

“**Close-Up**”  
a nearer point of view

VOL. VII, NO. 3.

LOS ANGELES, CALIF., FEBRUARY 20th, 1922

TEN CENTS A COPY



**ROY STEWART**

*Starring in the following screen successes—"The Innocent Cheat," which will appear at the California Theatre, and "Ridin' Wild" and "Back to Yellow Jacket," soon to be released.*

**A MAGAZINE OF MOVIE-LAND**

CARL LAEMMLE PRESENTS THE UNIVERSAL SUPER-JEWEL PRODUCTION, "FOOLISH WIVES," FEATURING THE AUTHOR, ERICH VON STROHEIM, AS THE DIRECTOR AND STAR. PHOTOGRAPHED BY BEN F. REYNOLDS, ASSISTED BY WILLIAM DANIELS. OPENING NIGHT MISSION THEATRE.

REVIEWED BY EMM.ELL. (the Editor).

During the intermission, lasting three minutes (no doubt to give the operator's arms a rest), I happened to be speaking to a well known director, when suddenly the following words drifted to us from a group of ex-participants in "Foolish Wives." Here they are: "I'M WAITING FOR SOMETHING TO HAPPEN!" This remark, friend reader, epitomizes the situation after about an hour and a half of film had been run. But please don't misunderstand me. I feel that this time wasn't entirely wasted on the first night audience, for many of them were getting a very liberal European education in mannerisms, deportment, and thrilled by near prospects of being charmingly shocked. But alas! even this was actually denied them. No doubt the censors had a great deal to do with it. Well, anyway, let's not expect too much, and we won't be disappointed. As far as I can make out, after a few hundred thousand feet had been deleted, the villain—an adventurer of soldierly mien and bearing, with an ugly, but fascinating demeanor—finds himself in Monte Carlo with two feminine pals, the latter masquerading as tinfoil princesses and "What-not" when "Meat for the Gander" appears on the scene. Of course they are Americans and naturally expecting to be robbed by every Alphonse and Gaston from the hotelkeeper to the bellhop, they bring oodles of hard-earned American dollars to sustain the European population. But stop! "Hubby" is supposed to be wise, for he gets a salute and puffs of smoke from an American warship, which presumably brought him over as minister plenipotentiary from "Uncle Sam" to his serene highness, a student of deep water fish!! to induce said potentate to enter the National League (or was it the League of Nations?). Let's hark back a little and find out exactly how moral the villain is? His ideas are frankly ingenuous about women. He figures that every wife needs consolation, but not from the husband. He tries to practice what he preaches, and although between ourselves he mightn't get away with it so readily in our dear old "U. S. A." he nevertheless has apparently succeeded on numerous occasions, for he never seems to want for coin. In fact, while smoking his inevitable Russian cigaret, he accommodatingly relieves the serving maid of twenty years' savings, to pay a mythical tax on his "landed estates" in Russia. Anyway, he landed her, and got his' for fooling a poor working goil, but there I go again—running away from my mutton. He actually seems to be ensnared with the American "Rose" (Miss Dupont looked the part), but he figures he can get a few more "amours" on the side, so it comes about that he sees a "chicken," the only one in the brood of an Italian anarchist, or counterfeiter. This little fellow, played by Caesare Gravina, has been handing the "Count" on a sale basis, about fifty thousand francs for about ten dollars. Do you get it? The Count and his lady accomplices are "Passers of the Green." Well, to resume, although the "chick" is unkempt, and ill, the villain figures he'll just have time to ruin her before he makes his "getaway." Well, I suppose a few thousand feet were cut out about this time—for the next thing you know the "Dago" is dumping the dead villain down a manhole. Here's the joke, though. You knew he was going to pass out of the picture, for the director, the star, the author—meaning the villain all the time, has a couple of black cats run across his path, as trouble harbingers. Now don't get the idea that I'm roasting this picture, for I'm not; in fact I think it's good, as a sort of travelogue to Monte Carlo and the Casino. It also pos-

sesses much merit from an acting standpoint, and I can't speak too highly of the magnificent poise and histrionic ability of Erich von Stroheim. He just created this story to show you how truly clever he is! It's true that a million or so has been spent on "Foolish Wives" (I could make a joke here, but I'll spare you) and it took about a year of valuable time, but who thought of time or money (surely not Mr. Laemmle) so long as this great masterpiece was to be given to the world? Didn't Stroheim employ a great number of people? And wasn't this a good thing at that time? And shouldn't he be placed among our modern philanthropists for so doing? Of course, you'll answer yes, more particularly so if you happened to be one of the foreign types walking around in the various scenes.

