

Behind the Reel

CONCERNING THE WOMAN BEHIND

It will be remembered I asked for opinions regarding the story, "Wrest Be the Tie That Binds," that appeared in these columns serially for several Sundays—the heart story of the wife of a screen star. Well, here are a few. Oodles poured in and I'd like to print them all—but, alas and alack-a-day, space is lacking. Thank you.

PROBLEM WIFE MUST SOLVE

DEAR MISS TINEE: I may be unjustly bitter against the so-called man who would permit his wife and children to wait—for they cannot be credited with living under such conditions as described in the story, and, were the little woman less romantic, less loving, and less heroic—for it takes nerve, and a lot of it, to live like that—the thing for her to do would be to divorce the red. But, on the other hand, there are the children, and the fact that she is a mother, and prepared for the battle that life seems to hold for every one of us.

Truly, it's a problem that she alone must solve, but she has my deepest sympathy, and always has, for I've known this story long before you told it. At least, I'm quite sure that it is the same. I hope so, for I should hate to think that there were two lives as hopelessly unhappy from the same cause.

To me, and to every woman worthy the name, it only makes the public man or woman all the more interesting to know that they have a clean, happy home life and are a good husband and father, or wife and mother, and I am happy to be able to point to the real actors of both screen and stage as men and women who are or were clever enough to secure and hold the sincere regard and even love of the public through married and not unmarried life.

Does Mary Pickford lose one 10-cent admission fee because of her marriage to Owen Moore? Does Clara Kimball Young? Does William Farnum? Does Bryant Washburn? Did Richard Mansfield? Did Otis Skinner? Did Julia Marlowe? Does Ethel Barrymore or any of the really great ones lose a dollar because the public knew they were married? How silly the thought.

R. M. C.

Show on the Other Foot

DEAR MISS TINEE: After living with Dan as long as possible under the prevailing circumstances we decided to separate, although without a divorce for the children's sake. Our children were to be cared for by a governess apart from us both. I was to be taken into pictures and then Dan could do as he pleased.

After a period of two years' separation I met Edith Bartley and she told me of Dan's popularity as well as her increasing interest and admiration in him now that he was free. I still loved Dan and as this woman spoke I longed to see him and hear his rich voice.

My director came over to me and asked if I was going to visit my children. We went together and Edith left us after seeing them. I accepted a dinner invitation from my director.

As I sat with him in the great dining hall many of his friends passed and wished for an introduction.

There I sat, surrounded by men, young, old, lean and mean, when I heard Dan's voice. My heart beat faster and harder. Was he coming? Yes, he came, too, to be introduced to the "wonder woman."

He was jealous. I saw him frown and bite his lips. I wanted to scream. I tried to smile, and then everything was black.

When I opened my eyes I looked into a man's face and heard him say, "Dell, I'm sorry. Can you ever forgive me? I know it is all my fault. I have been so selfish, but, can you, will you take me back, now, and we can start over again?" His arms seemed to contract. I said in a faint voice, "I am afraid to take such a popular man into my heart again."

I felt my body being shaken and a strong pair of arms tightened my arms upon my face, arms, and neck. I broke forth into a spell of crying and finally consented to take him back with me and my or our children.

N. H.

Been Through It Herself

DEAR MISS TINEE: How hearts did ache for the dear little mother and dread the future of those sweet babes when their hearts shall know the assurance of sorrow whereas now they can but puzzle and wonder. What a great blessing that mother and babies are not cold, or hungry, or naked, or sick, or as charity as they suffer the other irreparable loss, as is the writer doing at present. How I would love to communicate personally with the brave little mother.

Labering under the dogmatic delusion of a mistaken conscience, it took years of suffering that beggars all description to convince me that divorce is far removed from crime in a case like this one or my own. But when finally, after a score of years of such misery, I was deserted with four children dependent on me and was notified of a suit for divorce, based on perjury

evidence, I thought what a fool I had been to allow a mistaken ideal to lead me so far as to disown my better judgment and cast aside the good advice of conscientious friends in the best of social standing to free myself, or at least allow myself to be freed, from a being who never brought me anything but misery. I yielded to them and my children who had suffered with me, and knew, ah, what they do not know. I did not answer the perjured notes, save to deny it.

I am glad, for I am free from those old bitter days. A feeling of freedom and liberty is mine that I had thought before impossible.

