

DOROTHY DALTON ATTEMPTS UNUSUAL EXIT FROM STUDIO

Star Likes Overalls, and When "Thusly Rigged Out" Can't Resist Temptation to Scale Few Back Fences.



"Hey, Dorothy, that's not the right way to get out of the studio," Bert Lytell was shouting when the cameraman snapped the "still" picture.

AS THE above photograph shows, there are many idle moments on location. Players utilize the time variously. Some read, some of the women sew, sometimes the waits between rehearsing and shots are long and tedious. Milton Sills, ex-professor at the University of Chicago, likes to wander off by himself and read heavy literature. There is no pose about it. It is real, honest "headachy" stuff.

But Dorothy Dalton, who began her artistic career as a painter and illustrator, and who still retains remarkable proficiency in that art, apparently developed a proclivity for back-fences during the wait in this particular picture.

Dorothy loves overalls and riding-breeches; and it seems that every time she gets rigged out in overalls she cannot resist the temptation to scale a few back-fences. This time she was caught in the attempt by Bert Lytell, who at the moment the cameraman snapped the "still" was shouting, "Hey, Dorothy, that's not the right way to get out of the studio!"

Miss Dalton is working in "On the High Seas" with another star with whom she delights to work—Jack Holt, one of the most popular men in filmdom.

Bert Lytell, who, now that he is with Paramount, will get some good material with which to work, is appearing with Betty Compton in "To Have and Have Not," one of the season's forthcoming, biggest releases.

ball will play the brief but vivid role of the innkeeper in whose tavern Omar Khayyam so often seeks the inspiration for his immortal quatrains. Kimball's last screen engagement was as Brook, the faithful family butler, in "The Marquess," the masterly photodrama which marked the double debut of Tully and Post in pictures.

Some of the finest blue ribbon winners of this season's Southern California horse show are pictured in "Rich Men's Wives," the B. P. Schullers' Special production which was directed by Gasquet, and which has House Peters and Claire Windsor for its chief actors.

The scenario of the picture, called for a few shots of the heroine—a great lover of horses—astride her

With House Peters starring, Reginald Barker directing and beautiful Virginia Yullie appearing in the leading scenes, the release of "The Storm" will be a real photoplay event.

Mr. Barker has screened a wonderful forest fire, also a sequence of thrilling scenes showing Miss Valli in a canoe passing through swift-running rapids, and if "The Storm" had brought nothing else than these shots to the screen the production would still be given a splendid rating among the best current releases.

Those who are familiar with Langdon McCormick's play, produced by George Broadhurst, and played for several seasons in the big cities and on the road, will recall the gripping plot with its intense love story and its even more tense struggle between the two men for the love of the girl—a truly human document in the strictest sense.

This is the story of Burr Winton (House Peters), a big, honest buik of a woodsman, to whom God's great outdoors are exemplified in the vast Canadian northwest near every thing, and David Stewart (Matt Moore), an easy-going rounder of the cities, who has seen too much of women and is anxious to love the straight, clean northwoods.

Viola Dana, busily engaged in making her latest picture, "Page Tim O'Brien," for Metro, is very proud of the livestock on her Hollywood estate. A litter of pigs arrived the other day and Viola sauntered down to look them over, busily playing her knitting needles as she walked across the lawn and stood watching the infant porkers. She was joined by her sister, Shirley Mason, who, without any sign of shame, said, "What are you doing, Viola, casting pearls before swine?"

Jackie Coogan has a new guide, philosopher and friend; in other words a new director. E. Mason Hopper has been selected as the man to pilot "the kid" through the scenes of his forthcoming picture, an original story. Work on the story commences this week. This marks the fifth starring vehicle for this famous youngster.

Persistent rumors springing from unauthorized reports that Thomas H. Ince studios had been closed, leased or sold have brought from the veteran producer one of the first public announcements issued during the 14 years in which he has been one of the leaders in the picture industry. He has wired an emphatic denial from New York to his studio and associates there.

favorite thoroughbred, but inasmuch as Los Angeles was enjoying its annual spring horse show at the time, Gasquet commenced "Rich Men's Wives" in altered form. The original Frank Dacey-Agnes Christine Johnson story to permit of the introduction of an incident having to do with the famous fashionable exhibition of prize winning equines.