Going further along in this eulogistic tone, let me tell you who I think was the feminine star! Yes, you've guessed it—MISS DALE FULLER as MARUSCHKA, the servant. ABILITY? Why she scintillates it. GENUINENESS? As natural as anything I've ever seen. DOMINANT? So much so that her very unobtrusiveness steals the scene from Stroheim. In plain English, she is the goods. Poor Rudolf Christians played his part as a man. (TOO BAD SUCH A GOOD ACTOR IS LOST TO US.) Robert Edeson effectively doubled for him afterwards. Mae Busch couldn't have been better. Her vampishness and devil-may-care attitude endeared her to the audience. I think it too bad that so much of her clever acting had to be sacrificed to shorten the feature. Gravina needs no recommendation from my pen. He is an artist. Maude George as the princess gave as fine a bit of acting as I have seen in roles of this type. She looked exquisite and carried her hauteur with the exact poise. But where did she get that wig? Al Edmunsen was good. Malvine Polo has a reel career ahead of her. She was natural to the Nth degree. Miss Dupont will never do anything better than she does as Mrs. Hughes. Her beauty seemed to be highly enhanced by clever direction. She also showed more emotion than I have seen since under different direction. Louis K. Webb and Mrs. Kent filled their niches nicely. C. J. Allen played the Prince of Monaco in a dignified manner. His make-up was very realistic. Edward Reinach doesn't lack ability, but he didn't get a chance to show much, but what he did was faithful and true in representation. Von Stroheim is a master villain! He infused a great deal of humor into his part at the right times. Somehow I didn't wish to strangle him, as I do most "bad" men on the screen, because I had a sneaking idea that he would reform before he got much worse in villainy. As a director he possibly outshone himself as a star. His attention to minute detail is proverbial. Atmospherically this picture is a success. You will find many beautiful scenes here. You will get one or two big thrills. You will greatly enjoy the titles for their poetic brevity and lucidity, but above all—"HATS OFF" to BEN F. REYNOLDS and his co-worker on the camera, William Daniels for the most beautiful photography seen in films for years. Take for an example when DAWN APPEARS, you are actually shown the fog or mist arising. The fire scene is a classic. The "Longshots" and "Closeups" are positive gems. "Foolish Wives" may make the money expended in the first place on it, and no matter what critics say, you are going to see it for yourself any way, so far be it from me to tell you the story and save you the price of admission.

## Notoriety Seekers and Character Stranglers.

By MARSHALL LORIMER

The time has come with a vengeance for all decent-minded individuals in Motion Pictures to make an emphatic stand in this Community! WE HAVE GOT TO PUT OUR STRENGTH TO THE TEST! If we have the welfare and fame of our Profession at stake, we will make a supreme effort to eliminate NOTORIETY SEEKERS from our midst, and to pull the CLAWS FROM CALAMITY MAKERS and CHARACTER STRANGLERS! The sordid sad Tragedy surrounding the late William D. Taylor should emphasize the necessity of DOING SOMETHING TO CURTAIL BOTH EVILS. The SMOKE must have still been curling from the Assassin's Revolver before various Persons connected with the Screen Colony were madly rushing to PRINT! The Sheriff's Office claimed "that there was a systematic attempt to silence." What a joke this is to us! Why, if we mistake not, everyone connected with the various Studios had something to say about the "Affair"; in fact, any pretty girl had only to advance an insane or absurd theory to the various "News-Hounds" of the assorted "RAGS" called Newspapers, and presto! their vain Features appeared, or glaring Headlines heralded their nonsense to the World. What is the consequence? Again a noble, earnest Profession is being dragged thru reams of vile innuendo, and covert suggestion. Then again, well-known and respected members of the Screen Colony have had ODIUS PUBLICITY THRUST UPON THEM. Their private, well-regulated lives have lain at the mercy of "RAGS" which to gain a few additional Readers on Street Corners have gone out of their way to intimate to the Public, Salacious Morsels of Gossip! Then let it be understood that these "RAGS" merely "Inferred" or suggested "Probability" in lieu of FACTS! But "they got away with it" in the same way as they have on innumerable other occasions. BUT HAVE THEY? YOU, MR. THEATRE OWNER, PRODUCER, DIRECTOR and ACTOR, what have you to say about "THEIR GETTING AWAY WITH THIS ONE?" Have these Newspapers which have largely made their wealth at your expense, tried to minimize the Scandal for the rest of the World? Did they take into consideration that in making Calamity display, they were injuring your just fame? Did they consider your personal feelings at any time? Did they confine themselves to straight facts? WE ANSWER—NO!

Here is what they did: They delved into your private lives in the hope that they would be able to show the outside world what a depraved set of Human Beings you were! Their columns reeked with masked insult and dubious Fancy. If Facts were lacking, their imaginative "News-Hounds" invented plausible situations, and your Names and Morals were attacked in cowardly innuendo! Oh, yes—we'll admit they are clever, but so are many high-class Crooks living by their Wits in Los Angeles. If the MOTION PICTURE DIRECTORS ASSOCIATION, THE THEATRE OWNERS ASSOCIATION, THE SCREEN GUILD, THE AMERICAN SOCIETY OF CINEMATOGRAPHERS, THE EQUITY and other well-known Organizations, including the HOLLYWOOD POST of THE AMERICAN LEGION, would take certain definite steps, oiled by one thought—THAT THEIR PROFESSION HAS BEEN FALSELY SMIRCHED—then perhaps these "RAGS" will discover (SUDDENLY) that the Cinema Industry compared in ratio with the balance of the Population in this City, HAVE LESS DIVORCES, HAVE LESS FELONS, HAVE HAPPIER MARRIED LIVES, HAVE ALWAYS BEEN THE "SUCKERS" TO ASSIST THESE ORGANS IN THEIR VARIOUS "CHARITABLE" ENTERPRISES, HAVE SUPPLIED THEM WITH MUCH LEGITIMATE NEWS ITEMS (of interest to their Readers), and have always been the first to lend the HELPING HAND WHEN MOST NEEDED. As for the

# YOUR CINEMA FAVORITES



## In Confidence

Story by Jean Calhoun:

"What are you doing for a living?" she asked.