Dear heart, I can understand your silent suffering because experience has enlightened me. I am only one, but I speak as one who would add a heart, a life in the throes of her unspeakable agony. How much I could soothe you in a personal talk, do many things I cannot say in this letter, little mother, and how anxious I feel to help you see the broad vision that lies far beyond man-made ordinance. Allegiance to duty, children's claims to youth, beauty, and trust in God, the natural divorce (mightiest of all) that your husband has placed like and insurmountable wall between you, all declares to you the right to be happy in a loftier companionship than he can render, though you will find it doubtless outside his sphere of action. I speak as one authorized through the crucible of experience.

In years to come can they, under the stress and pressure of modern ways and means of progression, can they ever understand your suffering silence as I, as a sister sufferer, can understand?

Divorce? Yes, in your case and all such, I repeat, God bless them.

ONE WHO KNOWS.

Think Fane at Fane

DEAR MISS TINEE: I have read with interest the story of "The woman behind" and have thought out where trouble lies. It isn't Dan, nor his wife's nor solely the leading woman's fault, but it is the fault of the American movie fans and hero and heroine worshippers who do not admire the actors and actresses for their work, but because they fall in love with them. Not love in the true and noble sense, but love in the weaker and more degrading sense. The love that allows virtue to be cast aside to satisfy passions and desires.

Will the result be divorce? From the wife's standpoint it never will, because she, for the sake of her children, will do anything in the way of self-sacrifice to have them look up to and respect their father. But the man may become so overcome by flattery and desire for popularity as to take the step which will leave him free to receive attentions from mushy women.

Separation, I advise, but divorce, never. It is true that film companies desire to have their stars married, but it is a secret if this is so, Miss Tinee, then may the Lord forgive them, for they are the real sinners. For if they hold marriage so little a thing that it should be put aside for money and popularity, why, then, they are defying the laws of God and will suffer in consequence.

H. K.

Divorce? Not!

DEAR MISS TINEE: Regarding Dan and his loving wife—divorce? No, no. The subtle wrong thoughts flitting through Dan's mind are not an inspiration for tasting "forbidden fruit"—he is mesmerized by Edith's beauty, and that only skin deep. His ambition to be at the top round in the movies is the same ambition by which the angels

are used as mourners in funeral scenes. A good gloom can command \$20 a day and even the sight of the \$20 will not chase the blues from his face if he is a good type, says Mr. O'Neill.

Frequent and persistent visitors to Mr. O'Neill are people possessing various quadrupeds, which they are convinced can make good as four-footed screen actors. For instance, there is one little old woman, who wears a Quakerish appearing garb, who is an almost daily caller on Mr. O'Neill. She urges the dramatic powers of a large, fuzzy Persian cat that looks as if he had been used to clean lamp chimneys with. Mr. O'Neill was once tempted to give this cat a "bit" in a screen play he was putting on. Another animal actor in the same picture was an English bulldog valued at \$350. The results were what had been expected. After the fur and debris of battle had been cleared away the bulldog lay breathing its last with the cat triumphant. After paying the bill it was decided not to use this feline again. Nevertheless his mistress still brings him to the director.

Wolfhounds. Living on Riverside drive in New York is a dapper young man who is married to a woman who has "barrels of money." She is a dog fancier and is the owner of one of the finest specimens of white Russian wolfhounds in this country. This young man, owing to his sporty proclivities, is not given an allowance by his wealthy wife, but is allowed to retain for his own purpose whatever he can make by renting these wolfhounds to the studios. As the dogs are scarce, he is in much demand, and receives as high as \$25 a day and taxicab fare for himself and his troupe. After an exceptionally good day, he and the dogs can often be seen whooping it up along Broadway in the still, small hours.

Other types are dignified looking old men with flowing white hair and venerable whiskers and "glooms" who

The Frame of Public Favor



Sally Crute

THIS blonde young person is Miss Sally Crute, of the Edison Company, aged 26. She was born in Chattanooga, Tenn., on the 18th of June, 1890, and received her education in Denver, Colo. For some time Miss

Crute was on the stage. She played in "Officer 666," "Brewster's Millions," "Within the Law," "Fine Feathers" and "The Rosary." She went into pictures about three years ago, and since that time has been with the American Solax and Edison companies. Miss Crute

talks for the services of his bird, which takes in such expressive manner that from the movements of its beak it is almost an easy matter to tell what it is saying.

Plain ordinary drunks to lend atmosphere in both senses of the word can be had as low as 50 cents a day and their booze. The fancy variety of drunk comes higher. Good types, with real Bowery whiskers, sometimes get as much as \$250 a day and "inspiration."

