

MABEL NORMAND RISES FROM ARTIST MODEL TO FILM STAR

Alice Joyce, Also Picture Star, Then Posing in Studios, Is One Who Prompted Future Screen Light to Enter Movies.



Mabel Normand, who fought way up from comedy bits with Keystone company to stellar role in big production of "Suzanna."

BY ANTON WELLS. ON NOVEMBER 10, back in the middle 90s, Mabel Normand got her first glimpse of this terrestrial sphere in New York city. Mabel didn't grow up as most girls do. Her early years—until she was 13—were spent in the seclusion of St. Mary's convent at Northwest Fort, Mass. "It was all arranged that I was to become a nun," Mabel admits, "but somehow it didn't take."

At 14 Mabel Normand became a model. She was then in what corresponds today to the "flapperish age," and her unusual beauty attracted the attention of Charles Mack Sennett, for whom she first posed in Carnegie hall. Other famous artists, such as James Montgomery Flagg, Henry Hutt, C. Cole Phillips, Hamilton King, Alonzo Kimball, F. X. and J. C. Leyden, sought her services until she became one of the best-known models in New York.

It was during these years in the artists studios that she became acquainted with Alice Joyce, the screen star, then also a model, which has resulted in a friendship likened only to that of Damon and Pythias. And it was Alice Joyce that prompted Mabel to enter the film world.

In August, 1916, Mabel appeared at the Biograph studio and there met D. W. Griffith. About six weeks later Mabel encountered Mack Sennett and Henry Walthall, both of the Biograph company, on the street.

Mabel was immediately cast in a picture in support of Mary Pickford. The title was "The Mender of Nets" and for her valued services Mabel received the magnificent salary of \$5 a day—when she worked.

A part in "Her Awakening" in which the late Bobby Harrison

played the lead, followed, and then came a better role in support of Clara MacDowell in "The Squaw's Heart."

Several months passed. Then one day Mack Sennett came to her and said: "Mabel, how'd you like to make a hundred a week?"

"I nearly dropped dead on the spot," Mabel says when recalling that incident. "I thought he was joking me, and told him so. He denied the accusation and asked me to accompany him around to the offices of the newly formed but now historic Keystone company. I went."

Mabel remained with the Keystone company until 1918, during which time she played with Charlie Chaplin, Roscoe Arbuckle, Fred Mace, Ford Sterling and even Mack Sennett, who had by that time acquired a national reputation as a comedy director and producer of Mack Sennett comedies.

Early in 1917 Mabel Normand completed her last picture under the Mack Sennett banner. It was that great success, "Mickey."

Four years under the Goldwyn banner ensued, during which she appeared in many photoplays well remembered by fans. There was "Sis Hopkins" and "The Slim Princess" and many others. Last year she left Goldwyn to rejoin the Sennett forces. Her first picture was "Molly O," pronounced by many to be one of the greatest pictures of 1921. Her second is "Suzanna," now nearing completion, and is scheduled for release in the early fall.

"Suzanna" will be Mabel Normand's greatest screen effort. She admits it, and so does Mr. Sennett, F. Richard Jones, again her director, and everyone connected with the production. Historical in theme, "Suzanna" has for its basis many incidents which occurred in California about 1825. Historic Monterey, with its reminiscent memories of the devout Padre Junipero Serra, is the background for this beautiful story.

In leading roles since that time have been "Held by the Enemy," "Crooked Streets" and "The Sins of Romans," in each of which he supported Ethel Clayton, and "Midsummer Madness" and "The Lost Romance." William de Mille productions, and "North of the Rio Grande."

He is to be starred in two of the productions on the next six months' Paramount schedule, "White Satan" and "Making a Man," and is to be featured with Dorothy Dalton in "On the High Seas."

Forrest Robinson, the character actor, is a close student of the psychology entering into true human greatness. During his 41 years of active endeavor in the theatrical profession he has met and studied practically all player folk of his time and he most emphatically agrees it is his opinion that Mary Pickford is by far the greatest actress the world has produced in many years. "There will never be another Mary Pickford," he asserts. "She is the most remarkable combination of all the elements of greatness I have ever met."