"Working," he replied smilingly.

"Where?" she asked gain.

"Newspaper office," he answered.

"How much do you get a week?" she asked with hopes.

"Nothing," he muttered downheartedly.

"What do you do?" she asked again with hopes.

"Write free verse," he replied bravely.

\* \* \*

Marshall Neilan is already well under way with the production of "Fools First" at the Hollywood studios. "Fools First" will be released by First National.

\* \* \*

Add to Authors and Stars Who Paint: Rob Wagner and Charles Ray. Wagner works in oils and Charlie in water colors. Wagner recently wrote "Smudge" and "R. S. V. P." for Mr. Ray.

\* \* \*

Betty Compson and Tom Moore are still in the snow. Penrhyn Stanlaws has not yet brought his troupe, making "Over the Border" as a Paramount picture, back from Truckee.

\* \* \*

"The Storm," held up on account of rain! Sounds rather peculiar but that is what the production sheet at Universal City says; to elucidate, it means that Reginald Barker's production of "The Storm," starring House Peters, is being postponed because the necessary exteriors could not be shot in stormy weather. Barker and his entire company recently returned from Belden, California, where they were on location for two weeks.

This really happened:

"Shorty"—"You are certainly a dumbbell."

Ralph Winsor—"Well, anyway, I'm not alone in the gymnasium."

\* \* \*

Gas shortage in Los Angeles should not affect women, remarked the cynic.

## A YOUTHFUL LEADING LADY

There is no more beautiful child on the screen than Lucille Ricksen. She has a wealth of blonde hair and big brown eyes. Although she is only thirteen years old, she has been acting before the camera off and on for eight years. When she was four years old she acted in pictures in Chicago, her native city. She became known as "the youngest leading lady on the screen" through her work in the Booth Tarkington Edgar comedies. Her latest pictures have been "The Old Nest," "The Poverty of Riches" and "Remembrance." Lucille possesses a good singing voice and frequently makes personal appearances in Los Angeles. She lives with her mother and brother, Marshall, in Culver City, Cal.

## TYPES

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# NIGHT LIFE IN L. A.

(By "The Rounder")

**WINTER GARDEN**—A place where sorrow has no part. Lights, music, dancing, food and a corking good show. Hallie Hanna is a new prima donna, replacing Rose Perfect who has joined Will Morrissey's Revue.

**NEW PANTAGES**—Perhaps the most disgraceful thing that has happened in a theatre since the days of the honky tonk and music halls, occurred in the New Pantages Thursday night, February 9th, when Willard Mack attempted to put on his act in a drunken stupor. Enraged at himself for being unable to move or speak plainly, and exasperated by the audience who asked him to speak louder, Mr. Mack invited them all to go to hell! and informed them, that if they would come up on the stage individually one at a time he would lick them. Someone on the stage with rare presence of mind rang down the curtain on him. It should have hit him when it came down. They attempt to censor clean decent motion picture productions! and let things of this nature pass unnoticed and without the publicity in the press that it deserves. Willard Mack should be barred from stage and screen for his un-ethical and disgusting actions.

**KINEMA**—"The Song of Life," reviewed in this issue. Victor Herbert knocking 'em dead!

**GRAUMAN'S RIALTO**—"Moran of the Lady Letty," a world premier reviewed in this issue.

**HARLOW'S CAFE**—Not a stranger in our midst, with food and music at fair prices. He promises a midnight show later that will make a fair bid for high honors. More power to him. We need another one.

**JAHNKE'S TAVERN**—I don't know whether that name is right or not. It is so hard to spell some of these foreign names. It is a cafe somewhere downtown.

**MISSION**—"Foolish Wives." Maybe they are and maybe not. The boss is reviewing it in this issue. I'm going down for my first look at a million dollars.

**CLUNE'S BROADWAY**—An excellent program here. I haven't seen it but you can leave it to Jay Haas, the genial host to provide one.

**GREEN MILL**—A beautiful sight. From the outside. A "dear" sight from the in.

**LOEW'S STATE**—A beautiful theatre, an excellent picture, a superb orchestra, and just vaudeville supervised by Nate Holt.

**CINDERELLA ROOF**—When they made it strictly a tango palace, I shook my head but the boys have put it over with the assistance of Rudy Wiedoft and his Californians.

**PALAISE ROYAL**—One or two persons made a mad rush to see Madge Rush dance, then they rushed downstairs again, and said, "She was doing the same old stuff." And you pay covert charges, too.

**VICTOR HUGO'S**—They are seriously thinking of putting on a new carpet on the stairs. You'll pay for it, in the long run.

**AMBASSADOR GROVE**—Maurice, le danse, Lenore, his partner, Art Hickman, the accompanist, and food—with sufficient added to the price, to pay for all three of the first.

**SUNSET INN**—The place you have heard about. Better let it go at that.

**HARLEQUIN THEATRE**—A little theatre in a big hotel with some local artists. The boss went out to see the show the other night, so better ask him about it.

