

Fakers Posing As Movie Stars Big Annoyance

LOS ANGELES, Aug. 20.—(L. N. S.)—According to reports which reach the great motion picture studios here every few days, a mania for the malicious impersonation of persons of prominence in the film realm seems to have spread over the United States, and even to some foreign countries.

Stars in the "movie" world point out that for a hundred years traditions in theatrical history show it has been a favorite pastime of a few Americans to sometimes pass themselves off as celebrities popular with the amusement loving public. It has become a very serious matter, however, to men and women who have worked for years to attain a position of prominence in films to have someone impersonate them to their detriment and great embarrassment.

One day last winter the correspondent was watching some of the Chicago National league baseball club's pitchers and catchers going through a light workout at Avalon, Catalina island.

A well dressed young fellow came along and took a seat on the same bench. He struck up a conversation, talked knowingly of the baseball players and other subjects and finally began talking of "movie" stars. Then the correspondent received a jolt, for the newcomer informed him he was none other than Harold Lloyd, the widely known film comedian.

The correspondent happens to know Lloyd very well. The ridiculous part of it was that the faker posed about as much resemblance to Lloyd as Benny Leonard does to Jack Dempsey. Then it occurred to the writer to pretend to interview the faker.

"This will make a dandy article," the faker was told. "Why, I never expected to meet Harold Lloyd over here. Come on, I want you to meet Alexander and Vaughn and Tyler, and the rest of the boys."

The faker's knees began to sag, he turned several colors and then began sliding to the end of the bench. In almost the twinkling of an eye he started to run, and away he went toward the interior of the island. So far as is known, he still is leaping from crag to crag with William Wrigley's goats.

There are many instances of the misuse of the names of persons prominent in the ranks of producers, but one of the most notable concerns Cecil B. de Mille and the reported "marriage" of Mr. de Mille to Miss Louise Glbaum, a widely known star, in the South last winter.

According to an investigation made in Mr. de Mille's behalf, someone at a wedding which really occurred in the South played a cruel "joke" on a small-town reporter. Following the ceremony, it was remarked to the budding journalist that the principals were Mr. de Mille and Miss Glbaum and the report got into print and was extensively circulated.

The fact that Mr. de Mille had been married for 18 years and boasts of three children, that he was living happily with his family and working in Hollywood at the time of the reported "marriage," also that he never even met Miss Glbaum, made the story even more ridiculous.

On another occasion an impostor used Mr. de Mille's name, with dire results for the faker. In this instance a man was touring as a salesman for a worthless stock in a spurious motion picture company. Reports on his activities were sent to Mr. de Mille, and he was largely responsible for the unmaking of the criminal, and the latter's subsequent commitment to the penitentiary.

In a recent instance the name of Thomas H. Ince, one of the most successful and most favorably known producers in the world, was unfortunately confused with a film actor of a similar name. The impression was given, through a printer's error, that the celebrated producer was associated in the presentation of a film which is said to capitalize the life history of a woman who figured in a sensational murder trial.

Mr. Ince's high ideals and lofty standards in the production of films have long been known to patrons of the best class of motion picture theatres throughout the nation. In speaking of films based on sensational trials, he said recently: "I am firmly opposed to the use of the

IF CLEOPATRA of old looked anything like this interpretation by Miss Ida Rubinstein, the noted actress, no wonder poor Anthony lost his head, his heart and his all. The photograph was made recently when she appeared as Cleopatra in a translation of the Shakespearean play by M. Andre Gide, the well known French poet.



motion picture screen for the portrayal for commercial gain of a notoriously misapprehended life. Production and exhibition of pictures of this character must be an influence for bad and tend to detract from the appealing wholesomeness of the screen drama in general.

The list of victims of erroneous reports, or deliberate impositions, is by no means confined to men. Recently Bebe Daniels was swindled out of about \$75 by some young women who posed as the popular star and ran up a taxicab bill in Los Angeles.

Wanda Hawley received a note from a young man in New Haven, Conn., in which he asked why she had not come back to New Haven, as she was supposed to have promised. The context indicated that a girl traveling with a fashion show had given her name as Wanda Hawley and made some engagement with the man. Evidently the pseudo "Wanda" was a great charmer, as the letter was couched in terms of passionate endearment.