Mr. O'Neill once captured a fine specimen of this latter variety and paid him \$2 a day to let his whiskers grow for a week. If he got shaved during that time the \$2 a day and the "third rail" that went with it was to be confiscated.

New York is the greatest place in the world for "types," said Director

O'Neill. Ride up and down in the elevated, subway or surface cars for a couple of days and get enough of them, from "grand dukes" to "stevedores," to "stock typorium."

Does Mary Pickford expect to do a different type of stories from those in which she has been appearing? Does she expect to play heavier roles?

"Yes; the film on which I am now working is going to be deeper than the majority of pictures in which I have appeared recently," says Miss Pickford. "Of course, there could scarcely be greater tragedy than that of Madame Butterfly, but then the exotic settings and the fact that the story is a fiction classic have to be taken into consideration."

"The new picture is a factory story

which is going to be a very powerful drama, if the scenario which I have been studying is any indication. The problems of child labor and the unending quandary of the unemployed are dealt with in the story, which has tremendous heart interest. I do not believe that any of the pictures in which I have appeared since "Tess of the Storm Country" have had the same dramatic force as this story."

Italian Story.

"Then there is going to be another film in which I will play an American girl who is kidnaped by Italians when a little child and made to live as a member of one of their families. When the girl grows up she runs away to America to escape a man who demands her hand. She dresses as a boy to avoid trouble, and, in the course of time, she obtains employment in many different capacities without revealing the fact that she is masquerading. The paths of the girl and the kidnappers cross in America, and there are many adventurous encounters and battles of wits between the girl and men."

"This, too, is a dramatic story, but there is a great deal of comedy which necessarily arises from the girl's long assumption of masculine attire and the various changes of scene from Italy to America tend to divert one from the tenacity of the theme. But the factory story will be powerful drama from beginning to end."

Did that mean that Miss Pickford intended to concentrate on dramas of this sort to the exclusion of all else?

"No, there will be comedies, too. It would be very foolish for me to abandon the type of roles which I have been playing. The letters which I am constantly receiving show that the public expects to see me in juvenile and comedy parts as well as in light dramatic roles with a touch of comedy. It would be rather unwise to stop playing those parts in the face of these many requests that I play more of them. But I do want to show the public that I can do the deeper and more serious things upon, and I am confident that the plays which have already been selected for me will give me the opportunity which I want."

Theda Bara, the William Fox star, thought that she had met with every conceivable kind of screen death, until she read a scenario which offered her a fate never met before by any known vampire, either on the screen or in real life.

Miss Bara's latest fad is collecting freak scenarios and it was in one of these manuscripts that she discovered the brand-new way of passing out.

This latest picture play to be submitted for her perusal is the widest in scope of any she has yet received. It deals with the real, historical, un-

common and profitable and is religious in its general tone, with faith, honesty, innocence, bravery and brutality thrown in as side lines.

It is connected with early life in California and was related to the writer by an old man 90 years of age, who lives alone on the western slope of the Rockies.

The story tells how Point Conception, on the coast of Santa Barbara, received the name and brings in incidents of the early rush for gold. To depict the play properly the company would have to travel to Spain, then to Mexico and wind up in California for the final scenes.

The theme of the story has to do with love intensified and it is while in the throes of this great love that Miss Bara has to die of what the author terms an "overdose of the all-consuming passion."

The author has carefully written out a list of the properties and of the principal events which should figure in the story and what Miss Bara cannot understand is how checks written and signed by George Washington, and other valuable papers, as well as the number of marriages, deaths, births, cattle, horses and sheep that, according to the mountain hermits, are a part of the record of the people who dwell near Point Conception, can figure in the action of the story.

Bennett Southard, another graduate of the Pacific Coast stock companies of a few years back, who is a former Baker stock actor, has been engaged by the Mirror Films, Inc., to do important parts in some of the features which that company will produce at the Glendale studio within the next few months.

Mr. Southard came to New York to play the Judge in "The Judge and the Jury," which the late Charles Frohman produced at Wallack's Theater. From that role he went from one to another of the Broadway successes of the past few years, and was seen in such pieces as "The Coward," "The Man of the Hour," "The Yellow Jacket" and others. In vaudeville he had some success, but returned to the legitimate and then went into pictures. His work in "The Cowardly Way," a recently produced picture, brought him to the attention of Captain Harry Lambert, who engaged the Western actor for work in his company.