**SUPERBA**—H. A. Witwer's "Leather Pushers" stories, one each week, and the usual Universal program picture. George Evans and his orchestra.

**CALIFORNIA**—For a sliding trombone player and a jazz cornet player to stay with him, Elinor has the pretty combination in his fifty-piece orchestra. They are getting most of the comment on the gayer generation.

**MILLER'S**—Now back on its policy of long runs.



**LUCILE PINSON**  
A Screenland Beauty

Is shown in a particularly graceful pose. This young lady has helped to emphasize in the Cinema Colony the saneness in Fashion, although her garments possess a distinctiveness and charm in keeping with her youth and beauty.

**GRAUMAN'S**—A real million dollar theatre. The price tags yet on it. Henry B. Murtagh, the true interpreter of the Wurlitzer organ.

**ALEXANDRIA GRILL**—Abranson's orchestra.

(We went into the Winter Garden the other night and the boss let us sit up in the balcony all alone. We thank him and compliment him on the show. Service was good, food excellent and the check fair. Selah!)

When Will Rogers, cowboy humorist, was working in "Doubling for Romeo," the last and best comedy he starred in, he had to chuck his chaps and wear tights. On his first appearance in them a chorus rose:

"Look at the pretty legs. Who would have believed it."

"Aw," said Rogers, "how did you think I kept my job in the 'Follies' all these years?"

\* \* \*

The most discouraging thing when you're going out, is to leave your flask at home. By Jimmie Adams.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

## ...Flickerings From Flickerland...

### NOTORIETY SEEKERS AND CHARACTER STRANGLERS

(Continued from Page 1)

"NIN-COM-POOPS" hysterically inclined "BAD ACTRESSES" who crave Notoriety, this also is in your hands. Place her rightly in the previous "HASH-HOUSE" or FACTORY she was employed in before SHE determined to revolutionize the "Movies" with her "Fatal Beauty." The cause for action is here—what are you going to do about it? Let us by all means within our power render as much assistance to Thomas Lee Woolwine as we can to run to earth the cowardly Assassin whose bullet deprived the Motion Picture Industry of a capable

#### STARTLING THE

"NATIVES"—WILLIAM  
HEPNER IS IN TOWN

DOESN'T the above title suggest anything to your mind? It should if you are connected in any capacity with the moving picture or theatrical profession, and those of you who are not, must have seen at one time or another the famous ad—"HEPNER GOES OVER THE TOP." Yes, friend reader, "Bill," as he is affectionately termed by the rank and file of a great artistic industry, is without a doubt the greatest wigmaker on earth. This appears as if we are covering a lot of territory but if you remember rightly that bald-headed friend of yours whom you used to know, and who has lately appeared so rejuvenated in appearance is wearing a "Hepner," you'll find them all the way from Cairo to Timbuctoo. They are living examples of Hepner's art. Then again let's wander into musical or dramatic land, then sit out "in front" and say to your effusive friend, "Mabel, ain't she got the most gorgeous hair?" Then your friend is just as likely to retort, "Why shouldn't she? Didn't Hepner make it?" and so the story runs along, with a stop here and there. Let's terminate its action somewhat by telling you that this justly famous hirsute purveyor has located himself in our midst at 1001 West Seventh street—a little ways above Figueroa. We entered the establishment and saw one of the most complete establishments for beautifying milady in the United States. It represents an investment of \$150,000.

Seated at one of the dainty tables when we entered, was Helen Ferguson, the well known actress. Just going out was Margaret Selby, looking as pink as a new blown rose. Here and there languidly taking their ease, while the proficient staff attended them, were ladies representing the last word in social and film circles. In a department by itself is a complete display of coiffeurs and wigs from the comic to the colonial period. In another spot is the variegated cosmetics and paints and powders so dear to the heart of the thespian. At another place you will see those rare perfumes, lotions and creams only turned out and manufactured by this benefactor of the feminine world. Scattered around are lighted Kewpies, mannikins and dolls, while the entire scheme of decoration is lavender, and a deeper hued carpet that gives luxuriously when you tread over it. Everything is here to soothe the esthetic senses. Proverbial courtesy and smiles accentuate your feeling of comfort, and here is a bit of news—Norman Manning, who used to direct and act in pictures, is the urbane and good looking manager Mr. Hepner selected to attend to the business details. Whatever your purpose might be, from marcell waving to a stick of grease paint, don't fail to go in and see this beautiful place and get acquainted with its famous proprietor.

#### MOTOR INFORMATION

Ben Turpin rides in a Studebaker; Guy Bates Post in a Pierce-Arrow, and Anita Stewart likes a Stutz, and "Close-Up" likes an Earl.

Director. (Too bad the District Attorney was away, otherwise instead of running Circles here, there and nowhere he might have centralized the Clues, from information given at that time, and perhaps would have advanced further in unraveling this Mystery to date. And when the crime is cleared up, we feel assured that it will have been discovered that no Female was responsible for it. While JUSTICE TAKES ITS COURSE, LET US NOT FORGET TO SEEK JUSTICE FOR THE LIVING WHO HAVE BEEN MENTALLY MURDERED.

