

LOUISE GLAUM STARS AS "VAMP" WITH MORAL

Full Luxuriance of Opulent Charms Reveled More and More as Career in Moving Picture Productions Ever Attains Higher Levels.



Louise Glaum

Run for your lives, boys; it's Louise Glaum who is approaching. She testifies, however, that she has quit "vamping" as a regular business. What "vamp" stuff she puts on is just for the moral effect, as a foil to the retribution which always follows. "You ain't got no need for me. Let's stay and find out more about her. Listen!

By RAY W. FROHMAN (Copyright, 1919, by Evening Herald Publishing Company.)

"VAMPS," they say, are "going out"—perhaps have already "gone out."

But Louise Glaum, credited with being the original screen vampire, hasn't.

Louise is "going full blast," blossoming more and more in every picture in the full luxuriance of her opulent charms.

But not as a "vamp," as the term is popularly used. Louise is now a "vamp" with a moral, as it were. On the screen she's a misled woman who returns in the fifth reel, or in the bit between the eyes by the retribution to which the "vamp" in real life is heir.

This "vamp" doesn't vane. Why Louise has not been snuffed out, but continues to wax in reputation while "vamps" wane, what she herself thinks of "vamp" roles and her passing; and her own explanation of retributed vampdom, as sketched above—that you will learn in the course of human events if you read on.

Alone, with no protecting escort of local Anti-"Vamp" leagues, without a special license, with no police station, sans even a coat of armor, I tracked the original "vamp" to her lair! "Down at the Thomson," she said, "studio at Culver City, where by special arrangement J. Parker Read, her manager, is permitted to sick Louise on handsome leading men.

I expected ponderous seductive charms of the beacon-brother, Lyne. There are "vamps" and "vamps," of course, but "BEE" predominates in the physique of most of the modern successors of the singing sirens who made Calyssa lash himself to the mast and stuff his sailors' ears with wax to seal the galleys at their fate.

Louise is and she isn't. Instead, I found an attractive woman with an engaging manner positively naive, a charming, unassuming woman with a personality, a robust young woman, not an ounce over weight.

She was meekly sipping tea from a thermos bottle, as the last reel of a box lunch, in the seclusion of her dressing room, far from the madding and vampable crowd.

And she was "fussed" to death. Honestly, she winced as I referred as I was! Even if I do say it, it is shouldn't.

There was a hesitant little catch in her voice, as, unaffectedly, she tried her faltering, modest best to give her testimony to the "vamp" life. Her hands were clasped, instead of being outstretched for prey; and she rubbed 'em together hard and often in a smiling effort to tell "the truth, the whole truth, and nothing but the truth."

But the poor girl—the brazen luscious who had "lured away" Charley Ray and "Bill" Hart and goodness knows how many more, many a time and often, upon the screen—was so "fussed" that she didn't have a date in her system! Of course, it is historic, personal dates to which I refer.

She has beautiful features, dark brown eyes to match her hair—which was blossoming in 200,000 little round curls—rainbow-shaped eyelashes, and a dimple in her chin that would have made Simon Stylites climb down off his pillar and "follow her up."

Even if Sim hadn't felt like "stepping out," I'm sure Louise would have Glaumed him because of her costume.

Two-Toned Gown Worn It was a sheer chiffon house gown in two tones, white color and yellow, cut rather low.

That lure deadlier than T. N. T., a leopard skin girdle, was caught over one perfect shoulder with a bejeweled oriental chain.

Slippers and stockings of gold made her 100 per cent dangerous. I persuaded Miss Glaum to take me out on her "set." We glimpsed an 18000 setting with period furniture said to have been owned by a princess, which Louise said she'd "like to move into."

Beside the regulation "vamp" "prop," a gigantic polar bear skin, stood a sedan chair which Louise inhabits during her current picture; and, good, it was dark! Facing the "set" real stairs and real banisters—

very eyes and those of Conklin's screen wife, grilly Myrtle Stedman. And she certainly did it! The seductive-looking Glaum, puffing at a cigarette, her mocking laughter rising above the "soft music" of a violin and portable organ, was alluring as the deuce! That is stating it mildly.

