds. Now you know his terrible past.

That, and not one in the whole seven amounted to anything.

If that is all the producers pay staff writers big salaries for, then I say give the outside man a chance and perhaps a new idea will hit the studio and eventually the public. The staff writers surely do take the cake for working an idea to death. Here's hoping the producers at large will see this and profit thereby.

One for Kerrigan. JUDITH.

Dear Miss Timee: When looking over the movie picture section of the Sunday paper I observed on your very enjoyable page poems written to you about favorites, and so I tried writing one, my first, to J. W. Kerrigan: The women think that Bushman's there Until they see J. W.'s hair. His style, his ways, are best of all. Far better than those of H. B. Walthall.

This handsome moving picture man, This great, big Kerrigan.

His work in Sampson has never been beat.

As well as his many other good feats: And when he's in love and screaming The girls just get right up and scream— This handsome moving picture man, This great, big Kerrigan.

E. WEBSTER.

Chaplin in care of the Essanay Company, Los Angeles, Cal., including a quarter for his photograph, there is a chance you may get one. Follow the same method of procedure with Creighton Hale, who is with the Pathe Freres Company, 1 Congress street, Jersey City Heights, N. J.

Ella Hall Fan: There is no reason why Miss Hall should not have received your letter if you directed it as you say you did. You pronounce Leonard with the accent on the first syllable and Cunard with the accent on the last. I couldn't print a list of the actors and actresses who answer letters themselves, for the good reason that I don't know. I think most of them try. There are a number of magazines that print stories and pictures of the stars. You can find out

Adventures of the Silly Gallillies in Movie Land

SHOWER MY TIMBERS BUT THEM DON'T LOCK UP ANY OF OUR CREW!

DON'T GOING HEFTY ENOUGH FOR ANY OF THE BOYS WHO SHIPPER WITH US!

HEY!!

THEIR LAND LUBBERS AN' BOWEN FOLKS AT THAT! SHIP ON A S'WAGGETT BOAT!

KEEP STILL, NORA, WELL THROW HIM A ROPE, RESCUE HIM AND LET HIM KNOW OUR SECRET!

O, THAT I HAD MORE THAN ONE LIFE TO LOSE IN SUCH A CAUSE!

TO BE CONTINUED

ANSWERS TO MOVIE FANS

JANICE M.: Pearl White is in her early 20s. Ella Hall is 17. Florence La Badie is 21. Mary Pickford is 22. Yes, James Cruze and Marguerite Snow played in "The Million Dollar Mystery." I am glad you like the page, Janice. You are a wise little person not to have given up your education to go into pictures. Address Cleo Madison, in care of the Universal Company, Universal City, Cal.

J. P. S.: The Edison company is located at 2826 Decatur avenue, Bedford Park, N. Y. This is where the scenario department is.

Ruth J.: It is my duty to keep the name of the person who writes "His Letters" a deep, dark secret. If I should tell, grr-rr-rr! I reckon Harold Lockwood would answer if you wrote him in care of the American company, Santa Barbara, Cal. Thank you, my dear, for wanting to meet me. I appreciate your thought.

Margaret: It was so nice of you to write to me. No, indeed, I don't feel in the least cross. Yes, Edna Mayo has been in the Frame of Public Favor. Florence La Badie is still with the Thanhouser company. Write again some time, won't you? I assure you there has been no trouble at all to answer your questions.

Anxious: Address Grace Cunard, in care of the Universal company, Universal City, Cal. I don't know the name of Francis Ford's wife. Yes, Cleo Madison would get your letter if you addressed it as you say you did. Victoria Forde is not related to Francis Ford. Don't you see they spell their

last name differently? She is with the Universal company also.

W. A.: In the Vitagraph production, "Two Women," both Julia Swayze Gordon and Anita Stewart appeared. Anita Stewart was Anita of the woodland and Julia Swayze Gordon was Cleo Emerson. Earle Williams took the part of John Emerson and Harry Northrup was Robert Lawler. No trouble at all. Write again some time.

A. V. Y.: Little Jack Paul took the part of Beverly Bayne's son in "The Plum Tree."

Just 14: I don't see why Mr. Chaplin would not answer a letter from a "kid" just as readily as he would from an older person. I am glad you don't think I am either a "Turk" or a "beasthen Chinese." I assure you I am neither. A little, my dear Watson. Yes, indeed, you certainly can write to me just like a grown up sletter, and I wish you would. Your vote was received. It takes a number of votes, you know, to get a picture into the frame. Address Mr. Chaplin, in care of the Essanay, Los Angeles, Cal. He will be sure to get your letter.