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PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

# Moving Along In Movie-Land

## "MOVIES" ON TOAST?

Paul Bern, editor in charge of the Goldwyn scenario department, who was in New York conferring with President Samuel Goldwyn and Vice-President Abraham Lehr regarding several big stories under consideration, believes the time is not far off when the average American family will not only have "movies" in the home, but have news pictures along with the coffee and eggs in the morning.

"Few persons realize," says Mr. Bern, "the difference it will make when instead of film made of expensive celluloid with an expensive silver deposit, we will have film made of paper with a carbon deposit. The present reel costs from \$35 to \$40. The paper and carbon reel shouldn't cost more than 25 or 30 cents.

"And then when telegraphy of photographs is perfected—"

Maybe by that time some one will have invented an automatic hen that will lay papier mache clad eggs, so they will be cheaper too. Who knows?

## HOLUBAR CAST ALMOST COMPLETE

Allen Holubar has practically completed the cast which appear in support of Dorothy Phillips in "The Soul Seeker," which Mr. Holubar is producing at United Studios for presentation by First National. Robert Ellis is playing the lead to Miss Phillips, and the other players are Wallace Beery, Jack Donovan, James O. Barrows, Frances Raymond and William "Fat" Fong, the San Francisco Chinese peanut vendor who is a discovery of Mr. Holubar's. But one role remains uncast, that of the principal female support to Miss Phillips. The company is now shooting interiors at United, and will return to the schooner "Apollo" at San Pedro late this week.

By Harry Beaumont:

Girl—"I just devoured your last book."

Author—"You don't mean to say you ate it."

Girl—"No, but I surely digested it."



HELENE LYNCH  
Ingenué Lead

"Arms and the Woman" should be changed to "Arms Around the Woman" at the Harlequin Theatre. This is about all the real merit the play possesses as interpreted by the players—that is, with one exception. She stole the second act, and was very effective throughout the balance of the performance. We mean Caroline Frances Cooke.

ACROSS  
THE  
CONTINENT!



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## With Comedians in Comedy Lane



**JACK COOPER**  
Comedian, Mack Sennett Studios

### LIFE AS IS By Lyle Lans

Life is a great thing. Some people think it's a joke, and some think that it is all but a howling success. We've got to have Love with Life. Love is dangerous, so that makes Life all the more exciting—for some people. Girls are a young man's Life—at least he thinks so, even if they do keep him broke. Some people look ahead and some look behind. The ones who look behind are always bumping into some one else. Those who look ahead usually get through the traffic easy and safe. We laugh, we cry and yet if we didn't we'd grow up and just die of being tired of nothing. And then some people use jazz as their Life, but that is a bit too noisy for some of us and it is not all harmony either. The street of Life is crowded and one can have a smile ready when stepped on or pushed. It will get you by much easier and then you'll have friends, and friends are the greatest thing in Life.

\* \* \*

Where's the man nowadays who means business when he kisses a flapper? Frank Laddell wants to know.

### DID YOU KNOW THEM—THEN?

Historians who have cherished the belief that places have everything to do with a man's bent in life, would find his theory exploded by taking a poll at the Hal E. Roach Studios. Hal E. Roach, producer, was born in Elmira, N. Y., but as Elmira has never given any other producers to the world, Mr. Roach isn't handing anything to his birthplace as to its influence on his life work. Harold Lloyd is claimed by many cities, the most recent being Binghamton, N. Y. The comedian was born in Burchard, Neb., a town of about 600, and with the two Lloyd brothers, its activities ceased for the screen. Harold, by the way, comes from the smallest of the small town crowd on the lot which includes Warren Doane, general manager, Valley City, Dak.; Tom Crizer, Millsborough, Va.; Fred Newmeyer, director of the Harold Lloyd company, Central City, Colo., a mining camp where gold was first discovered and which was the beginning of the city of Denver. Jean Havez was born on a suburban estate of 100 acres eleven miles from Baltimore which his father named "Austerlitz," after the place where Napoleon won his greatest battle, because nearby was "Waterloo," where he had his downfall.

C. H. ("Dad") Roach was born in Alexandria county, Va., and his office walls display a framed bill of 1886 calling for a silver dollar, the scene thereon being one he looked upon as a boy, showing the Potomac, Washington in the distance and the monument piercing the sky line.

Despite another theory that famous men are seldom born in big cities, the big city has a large following. Harry ("Snub") Pollard comes from Melbourne, Australia; Sam Taylor of Harold Lloyd's scenario staff, New York City; Mildred Davis, Philadelphia; Charles and "Paul" Parrott, Baltimore; H. M. Walker, New Orleans; Marie Mosquini, Los Angeles; C. H. ("Duke") Wellington, St. Louis; Bob McGowan, Denver; Alvin French, assistant manager, and Gene Kornman, still photographer, San Francisco; J. L. Murphy, purchasing department, and Walter Lundon, who has shot all the Lloyd comedies.

### CAUSE FOR THOUGHT



### ETHEL BROADHURST

A Screenland Favorite

Remembers that she is without her favorite Chocolates and makes up her mind to call at 621 South Olive Street for another box of

### RAGTIME CHOCOLATES

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Three genuine American beauties—perfect blossoms, too—are to be seen in Max Linder's burlesque on "The Three Musketeers," a five-reel Goldwyn comedy nearing completion. They are Jobyna Ralston of New York, who plays Constance; Majel Coleman, Cincinnati handsome girl contest winner, and Florence Gilbert, acknowledged Chicago beauty. Leave it to the Frenchmen!