Montreal is to pay special tribute to Pauline Garon, whose work as leading lady to Richard Barthelmess in "Sonny" has won for her the distinction of being one of the "comers" in filmdom. When "Sonny" is shown in that city Miss Garon is to be given a reception by her townspeople and given the recognition that accompanies fame. Miss Garon was born in Montreal and is a graduate of the Sacred Heart convent of that city.

"A regular thoroughbred" is the term the men of the company of "The Valley of Silent Men" applied to petite Alma Rubens, who for six weeks in the frozen north of Canada in filming the picture, falling down snow covered mountains, climbing peaks, driving dog teams and walking miles in knee-deep snow were some of the things Miss Rubens did without complaint.

They didn't have to substitute any glycerin tears for real with Marlon Davies when, as unhappy Princess Mary Tudor, she made the scene in which she believes her lover, Charles Brandon, is about to be executed in "When Knighthood was in Flower." The winsome young star was so wrought up by the emotional demands of the scenes that she cried nearly all day.

Novak Sisters to Appear in Same Picture.

Marie Corelli's Famous Novel, "Thelma," to Be Put on the Screen.

TWO of the greatest stories to appear on the screen, "Thelma," by Marie Corelli and "The Rock of Ages," have been secured for Jane Novak's next starring production.

"Thelma," which is probably the best known of Marie Corelli's works, is a romance of the daughters of a Norwegian viking and will afford Miss Novak the greatest role of her career, as it is the right story for the right girl. The story is laid in Norway and England. Preparations are now under way to make "Thelma" one of the biggest screen productions of the year. In the chief advisory role James Young is collaborating with Chester Bennett in screening the production.

Immediately following the completion of "Thelma," work will be started on "The Rock of Ages," a powerful drama based upon the novel and painting. This production will be a notable event because it will mark the first appearance on the screen together of the Novak sisters, Eva Novak, younger sister of Jane, and herself a star, has been specially engaged to appear, as her sister's chief support.

Wearing coats of tan as a result of five weeks in the sun of Virginia, Richard Barthelmess and his company have returned to New York to complete the filming of George Washington Ogdens' story, "The Sandboy," which will follow "Sonny" as Mr. Barthelmess' next starring venture. The company is most enthusiastic in its praise of southern hospitality.

The common conception of oriental life, a conception that has been largely fostered by stories, plays and also pictures, is quite wrong, according to Richard Walton Tully. Many think that just because he wears different clothes, practices different customs and has a different religion, the oriental is hardly human. We have seen him only in the harem atmosphere, so to speak. There his life is all war and licentiousness. But really he is a human being, subject to the same instincts as we of the west.

A prop man working with the Irving Willat production for Paramount, "The Siren Call," featuring Dorothy Dalton, observed grumblingly to one of his mates: "Now I suppose I've got to dig up one of those blasted whistles like they use on ferryboats. Such is life in the movies."

Barbara La Marr: the beautiful brunette who has come into fame in the motion picture world during the past few years, has been placed under contract. She will enact the leading feminine role in "Quincy Adams Sawyer," which Clarence Badger will direct.

Miss La Marr has been with Metro six months. She played a prominent part in Rex Ingram's production "The Conqueror," and later was selected for the leading feminine role in his latest photoplay.

Jimmy Aubrey has finished his latest funmaker, "The Chicken Parade." He has the unpopular role of a prohibition agent. His revenue men were as efficient in their efforts as the comedian, old John Barleycorn would have died of the death long ago in this country. Jimmy, by various devices, makes a clean sweep of a ferocious gang of bootleggers.

John Gilbert Recalls Line That Proved Prophetic. Situation in "Monte Cristo" Revives Newspaper Days.

THERE was a strange element of prophecy in an experience had several years ago by John Gilbert, who plays the part of the count in "Monte Cristo," the Fox special production based on the celebrated novel by Alexander Dumas and to be released this autumn.

Early in his career Gilbert was a newspaper reporter for a time. One week all the boys in the city room went "broke." Gilbert included, a few minutes after the reporters had been bewailing their financial depression an envelope came in the mail to Gilbert. Opening it, he found a check for \$25 in payment for a magazine story he had written for a magazine.

In elation Gilbert leaped to his feet and shouted, "the world is mine!"—the famous line used by the count of Monte Cristo after he comes into possession of the world's greatest fortune. Another reporter, seeing the check and hearing the remark, shouted, "Boys, here's the Count of Monte Cristo," and Gilbert was called "the count" as long as he remained on the paper.