Babe: Actresses usually shed real tears when the picture depicts them as crying. This is an art, I know, but then lots of our movie stars are artists. Marguerite Clarke was born in 1882. Florence Lawrence has been merely taking a rest. It is expected she will return to pictures soon.

Rose: Beverly Bayne's real name is Pearl Ban Name. She is not with the Essanay company any longer. She has

VOTE FOR THE PICTURE OF YOUR FAVORITE PLAYER.

Peggy Sweeney received the highest number of votes last week. Her picture, therefore, will appear in the Frame of Public Favor next Sunday. Of the other players voted upon the following six are the leaders:

Matt Moore, Harry Myers, Sidney Bracy, Morgan Jones, Beatrice Michelina and Mae March.

The Ballot.

M..... requests the pleasure of seeing the photograph of..... appear in the Frame of Public Favor one week from next Sunday.

what they are at any new stand. Thank you for liking the Right Off the Reel page. I love getting it up.

Joseph P. O. N.: Both Mr. Richls and Mr. Chaplin declare they originated the makeup which has made the world laugh. Don't ask me to be umpire. No, it is not necessary to take a course in scenario writing in order to sell motion picture plays. If you have a good idea and put it in simple story form it will stand just as much chance of acceptance as though you had labored and worried over technique. No, motion picture actors and actresses do not take up a special course in acting. Kathryn Williams was married and is now divorced. I don't know her exact age.

Jessie M.: Lottie Pickford is about 20 years old. Eugenie Forde is in her 30s. I think you are referring to Billie Jacobs in children's pictures. He is adorable, isn't he?

W. B.: Forest Stanley played the part of Rob Van Buren in "The Rugmaker's Daughter." I am so glad you find the Right Off the Reel page interesting. I've tried to make so.

Ruth L. S.: "Funny and gay," am I? Well? Dash nisch. Write to Mary Pickford in care of the Famous Players-Company, 115 West Twenty-sixth street, New York.

"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.

TOPIC OF INTEREST TO MOVING-PICTURE FANS

A PRETTY actress of the film drama declares that motion pictures have done more for the establishment of uniformity in woman's dress than any other outside fashion medium. It is easy to see where the film star gets proof of her assertion, for in the late fashion show the motion picture actresses were more in the limelight than any other class of swimmers. A dress actress led the fashion parade. Honors were bestowed upon countless movie actresses for the sense and ingenuity of costume.

The number of motion picture stars whose clothes are a sensation, both for beauty and elegance, has been greatly added to by a number of legitimate actresses who have joined the silent ranks in 1915. And it is both through them and the screen display of designs by leaders of fashion and the artists of gown creation both of America and Europe that the knowledge of a woman's dress and how she should and does look in it, has been universalized.

A three-flag run, from Mexico, through the United States to Canada, was the unique stunt of an endurance run for an automobile made this week. The car made the long distance in 127 hours without stopping the engine or machine from the time of starting till it reached its destination. The car was manned by Edw. Smith, the agent in Los Angeles; Al G. Waddell, auto editor of the Los Angeles Times; Joe Waddell, cameraman at Universal City, and C. H. Hunter and Jack Griffith, both veteran drivers. The car left Tia Juana Sunday morning, and arrived in Vancouver Friday about noon. Camera man Waddell made a number of scenic pictures of various picturesque points along the route which will be released through the Universal programme.

There is a bunch of farmers, landscape artists, painters and decorators in the ranks of the Western Vitagraph studio who recently discussed the relative merits of the various bungalows and houses owned by members of the company. This led to a novel scheme. The chief boasters of the aggregation agreed to have camera taken of their most beloved properties, put each photo on file and then set to work to see how much more beautiful their own could be made inside three months. The decision on the matter will rest with a committee of three. The improvements to consist of flowers, lawns and paint—but especially flowers. Already three of the contestants have been seen on their knees on respective lawns—trying to decide which and of the seed goes in the ground first, and how many seeds to put into each little hole. The outcome is watched with interest. In making the decision, the one who has done most will be favored—rather than the one who started with a slight edge in the way of a newly built, beautifully painted domicile.