Not long ago Frisella Dean learned that a girl dressed in the height of fashion impersonated her in the Middle West city. The impostor rented a suite in the best hotel in town, lived in luxury for a week, and even talked the management

into advancing her \$200. Someone about the hotel then "woke up" to the extent of making an inquiry by wire to Los Angeles, and he was informed the real Frisella Dean had never been near the hotel in question and was at that time hard at work on a picture here.

The faker had departed, however, and has never been heard of since.

Picture Gets Away To Unusual Start

It is an exceptional picture that gets by the censors these days without some elimination. Therefore, it is considered news that Cecil B. DeMille's latest Paramount picture, "The Affairs of Anatol," has just been approved in its entirety by the Chicago board of censors. This is the picture which has 13 stars in the cast, Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julie Fava.

American Ideas Of British Nobles Provoke English

LONDON, Aug. 20.—(U. P.)—England at present is the world's battleground for movie magnates.

So far, the United States producers are easy victors. But ever since the end of the war, European producers have been hammering at the American lines. Now, the British producers themselves have entered the field strongly.

America's start in the picture industry, the amount of money spent on films and the excellence of the photography are helping Americans to keep down European competitors.

American moving picture directors, however, deeply resent the "happen pretty faces and flowing neckties, are doing all they can to grab the American game. For years, because of the lack of serious effort over here to go into the movie-exporting game, British movie patrons have squirmed as young Lord Algie, in a slightly too small, pinch-back Kute-Kut suit, bounced down the ancestral stairs and a cigarette dangling lightly from his lips, blew smoke in a great haze and remarked how bloomie 'ot it was.

The British movie patrons are still squirming; but they don't have to, and if daily newspapers on this type of American film, are an indication, they won't very long. British, French, Italian and Scandinavian attacks are soon to be the slight remaining haze of smoke from the late war blows away, German-film producers are trying to get in on the act, and the American standard of mechanical production, but they do know a lot of things that will go far to help them in their fight.

They know that young Lord Algie doesn't wear a Kute-Kut suit; that neither his waist nor the man who carts away the family ashes would wear one as a gift; that young Lord Algie doesn't have his hair marcelled or sprung about the great hall among the tons of furniture the British public would have been taught, if it could be, to do so.

When he is talking to the girls among the week-end party he doesn't always stand with his hands in his coat pockets and he never spreads a heart; that he doesn't talk either to men or women with a cigarette—or a pipe—in his mouth; that he never says "bloomie" though he may get by with "damn" or "hell"; that he doesn't say "pater"; and that there isn't much more than one chance in a thousand that his name will be Algie or Algernon.

Also British critics have pointed out that Lord Algie's father, the marquis, isn't always a writer; electrician, restaurant owner, confidential secretary, and now, doorman. Barney is used to doing night work around the Liberty and coming on shift to him at 11 a. m. reminds him of his walking-in-his-sleep experience.

Spurred by the pressure of competition, several American companies have taken to the streets in person. Here are here filming things as they really are; except that there are still some Kute-Kut suits. There is no doubt that the films that will be popular here; the only fear the magnates have is that if at home they show Lord Algie as he is, there will go up a hoarse cry of derision: "He ain't no lord."

Spurred by the pressure of competition, several American companies have taken to the streets in person. Here are here filming things as they really are; except that there are still some Kute-Kut suits. There is no doubt that the films that will be popular here; the only fear the magnates have is that if at home they show Lord Algie as he is, there will go up a hoarse cry of derision: "He ain't no lord."

Forrest Theatre in Philadelphia Bought By Messrs. Schubert

Philadelphia, Aug. 20.—The Messrs. Lee & J. J. Schubert announce that they have acquired the Forrest theatre in Philadelphia for the use of Schubert vaudeville. This theatre, conceded to be one of the handsomest and most richly appointed playhouses in this country, has been managed and booked by Klaw & Erlanger since it was built. By reason of its large seating capacity and central location on Broad street, it is regarded as the most desirable playhouse in the Quaker city.

The Schuberts have taken over the entire office building, which occupies the whole block at Broad, Walnut, Sanson and Fifteenth streets. In addition to the theatre the building contains stores on Broad and Walnut streets, and offices.