Now, since the Fox picture has shown indications that it will be one of the biggest motion picture hits of the year, Gilbert recalls vividly the prophetic incident which "saved the lives" of all the city room, long before he even thought of being an actor, much less enacting the role of the count in a special motion picture production.

When does a beard become "whiskers"? That is the question raised by Richard Fennell, Paramount player, when someone tried to classify him with a bunch of the unshorn, who had responded to a call from the Lasky casting office for "whiskered types." Mr. Fennell has a hand-

VALENTINO AND MAE MURRAY ARE BOOKED FOR MAJESTIC

Two Prominent Stars Will Be Seen in the Special Release, "The Delicious Little Devil," Which Has Made Big Hit.



Rodolph Valentino and Mae Murray in scene from "The Delicious Little Devil," which has been revamped and put into a special release by Universal.

THE animated screen today presents a no more romantic player than Rodolph Valentino, who is seen in support of Miss Mae Murray in the Universal photoplay, "The Delicious Little Devil," which is to play at the Majestic theater soon.

Mr. Valentino was born in Tarranto, Italy, where his family has maintained a palatial estate for generations. At the age of 10 Valentino entered the Italian military academy, where he continued through his high school years and was later appointed to the naval academy at Venice.

Because of a slight optical trouble he was refused a commission and came to America to pursue a dramatic career. After several successful seasons on the vaudeville stage he returned to Italy to drive his fiancée in the famous race between Rome and Naples. He again visited America and appeared on the vaudeville stage with Joan Sawyer and Bonnie Glass in a dancing act.

At the outbreak of the war Valentino took up aviation preparatory to joining his organization on the Italian front. In spite of the efforts of the Italian consul in New York to have an exception made in his case Valentino was again rejected from action because of defective vision.

Mr. Valentino's screen career consists of appearing for Griffith, Ince, Clara Kimball Young, Vitagraph and Universal. He has impersonated the English sovereign in several pictures, so he naturally was indignant.

"Those men have whiskers," said he, "but I have a beard!" Mr. Pennell is now playing an English general in "Pink Gods," the current production of Penzance Stanlows, which features Bebe Daniels and James Kirkwood.

J. Thornton Easton, now playing in the Elmer Clifton production, "Down to the Sea in Ships," ran away from home when he was 14 years old to go on the stage. And he says he's never regretted it for a minute, either.

"No, sir," replied Walter Hiers, the hefty comedian, in answer to a query, "I'm not playing ghost in Wallace Reid's Paramount picture, 'The Ghost Breaker.' I'm too heavy to play a ghost, so they cast me as the colored servant to the chap that breaks the spirits of the spirits, if you get me."

The unwisdom of defying the ancient tradition that ill luck follows walking under a ladder is shown in "The Ladder Jinx," the new six-reel comedy which Jess Robbins has just completed. The hero of the piece defies the jinx, and immediately gets his fill of hard luck.

It was one of the hottest days of the early summer in Hollywood when the auction scene of "The Old Homestead" was made for Paramount under the direction of James Cruze. And it was a scene in the good old winter time. The members of the cast, suffered silently in woolen dresses, ear muffs and furs.

Setting a speed record excelled only by the preceding picture, "Saturday Night," Cecil B. DeMille has completed the filming of "Man-Slaughterer," with Thomas Meighan, Leatrice Joy and Lois Wilson in the principal roles. This production was started on May 1.

The mobs used in the coming production of "Mortal Clay" are made up of the principal players from the Royal opera house in Stockholm. Few pictures can boast of such aggregation of players as enhance the beauty and personnel of this picture. The orchestra and chorus alike were so interested in the making of this picture and so taken with this new phase of the art of acting that they volunteered their services for the mob scenes, being paid for them just the same as any other "extras."

Rex Ingram Has New, Big Production Ready. Title Not Yet Chosen for Photodrama Written by Producer.

REX INGRAM will go to New York within a month, taking with him the first complete print of his latest production for Metro Pictures corporation. This screen creation by the director of "The Four Horsemen of the Apocalypse," "The Conqueror" and "Turn to the Right," is a photoplay written by Mr. Ingram himself. Its title has not as yet been chosen.