Dainty, talented, lovable and beautiful little Mimi Yvonne, the 7½-year-old little leading lady, has been added to the Lubin Stock Company. For the past six years Little Mimi has been endeavoring to hearten the hearts of audiences of Europe and America with her appearances on the speaking stage and in motion pictures, for her first appearance behind the footlights was made on October 21, 1903, with the celebrated English actor, Martin Harvey.

Little Miss Yvonne made her first pronounced "hit" in motion pictures in the titular role of "The Littlest Rebel," for which performance the press of the country were unanimous in their proclamation of the youthful actress, for she was not merely a portly child on the stage child, but a finished little actress, be it comedy role or the more serious.

Since her debut in motion pictures she has earned the indorsement of such producers as Herbert Brenon, King Baggot, Daniel Frohman, William Fox and others.

Her first appearance with the Lubin Company will be in the coming production of a strong dramatic story by Dr. Daniel Carson Goodman, which is now being produced by Director Joseph Kaufman with Vinnie Burns in the leading role.

Gordon Sackville, known to the screen fans for his splendid character impersonations in Balboa features, has been a soldier, sung in opera and conducted a motion picture theater. Few men have had the varied experiences in life that Sackville knows about first-hand. Yet you might be with him a year and never dream it, for he has a modest Scotch disposition and seldom talks about himself.

The son of a "barndish" Baptist minister, Gordon Sackville sang his way through Kalamazoo College. Then he went to New York, fully determined to become a grand opera star. He was well started on his road to a career when the Spanish war broke out. Patriotism swayed him into a uniform. Entering Uncle Sam's service as a private, he came out with the rank of First Sergeant.

Having saved his money, Sackville then had enough to go to Paris and study music for two years. He was under the same teacher who made Caruso at the very time the premier tenor was winning his spurs. Sackville developed such a fine baritone voice that when he returned to this country he had no trouble landing work in several of Charles Frohman's musical

William H. Clifford, who enjoys the unique distinction of being the only man who ever relinquished the prerogative of the director for the power of the pen, has resigned from the New York Motion Picture Corporation to assume charge of the scenario department of the Famous Players Film Company. Mr. Clifford is already in New York, where he has begun work on the preparation of several important scripts for immediate picturization.

Mothers will no longer be obliged to remain away from Paramount Picture theaters, managers of which throughout the country follow the new plan of a number of Western exhibitors who have installed a "check your baby at the door" system.

The commission appointed to look after vice conditions, etc., in Ontario, Canada, made a very unusual suggestion to the municipal government regarding the censorship of plays, films, etc. They stated that in addition to condemning the bad and immoral films, the good and worthy plays should be upheld and receive the indorsement of the censors. They argued that this would be an added incentive to the manufacturers to better their films and at the same time act as an automatic guide to the public. The idea is being considered in Toronto.

Mary Pickford is so enamored of the Japanese maidens who have been assembled to support her in the Paramount-Famous Players' adaptation of John Luther Long's novel, "Madame Butterfly," that she is anxious to obtain the services of one of these diminutive damsels as her own maid. The neatness of the daughters of Nippon has appealed very strongly to Little Mary, who declares that she believes that they are unsurpassable in point of personal neatness.

"Educate young women to go to clean, wholesome motion pictures," is the advice given reformers who in recent reports have declared that drunkenness among the young women in Philadelphia is increasing. The investigators believe that if young women will attend the better class of pictures the tendency will be toward a decrease in the sale of liquor. This was recently proven in Brooklyn.

Elsie Janis says that to be a successful actress a girl requires the temper of an angel, the face of a Greek goddess, the figure of Gaby Deslys and the skin of a rhinoceros.

Helen Dunbar, who is perhaps the best known grand dame and "mother" in motion pictures and who is now playing important roles with Francis X. Bushman, in Quality-Metro productions, has just bought a beautiful home in Hollywood, Cal. It is situated on top of a hill in the western section, overlooking Los Angeles.

Marie Doro and Elliott Dexter, who were recently engaged by the Fine Arts Film Company for work in feature Triangle plays, were both members of the recent New York cast of "Diplomacy," which presented Miss Doro as the star player. Mr. Dexter, who also starred with Nance O'Neil in "The Lily," has already arrived at the Fine Arts Films California studio and is making preparations to play an important role in a Lillian Gish feature drama, about to be put into production.

Charles Clary appeared in the first film ever witnessed by the late Pope. In "The Dentist's," Clary appears in the support of the Fine Arts Films star, Orrin Johnson