\* \* \*

You may say to a girl—  
I think you too prim.  
On a yacht—you'll say  
You're natty and trim.  
You'll get bolder, and add  
There's grace in your lines,  
You put me in mind of spanking  
breezes,

You look as if you can cut up,  
There's nothing slow about you, or  
Like the yacht—you're fast, but  
Oñ terra firma it's the reverse.  
So by all means go yachting.

—M. L.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"



# :-: Trailing Motion Picture Stars :-:

## WHO MADE "FOR LOVE OR MONEY" FOR MACK SENNETT

F. Richard Jones was the screen creator of "FOR LOVE OR MONEY" for Mack Sennett. Mr. Jones is the director-general of all production work on the Mack Sennett lot. He not only produces the larger and more extensive productions personally, but finds time to supervise the comedies and other short reel subject. Mr. Jones was the master mind that filmed those screen classics, "MICKEY" and "MOLLY-O," in both of which Mabel Normand starred. When it is realized that Mr. Jones is but twenty-seven years old and that "MICKEY" was made when he was but twenty-three you can more readily conceive his wonderful creative abilities. A day's work with Dick Jones would put to shame the average union man. All the whistles in creation could blow, and for him they would appeal to a deaf ear. His day begins with sun-up. He is at the studio by eight in the morning and seldom gets away until midnight. All day long he directs and when night comes he goes to the projection room and reviews the footage shot for that day; retains that which is good and eliminates that which is not, necessitating retakes of the same scenes the following day. Then there are many night scenes to be shot and these sometimes last until two or three o'clock in the morning with Mr. Jones back on the lot again at eight a. m. to start the day's work with a different set of actors. There may be many artists in the making of a picture so that the scenes can be shot at different times and by different groups, but the director must be ever present and at the helm, and while the work is tedious the artistic results bring much satisfaction to one who is sincere.

Between pictures Mr. Jones rests not, for during that period he is working on and casting for the next. In "FOR LOVE OR MONEY" the task was most strenuous, as many vast and bulky sets had to be constructed and choice locations selected which will be realized when the picture is seen.

"For Love or Money" will appeal to all classes, but particularly to those who have a penchant for comedy and thrills.

## LEVEE IN NEW YORK TO ARRANGE SELZNICK TRANSFER

The Los Angeles film colony is soon to be enriched by the addition of four producing units. M. C. Levee, president of United Studios, is in New York to arrange with Lewis J. Selznick for the transfer to United Studios of Elaine Hammerstein, Eugene O'Brien, Owen Moore and a special unit which will make balanced-cast pictures. Mr. Levee's stay in New York will be brief. It is believed that as soon as the present activities of Mr. Selznick's various units in the East can be completed he will cease studio work entirely in New York and confine his entire production output to the United Studios.

## DOGGING HER

"Millbrae Mike II" was shot this week.

"Millbrae Mike II" is Colleen Moore's snappy Irish terrier. "Mike" was strolling with his owner along Hollywood boulevard when a strange man approached. Eager to defend Miss Moore, "Mike" sprang forward with fangs bared.

And then came the "shot" that cut short his career as an unidentified civilian dog and the man who did the "shooting" was the representative of a big cinema news weekly who films celebrities and their pets and "Mike" will be seen in the next issue of the news weekly bravely dashing to the defense of Miss Moore who stands smiling in the background of the picture.

## EDWARDS NIPPED BY BEAR

Harry D. Edwards, playing the villain role in Al Christie's Northwest Mounted Police comedy, "Cold Feet," was bitten severely through the wrist at the studio Tuesday while doing a "playful" scene with John Brown, Canadian brown bear weighing 600 pounds, engaged for a scene in the picture.

Mr. Christie himself took Edwards to a physician in Hollywood and the latter was able to resume work in a retake of the same scene later in the afternoon. Viora Daniel, who is featured in the comedy, is in the scenes with Edwards and the bear.

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# Shadows From the Silver Sheet

## GOSSIP BY THE ROUNDER

Charlie Dorian — "How is your cold?"

Archie Mayo—"Not so good and I haven't another prescription, either."

\* \* \*

If you want to wrestle with a problem, marry her, advises Maurice B. Flynn.

\* \* \*

There's many a girl who wouldn't marry the best man on earth. Boys, be bad, be bad. May Allison's advice.

\* \* \*

Wally Reid—"How did you catch cold?"

Phil E. Rosen—"Double exposure!"

\* \* \*

Sign at theatre:

"Don't tell everything," with Wallace Reid. Found by Allen Holubar.

\* \* \*

Tony Moreno—"This corn whiskey tastes like soda water."

Harry Carter—"Yeh; maybe it's made from 'pop' corn."

## TO A FLIRT

Her kisses are for all her friends,

The kind that make the pulses leap;  
And passion all her whims attends,

So she may have new hopes to keep;  
She does not miss a kiss or smile,

A warm embrace is naught to her,  
She knows the use of each old guile,  
And uses them to each new Sir;

For me, the one who owned her heart,  
(At least, that is what she has said)  
We kiss and quarrel, then we part,  
And we decide that Love is dead;  
But then another day comes 'round,  
And telephones begin to ring;

And until each of us is found,  
Life is devoid of everything;  
So Hail! thou flirty little miss,  
May you in after days look back  
Upon each luscious misspent kiss  
Which left your lover on the rack.