Bennett Southard had his first stage experience in the Belasco, Morosco and James O'Neill stock companies in Los Angeles and in other Coast cities. He was born in San Francisco and finished his education at the University of California.

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ANSWERS TO MOVIE FANS

MISS J. MAY—Indeed you are not asking too much. I am glad to be able to help you. "Sunshine and Sunset" was produced by the Biato brand of the Mutual company. "After the Storm" was produced by the American brand of the Mutual. "All at Sea" was a Nestor production. The Nestor is a brand of the Universal. "In the Sunlight" is an American production. I can give you no information regarding the other pictures you mention, as you have not the names of the companies. I am mighty sorry. You are vurr, vurr welcome.

MISS SADIE A.—Glad to tell you everything I can. My name is Mae Tinee, Mary Pickford is married to Owen Moore and has no children. The original Charles Chaplin is far from dead. On the contrary, he is vurr, vurr much alive. Lottie Pickford is a year younger than her sister, Mary. Mary is the oldest of the three Pickfords. Jack is the youngest. Indeed you are not a bit of trouble. Write whenever you feel like it.

A Reader—If you will send me a stamped and self-addressed envelope I will be mighty glad to mail you material on scenery writing and a list of firms that accept scenario writing and a list of firms that accept scenario. A letter addressed to the circulation department of this paper will bring you the information you desire regarding the back numbers of "The Diamond From the Sky." Don't hesitate to write if I can be of any further service.

Sweet—Your first attempt? Well, don't let it be your last. Creighton Hale is the actor who took the part of Walter Jameson in "The Roman of the East." "O, dear, yes! Vurr cute! No Elaine." I don't mean how legged, either. If you would write to him in care of Pathe Freres Company, 1 Congress street, Jersey City Heights, N. J., inclosing a stamped, self-addressed envelope he may answer your letter. I cannot say positively as to this, Thank you ma'am!

Ruth—It is nice of you to enjoy the "Right Off the Reel" page, but nice of you to take the time and trouble to tell me that you do. Thanks, vurr much, Ruth. Mary Pickford's picture has been in the Frame. Harold Lockwood is not married. As many ballots as you send in will be counted. Of course, you understand that it is the person who receives the most votes whose picture goes in the Frame. Lottie Pickford is with the American Company. She is married. My dear, you mustn't ask me to quote lines and dislikes. That would hardly be policy, would it? Marguerite Snow is with the Metro Company. I understand that she and Mr. Crute are thinking some of starting a company of their own. You think you like me. Well, I am sure I like you. That's going you one better, isn't it?

W. S. H.—If the "talented and emotional little sister of 10 years" were mine I would do everything in the world to make it possible for her to just stay at home and go to school and have a normal, happy girlhood. The Essanay and the Selig, both of which have studios in Chicago, use children. But they have little ones on whom they call. If you are determined to put her to work the only thing for you to do is to take her to see one of the studio managers.

Francis B.—If you will send a stamped and self-addressed envelope I will take great pleasure in sending you the printed material I have on how to become a photoplayer. I don't know whether or not Pearl White answers personal letters. You might try writing to her in care of the Pathe Freres Company, 1 Congress street, Jersey

City Heights, N. J., inclosing a stamped and self-addressed envelope for reply. O. no, child, who ever told you such a thing about her? Anita Stewart is with the Vitaphone Company, East Fifteenth street and Loust avenue, Brooklyn, N. Y.

BESSIE BARRISCALE

BONNY Bessie Barriscale, of the New York Motion Picture Company, being born on the 26th of December, is a Sagittarius lady.

(My land, what a name for a star! Meaning the planet.) Well, what Sagittarius has decreed for her: She shall—

Be so outspoken that she will frequently find herself having difficulties and misunderstandings with friends.

Be a good friend—and a good scrapper.

Have wonderful vivacity and also considerable caution and suspiciousness.

Hate deception.

Know how to keep her own counsel (one of those women who can keep a secret, you see).

Be able to go to extremes in all things, because of strength of body and ability of mind.

Have a keen sense of humor and sarcasm.

Acknowledge the turquoise for her birthstone and cultivate for her nearest and dearest those born between March 22 and April 20 and between July 23 and August 23.

MARC MACDERMOTT

Born on the 24th of July, the genial star of the Edison Company smiled his eyes under the broad smile of Leo, a smile which promised he should be of a jovial and friendly disposition.

Not be afraid of anything—woof!