To avoid the midday effects of the widely advertised California sun, John M. Stahl has inaugurated a system of working mornings and evenings that has met with the hearty approval of the cast and staff engaged in the filming of "The Dangerous Age," his latest Louis B. Mayer-First National attraction. After watching makeup men run and collars wilt under the persuasion of the intense midday heat, the director suggested deferring work during the hot five-hour stretch from 11 to 4 and making up the scenes in the late afternoon and evening. A rousing cheer from the perspiring actors and electricians put the idea into effect immediately. Instead of following the tropical custom of a siesta, members of the company usually take a long motor ride in the afternoon and return to the studio refreshed and capable of their best efforts.

Personal Feelings Retard Love Scene Work.

Dislike for One Playing Opposite Makes Things Difficult.

CAN you play a love scene with some one you dislike very much?

This question is often asked of actors on stage and screen. The answer is, of course, yes. But there are several very interesting phases of this question of the personal feelings of the actors and actresses in intimate scenes. For example, Wanda Hawley and Jacqueline Logan played a very emotional scene in George Melford's production of "Burning Sands" in which Jacqueline dies, having saved the life of the man whom Wanda loves, in the story. It is a beautiful and affecting scene, of a young life passing, and the genuine sorrow and sympathy of another girl. So true and sincere was the work of the two girls that hardened stare hands surrendered themselves to illusion, and wiped away tears from their eyes.

What is the answer? These two girls are "pals"; they love each other dearly, and Wanda had only to make herself believe that the staid on "Jackie's" blouse was blood, and that her gasping breath and staring eyes really meant that she was passing. The tears came of themselves—freely, and from the heart. If they had been enemies, they could have played the scene, of course, but not so perfectly, perhaps.

On the other hand, Bebe Daniels, Paramount star now appearing in Penrhyn Stanlaw's production of "Pink Gods," says that her personal feeling toward the actor opposite her in a scene doesn't make any difference. "Unless," she adds significantly, "I dislike him. In that case a scene in which I must show affection is harder to do."

So, despite statements to the contrary, the personal feelings of the actors do have an effect on their work, which may be helped or hindered by friendship or friction.

"Hunting the Big Silence" Film Is Lauded.

Picture Features Irvin S. Cobb on His Trip Through Central Oregon.

"HUNTING the Big Silence," the five-reel picture featuring Irvin S. Cobb in his hunting trip through central Oregon two years ago, received unqualified praise from the large audience of Ad club members and their friends who were invited to the private showing of the film at the Helig theater.

The picture is one of the most elaborate scenes ever filmed in the west, being staged along the route the Cobb party took through the Cascades and central Oregon, and is wholly devoid of interior sets and staged action. In addition to being a scenic it portrays vividly the pleasing features and vicissitudes of the outer's life. A number of campfire scenes prove Cobb a past master in eating venison steaks and fish and make the audience hunger for the mountains and streams as well as the food that disappears with gusto.

The film naturally divides itself into three parts, the journey into the wilds over central Oregon's sage lands and big grades, the fishing experiences in Odell, East and Grater lakes and the bear hunt on Paulina mountain.

"Jack Moseby," who titled the picture for the American Lifeograph company, the producers, has succeeded in writing a series of subtitles that carry humor in every line.

Viola Dana is thinking of asking some of her neighbors in Hollywood to move in order that she may enjoy adjoining property. The reason for Miss Dana's desire to increase her Hollywood holdings is plural—one dog, five litters of rabbits, a flock of ducks and a drove of turkeys.

Who will be the next screen hero the girls may rave over? Most everybody who is well informed on affairs in the inner circles of London say Lloyd Hughes, Mary Pickford's present leading man, will be the "big boy" ere long. He is mighty close to his goal of stardom right now and it is said one of the biggest producers in the field will pilot him in his initial starring ventures.

Jack Giddings, who has braved death many times in motion pictures, has been engaged for another thriller. He will play the part of Slade in Rodolph Valentino's new Paramount picture, "The Young Rajah," and will have a 40-foot fall out of a window as one of his things to do.