The new Ingram screen drama deals with the mercenary career of a beautiful woman in Paris whose hunger for luxury is greater than her love for the young man of her heart. She is the celebrated Zareza, who does not turn to romance when she can afford it; and her story is told in a modern Parisian maid for the purpose of implanting the moral, "Marry the man you love."

Those who have been privileged to see flashes of the new Ingram picture, or photographs of scenes, have expressed the opinion that it will strike a new and bizarre note in photoplay production. The subject is exotic and fascinating for its atmosphere of lurid disaster. The part of Zareza is played by Barbara La Marr, who will be seen first as Antoinette de Maubian, the adventuress of "The Prisoner of Zenda," as produced by Mr. Ingram. Story, scenario and direction of the new and unnamed picture are all the work of Mr. Ingram. The photography was done by John F. Seitz, who was responsible for the high order of camera work in previous Ingram productions.

Helene Chadwick didn't buy any dresses when she was in New York, but she did take Larry with her to the Goldwyn studio some new-fashioned old-fashioned mitts. They are made of lace and are elbow length, with a little fringe at the wrist. They just like the kind grandmother wore. Didn't Thomas Carlyle say once that any style would come back if given time?

"When I first saw the old statue of Horace Greely in New York," said T. Roy Barnes, now working in Paramount pictures, "it seemed to speak to me and say: 'Go west, young man—and get into motion pictures!'"

"Of course I was at all certain then whether I wanted to go into pictures—but now I know it was a wise move that sent me westward."

"Money, Money, Money" is going to be made known to a large percentage of the population of this country. It is the story of a man who has anything to say about it. First of all, "Money, Money, Money" is the only story this noted novelist and dramatist ever treated directly for the screen, and when it was finished B. P. Schulberg, president of the Preferred Pictures, bought it because of the possibilities the chief role offered to Miss McDonald, quite aside from the fact that it is a story that is altogether out of the ordinary as regards the matter of plot.

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"HOKUM" OR SUBTLE COMEDY QUESTION AGAIN IS DEBATED

Suggestions of Broad Comedy Deftly Handled by Paramount Director Cruze in Big Production of "The Old Homestead."

BY CHARLES E. MCCARTHY. "HOKUM" or subtle comedy, which? The man who could answer this question successfully and then proceed to draw the line with a master's finesse in the direction of a motion picture could make a fortune.

It is an old question that has been argued since the making of motion pictures began and before that on the legitimate stage. Some pure "hokum" pictures have been successful, but with the development of the art the tendency has been toward a higher type of comedy.

And what is "hokum"? The origin of the term is a mystery. In an earlier day everything broad and crude and rough that was designed to create a laugh was called "slapstick." "Hokum" is one of the outgrowths of "slapstick"—something not quite so obvious as pie throwing, but something incapable of bringing out the fine points of humor in telling a story.

A man falls over a chair and smashes his hat—that's "hokum." Someone pulls a chair from under a fat man about to sit down—also "hokum." Contrasted with what

may be called legitimate humor—a laugh aroused by a subtle situation, it may be seen that the broad joke is admissible only in pure farce, whereas the other form may be used even in serious drama by way of contrast.

James Cruze, who is considered an expert in directing legitimate comedy pictures, makes use of what may be termed the happy medium in his Paramount picture "The Old Homestead." There are suggestions of broad comedy when Theodore Roberts surreptitiously hands the doughnuts to the forlorn suitors of Aunt Martha or gives Happy Jack (T. Roy Barnes) a dollar when the latter, with one leg droll through the picket fence, appears to be minus a limb; but Cruze has the taste and experience never to carry his comedy to the regions of burlesque. He invests the famous rural drama with beautiful scenic backgrounds of the old homestead and the quaint New Hampshire village; he introduces moments of true pathos and contrasts them vividly with hearty laughs which somehow leave the impression that they cover tears.

"Hokum" has its uses, but must be handled with gloves unless broad comedy is aimed—comedy bordering on burlesque.

have one of the greatest roles of his career in the production of that name now being made by John M. Stahl. The picture presents the eminent dramatic artist in a role perfectly suited to his type and exceptional ability. Among the other stars engaged to date are Ruth Clifford and Myrtle Stedman. The story is an original by Frances Irene Reels, and was adapted for the screen by J. G. Hawks and Bess Meredith.

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