"Ah! The enthusiastic Mr. Niblo has released the lost Louise, to give the following resume of her career: "I went into pictures because I couldn't get a job in stock here. Mother didn't want me to return east, where I'd been a stock ingenue, after my little sister died. We lived on Pico Heights, my home has been in Los Angeles most of the time, though I was born in the country near Baltimore, Md., leaving there when I was about 4.

"After making the rounds of the studios for a few weeks hunting a job, I started at Universal at \$15 a week, as ingenue lead in one and two-reel comedy dramas, met 'Alapstick' that was about a year and a half before 'The Toast of Death.' I played opposite Eddie Lyons. Lee Moran was working in those pictures.

"I know I wasn't very good at first, but I seemed to get along all right. I stayed six or seven months. I was crazy to get into dramatic work, and had applied to Ince. When he offered me a contract as ingenue at \$50 a week, I was the happiest woman in the world. So many were anxious to work at Inceville that I felt highly honored.

"For about a year there I 'got by' in two-reel dramas—not my real line of work, though I didn't know it then. For about \$75 a week I went to the Kalem company for four or five months, in which I cried nights for making such a mistake, being such a fool as to leave Ince. A raise means nothing unless you can progress artistically.

"Star Goes Back to Ince. "He took me back, very repentant. I stayed with him during the time he released through Triangle, and when he built and went to the present Goldwyn studio at Culver City. When he went over to Paramount, I remained with the new owners of his studio, and later I spent a year on the Brunton 'lot' or the Hodgkinson programme.

Miss Glaum, who attended Berendo street school on Pico Heights, said that she never studied for the stage. When about 18, she "left home" as ingenue with a cheap little road show.

"Why Girls Love Home. She got the job through an employment agency, without experience, and received a week's furnishing her own gowns, which she made.

Even now she designs her own unusual gowns, spending a large part of her salary for odd creations, including 20 changes in her current picture.

After reaching her goal, Chicago, Miss Glaum played ingenues in the Imperial stock company there for a year and a half, playing in "The Lion and the Mouse" and "The Squaw Man," among other plays.

New Role Is Created. Then, in a summer stock engagement in Toledo, she created the ingenue role in "Officer 666." Its author, Austin Morugh, her stage director in Toledo, tried it out there before New York ever saw that successful farce.

Miss Glaum's picture debut followed a few more months in stock in Chicago.

An odd personality, wonderfully easy to get along with, is what her manager calls the Glaum.

"The majority of people," said Miss Glaum, "think that a little girl must live up to the reputation bestowed upon her. Do you know it? It begins: 'I didn't get away till Louise had introduced me to and said a good word for everybody on the set, including her permanent and "most wonderful" camera man, courteous Charlie Stumar.

"Remember," said the original "vamp," "I'm not 'vamping' nowadays, in the erroneous sense of the bad 'vamp.' I'm cold-blooded and selfish like the screen, but retribution comes and teaches a moral!"

Moral: Ain't retribution wonderful!

COUNTY AGENTS SOUGHT Demand for Farm Experts in Oregon Causes Many Changes.

OREGON AGRICULTURAL COLLEGE, Corvallis, Dec. 27.—(Special.) County agricultural agents in Oregon are much in demand. They are lured by better pay to enter commercial or other fields or to accept bigger positions in their chosen line of work.

Twenty-three agents are now employed in many counties. That the work has been a success has been indicated by interest shown by other counties. Lake and Malheur counties were transferred to another state. Agent work was discontinued in two counties.

It was so successful that they had Mr. Sullivan write for me later "The Wolf Woman" since which I have always started.

Young Charley Ray, who started at Inceville about the time I did, and whom I had led astray in several pictures, looked so pitiful in "The Wolf Woman" when he killed himself after I turned him out!

So! This "vamp" had a heart! And no wonder they starred Miss Glaum. Charley's so good looking that anyone who could vamp him, even on the screen—by that very fact, demonstrate herself to be the champion of screens, the "vamp" of "vamps!"

Peacock Called Woman. "The first thing I knew about being a 'vamp'," Louise declared, "was when I woke up one morning to find a newspaper notice calling me 'The Peacock woman' and 'vamp.' The term wasn't used in titles, advertisements, or advertising, but was probably invented by eastern critics. I didn't mind the peacock name, but as I wore the first peacock gown on the screen, I think, and I have one in my first big emotional role, but in a picture called something about 'Ashes.' It changed my whole type of acting. Mr. Ince saw the possibilities in me, realized that I was better at that, and thereupon put me into dramatic work. From then on, I played emotional roles or 'heavies.'"