Although more than three months have passed since Maurice Tourneur directed the final scenes for "Lorna Doone," he will see his screen version of the historical and fictional classic for the first time this week upon his return from England. Tourneur, the producer and director of "Lorna Doone," has been abroad filming portions of Hall Caine's "The Christian" and left here before the old classic had been assembled at the Thomas H. Ince studios.

Mr. Holt began his screen career after four years' apprenticeship in stock companies. His first bit was with Reliance-Majestic films, following which he went to Universal, then Select and finally to Paramount. He played a prominent part in "The Woman Thou Gavest Me," a screen version of Hall Caine's famous novel. He also was seen in a number of Maurice Tourneur productions, including "The Life Line" and "Victory."

Among those he has appeared in

Wow! You've Never Seen Anything Like It Before!

AS A STOP-'EM-DEAD, KNOCK-'EM-DOWN, DRAG-'EM-IN, HOLD-'EM, THRILL-'EM, GRIP-'EM, GO-GET-'EM PICTURE THERE'S NOTHING MADE THIS SEASON THAT CAN HOLD A CANDLE TO THIS ONE!

Sizzling Action!

- Brother Against Brother!
- Blood Kinship Turned to Frenzied Hatred!
- The Fury of the Northland's Blinding Gale!
- The Indomitable Courage of the Northwest Mounted—Canada's "Redcoats!"
- The Snow Tracks—A Northland Gale—The Great White Sickness!
- The Honor of the Mounted—the Man—the Woman—and Retribution!

OH! BOY, WHAT A PLOT!—And All from the Pen of

James Oliver Curwood

Adapted From "The Poetic Justice of Uko Sam."

TODAY AT 12:30

KEATES' CONCERT and SINGING CONTEST

1. Selection, "King Dodo"..... Pixley and Luders
2. "A Little Bit O' Scotch"..... Arr. by Henri A. Keates
3. "Swanee Bluebird," Song..... Friend and Conrad
4. Keates Contest.
5. Hits of Then and Nowdays..... Arr. by Henri A. Keates

FIVE DOLLARS IN CASH TO EACH WINNING SONGSTER



I AM THE LAW

Come Early—Get Comfortable—And Be Prepared to See ALICE LAKE, KENNETH HARLAN, ROSEMARY THEBY, NOAH BEERY, WALLACE BEERY, HECTOR SARNO, GASTON GLASS All Here in the Best Roles of Their Careers

ALL THIS WEEK



ALSO "Friday the 13th"—a Pollard Comedy. Liberty International News Weekly

STARTING NEXT SATURDAY MACK SENNETT'S SUCCESSOR TO "MOLLY-O" AND "MICKY" "The Cross Roads of New York"

Close-ups of Film Folks



Jack Holt, Paramount star, is an enthusiastic horseman, owning four prize winners. Evidently one of his three children inherits his liking.

SOMEbody has said of Jack Holt that his great ambition is not to leave footprints on the sands of time, but to leave hoofprints. Of course, he denies it; he will tell you any time that the movies furnish the inspiration of his life, but the fact remains that when he isn't in the studio working he is either on location working with a horse under him or close by, or he is playing some place—also on a horse.

He was born in Winchester, Va., subsequently spent a large part of his life in the open, rugged places where the only practical means of locomotion was horses, or several years he searched for gold in Alaska. Later he held an engineering job on an immense Oregon ranch. From there he drifted to San Francisco, and it was not long after that his magnetic personality, athletic figure and circumstances drew him into a motion picture studio.

As soon as it was discovered that he was a clever horseman he landed a position. Therefore, it is small

wonder that he now owns four horses—Robin Hood, a jumper with a record; Lady Barbara and Tim Tucker, polo ponies; and Silver, a blue-ribbon winner.

He was married in 1918 and has three children, all of whom bid fair to develop into sturdy athletes like their father. That the paternal love of horsemanship has been handed down to a new generation of Holts is apparent from the picture, for the youngest Holt is about to take a gallop across the front lawn on pa's sturdy back.

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