Barney Is Certainly Original Handy Man

When "Big John" Collins, Liberty theatre doorman, left for his annual vacation, he gave Harry Barney opportunity to add still another to his many accomplishments. During the time Barney has been with Jensen & Von Herberg he has filled the following positions: Priest at a local Russian church, court interpreter, (and the standing joke around the Liberty is to ask Barney who interpreted what he interpreted), carpenter, janitor, electrician, restaurant owner, confidential secretary, and now, doorman. Barney is used to doing night work around the Liberty and coming on shift to him at 11 a. m. reminds him of his walking-in-his-sleep experience.

W. H. BOYER, supervisor of music of Portland public schools, who has issued a teachers' manual for primary grades.



5 Million Insurance Put on Zukor's Life

New York, Aug. 20.—Adolph Zukor has been notified he has passed the physical examination necessary to the issuance of a series of policies on his life aggregating \$5,000,000 in favor of Famous Players.

Film Director Is Audience Rather Than Boss Actor

THE film director nowadays is not a man who stands behind a camera and shouts through a megaphone. He must play audience to his actors. He is on the "set" primarily to give them their cues and character motivation—not to tell them how to act.

He appeals strictly to their imagination and plays up to their individual temperament. All actors must have temperament else they are not good actors who can easily assume moods.

Women are natural actors who abandon themselves under emotional strain. Men tend to repress their emotions. It remains for the director to create the emotional counterpart for the women while he reaches the man through the mind alone, often by a mathematical process of reasoning.

Often one gets this emotional response through tricks. In one play, for instance, I wanted an actress to become angry in a scene which she wouldn't "get over." When the camera started and she was working I reached down and grabbed her foot. It nearly upset her and she got furious, but this mood fitted into the story.

Again, in "Boss Ravel" I had to get Florence Vidor to cry. I deliberately faked a quarrel with her, criticized her gown (no lady like this), and wouldn't let the company go to lunch when they were hungry. Miss Vidor became so incensed that she started to weep—which was just what we wanted.

Picture Industry Is Rapidly Returning Back to Normalcy

Motion picture production is resuming its normal proportions throughout the Los Angeles studios. Both the Lasky and Metro companies have centered all activities on the Pacific coast; five companies are at work at Reelart; five at Robertson-Cole; 12 at Fox; four at Goldwyn and five at Vitagraph. There will be 14 companies at work at Universal City by September 1.

The slump in production has existed for nearly a year. Actors' salaries have been greatly reduced and the entire experience has been an unprecedented one for the film makers. Now, however, with the market for American films again at normalcy, production is continuing on a greatly augmented scale.

A number of prominent directors will head their own production units. Among these are Frank Borzage, famed producer of "Humoresque," and Lloyd Ingraham, one of the veterans of film production. R. A. Walsh is making his own productions in Los Angeles. Reginald Barker has just organized his own company, and Victor L. Scherzinger is producing independently.

The strike of studio technical workers, which has been in operation for the past three weeks, will likely be ended within another week by a compromise. Several new stars have made their appearance on the cinematic horizon. Among these are Mary Savary, New York musical comedy star; Jack Stanley, late of the Gotham revue stage; Mary Philbin and Gertrude Olmstead, winners of Eastern beauty contests; and Joseph Moore, brother of the already famous Matt, Tom and Owen Moore. All are heading companies in Los Angeles.

KATHERINE MACDONALD AND WESLEY BARRY

TO-DAY

in "STRANGER THAN FICTION"

America's most beautiful woman and champion boy star in a joint success that surpasses anything either has done before.

CECIL TEAGUE AT THE WURLITZER AND IN CONCERT TODAY AT 1:30 P. M.

COMEDY AND PATHE WEEKLY

MAYESTIC Direction of Jensen and Von Herberg

NEW TODAY

—The kid himself in the laughingest comedy you ever saw in your life!

—A mile-a-minute comedy you can't afford to or want to miss!

JACKIE COOGAN

The 'KID' HIMSELF in "PECK'2. BAD BOY"

(1921 MODEL)

Star

Playing for a few days only! Plan to come early and see it!