—By Marshall Lorimer.

Women are worms. Look at all the poor fish they catch.

Lloyd Ingraham is clever.



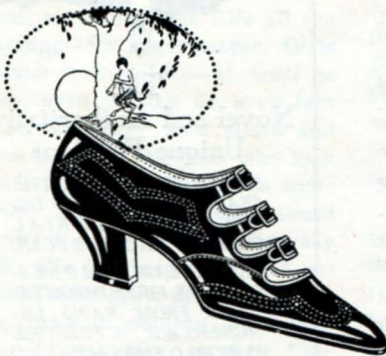
**BARTINE BURKETT**  
Ingenué in Comedies

Rollie Asher—"Gee, you know I like farm life?"

Al Santell—"How come?"

R. A.—"Oh, you can chase all the calves you want."

## A Popular I. Miller Shoe The "SCANDAL"



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## PERT POINTS

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\* \* \*

Alimony is known to take the place of many a husband. Fred Conrath is right.

\* \* \*

One way of gauging wealth, by Ora Carew: "A man must have a lot of tin when he owns a Ford."

\* \* \*

Under the direction of Rollin Sturgeon, Jack Holt and Bebe Daniels, co-stars in "Val of Paradise," a Paramount picture, are now engaged in exterior scenes somewhere in Arizona. The company in fact is quite a ways off the beaten track and will probably be gone for ten days longer. The story is an adaptation by Will M. Ritchey of an original by Vingie E. Roe, and is the outdoor type in which Mr. Holt is rapidly becoming exceedingly popular with the public. Miss Daniels in the role of "Val" has a dashing characterization for which she is admirably suited.

After being confined to his room and under doctor's orders for four weeks, Rudolph Cameron has fully recovered from a severe cold which he contracted shortly after finishing as leading man with Anita Stewart in "Rose o' the Sea," which Fred Niblo directed as a Louis B. Mayer-First National attraction. Mr. Cameron, just lately returned to the screen, is better known in the industry as Miss Stewart's husband and manager.

The 27th of February has been designated as the starting date for "The Gilded Cage" in which Gloria Swanson will star for Paramount Pictures. Elmer Harris, supervising writer, is preparing a very strong vehicle for the popular screen favorite and the role is one which will call upon her undoubted talents to a large degree. David Powell will arrive shortly to play the leading male role and it will be a Sam Wood production.

'Tis a clever man who can keep a woman in the dark. A light remark from George Wurzbarger.

## THREE BEAUTIES

A brilliant all-star cast is announced for "Brothers Under the Skin," Peter B. Kyne's story, which soon goes into production at the Goldwyn studios under the direction of E. Mason Hopper. Helene Chadwick and Richard Dix will be seen together again. Claire Windsor, Jacqueline Logan and T. Roy Barnes complete the talented quintette. The three women are rated as among the most beautiful in film-land. Dix has jumped into immediate favor as a leading man, and T. Roy Barnes is a comedian of rare ability. The temporary curtailment of production has made it possible to collect such a notable aggregation of players. Grant Carpenter made the screen adaptation of the story.



GERTRUDE STEVENS  
Comedy Ingenue

The girls are not falling for the guys like they used to. Because the fall might break the enamel on their faces. Suggested by William Duncan.

Two types make a living in the same way—bricklayers and hens. We dare not mention the wit's name.

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# Under the Magnifying Glass

BY THE MAN

BEHIND 'CLOSE-UP'

## CUPID PRETTY SWIFT

The wedding recently of Miss Margaret Davis and Jules White at the home of the bride's parents, Mr. and Mrs. Henry Davis, at 4826 Fifth avenue, was in the nature of an anticipated surprise, the relatives of the bride and groom having long expected the event but being totally unprepared for its celebration so quickly.

White is the film editor for the Hamilton-White comedy company and a brother of Jack White of that company. The pair secured their license in preparation, but remained silent as to the date on which they expected to get married.

Then they induced Mrs. Davis, the bride's mother to invite White's family to dinner. Rabbi Isadore Myers was present by pre-arrangement and performed the ceremony forthwith.

In addition to Mr. and Mrs. Davis, there were present Mr. and Mrs. Louis White, the groom's parents; Mrs. Hilda Goldman, his sister, and Jack and Ben White, brothers.

Margaret Landis, who is appearing with Anita Stewart in "Rose O' the Sea," is a sister of Cullen Landis, the Goldwyn star, and is married to Bert-ram Bracken, one of the foremost directors in the industry.



## THE REHABILITATED MAN

By MARSHALL LORIMER

*How strange that those who in secret hide*

*Their base desires—should in scorn deride,*

*Those mortals who are far above their sphere?*

*'Tis true some might have fallen deep below,*

*The standard value which they erst did show*

*Bravely before the sneering world's vaneer.*

*But like the metal that's by fire refined,*

*The fallen creature may o'er top his kind,*

*Being recast in ashes of his past!*

*Uprising God-like in his last despair,  
He may re-enter lists to do and dare,  
Leaving a mark which will his life outlast.*

By King Baggot:

I am a man (I admit it).