I played a female "Bill Hart" with two little pictlets, in "Golden Rule." "Kate" before such roles were common. I played wicked dance hall girls, lead-lure, "Bill" Hart astray, when dance hall girls were new. In "The Army" with Hart for Ince, I was the bad girl who pretended to be good. "Bill" found me out and dragged me by the hair of my head."

For about a year and a half after "The Toast of Death," which she said she'd "love to do again and make a big picture out of," and after which she always "vamped" Miss Glaum "alternated." That is, as Ince was not yet prepared to make features she always "vamped" Miss Glaum with Frank Keenan as well as Hart. Twice, she said, she left Ince, but has "never been a success except on the Ince 'lot'."

Three Pictures Produced. Her first three pictures produced under her present three-year contract, with J. Parker Read as "Sasha," by Sullivan; "The Lone Wolf Daughter," by Louis Joseph Vance, and "Sex," by Sullivan.

Director Fred Niblo, handsome, curly-haired, pleasant, spruce, bowed himself into the party at this juncture. He's the hubby and director of Eald Bennett, you know. Anyhow, he tore Miss Glaum away from me to "vamp"—pardon me, to "babby"—William Conklin in a scene before my

OLD JINGLE ABOUT GIRLS, SUGAR 'N SPICE UNPOPULAR

"We Demand Right to Be Naughty and Rebellious," Says Lillian Ross, Who Plays "Jane" in "Seventeen," Which Will Appear at Hellog.

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HAWAIIAN, IN PERIL, REJECTS OLD GODS FOR CHRISTIANS'

Elderly Boatman Drifts at Sea for 51 Days—Rain Follows Prayers. Improvised Hook Catches Fish—Japanese Sampan Is Rescuer.

HONOLULU, Dec. 27.—(Special.)—Faith in the Almighty kept alive the spark of hope in the breast of J. Kanehaku, a starward 55-year-old Hawaiian, for 51 days while he drifted several hundred miles from the island of Hawaii northwest to Bird Island in an open 20-foot power boat between rain and food. He was rescued by Japanese sampan fishermen who brought him to Honolulu last night.

Kanehaku, with his partner, operated a 20-foot power boat between Kawaihae and Mahukona. Within half a mile of Mahukona, on October 22, the engine stopped. Kanehaku's partner went with the man in a small rowboat, while Kanehaku stayed to fix the engine. Fifteen minutes later, the engine started, but a short time and stopped again. The elderly seaman looked about a glance at the sky, which revealed a heavy, dark, threatening cloud. With nothing to make sail, the boat sped for the western horizon ever the boat got near to the walls of the island it was pulled away by the undertow.

Kanehaku declares it was God who saved him. Round and round the island drifted the derelict until the morning. The boat drifted toward the shore, where he had no food. Finally an improvised fish hook got his seven raw fish. Then the hook was carried away. Thirty-eight days out he sighted the tiny rock known as Bird Island, situated 250 miles northwest of Honolulu. The boat drifted toward the rocky shores and it looked as if Kanehaku would meet his death, but the undertow was strong and the boat got near to the walls of the island it was pulled away by the undertow.

That night, after having recalled the gods of his fathers and decided against them, he prayed to God of the Christians. Five days out it rained and the man had his first water. He caught the rain in a little paint can. But for days he had no food. Finally an improvised fish hook got his seven raw fish. Then the hook was carried away. Thirty-eight days out he sighted the tiny rock known as Bird Island, situated 250 miles northwest of Honolulu. The boat drifted toward the rocky shores and it looked as if Kanehaku would meet his death, but the undertow was strong and the boat got near to the walls of the island it was pulled away by the undertow.

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Tetrazzini Sings for the Victor Exclusively. —Her records are on sale here in our phonograph department, Seventh Floor. —The diva's concert tomorrow night at the Auditorium is the chief musical event of the week. WINE IS SENT ABROAD California Is Emptying Reservoirs Anticipating Prohibition. SAN FRANCISCO, Dec. 27.—Wineless. They declared they had been forced out of business in Siberia by the conditions there, and had chosen Mexico as a promising field in which to rebuild their fortunes.

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