I have girls on the brain (I admit it).

Which is very "taxing" (I admit it).

They are always hungry (I admit it).

I feed them (I admit it).

I eat with them (I admit it).

But I get nothing (I admit it).

But indigestion (I admit it).

But I like them (I admit it).

## WHAT'S WHAT ON

### SENNETT LOT

The lot is rapidly assuming the proportions of a small-sized zoo. Housed within its confines are two bear cubs, a coyote, a wild bull from Mexico City, a half dozen fighting cocks, hundreds of Mexican mustangs, a dozen dogs and three timber wolves, all to be filmed in the Sennett-Normand-Jones comedy-drama, "Suzanna."

Roy Del Ruth, director of the Billy Bevan-Mildred June comedy company, is confined to his home with a severe cold.

\* \* \*

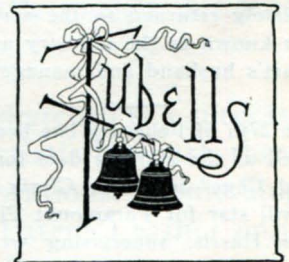
Due to gag after gag thought out by Ben Turpin as the latest Turpin Phyllis Haver comedy progressed, the original name has been changed to conform with the new situations and will be released as "Step Forward."

\* \* \*

The comedy king's canine star "Teddy" leaves this week for a tour of the legitimate circuit making "personal appearances" in an act of ten minutes alone and undirected.

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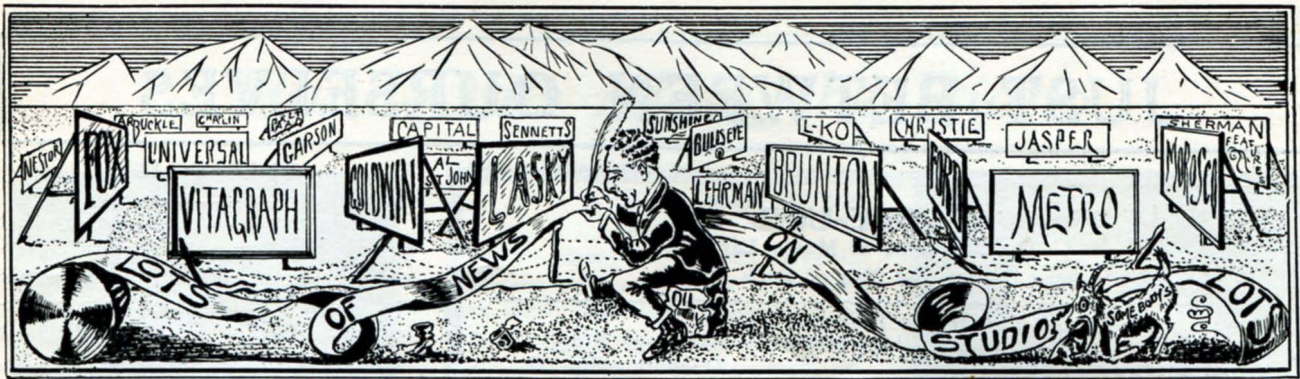
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### UNIVERSAL PICK-UPS

Two completed pictures are now in the cutting room soon to be released; "Kissed," Marie Prevost's most recent vehicle, and "The Way Back," starring Frank Mayo.

\* \* \*

Priscilla Dean has finished "That Lass O' Lowrie's." It is scheduled for early release as a Universal-Jewel. Hobart Henley directed, adhering closely to the original story by Frances Hodgson Burnett.

The cast attracted attention during the filming and will add to the exhibition value of the production.

Robert Ellis plays the principal role in Miss Dean's support.

Wallace Beery has the unheroic role of her father while Emmett King and Fred Kohler have roles in keeping with their abilities. Other members include Beatrice Burnham, Kathryn McGuire, little Frankie Lee, Grace De Garro, R. O. Pennell, Dorothy Hagan and Evelyn McCoy.

\* \* \*

Marie Prevost is on her way to Oakland, 'Frisco and North on a personal appearance tour. She has just finished "Kissed," an Arthur Somers Roche story. She will return in time to start work on "The Night of Nights," tentative title for her forthcoming Universal production.

\* \* \*

Willie Wyler, who has done foreign publicity in Universal's executive offices in New York, has arrived at Universal City. He is attached to the casting department of which Fred Dagit is the director.

\* \* \*

### LASKY-ISMS

George Melford is busily engaged in putting thrills and beauty, romance and mystery, into his new production for Paramount, "The Cat That Walked Away," featuring Dorothy Dalton. Wanda Hawley plays the somewhat "catty" role of sister to the heroine, while Milton Sills has a rugged and powerful leading male role. John Col-

### RETURNS FROM CENTRAL AMERICA

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ton wrote the story from which Will M. Ritchey adapted the picture.

\* \* \*

Paul Powell started last week on "The Ordeal," starring Agnes Ayres, for Paramount Pictures. W. Somerset Maugham wrote this as an original. Beulah Marie Dix, herself a novelist of renown, has translated it to the screen. Conrad Nagel is leading man and there are many well known players in the cast. Miss Ayres has a very powerful and dramatic role, it is said.

\* \* \*

Thomas Meighan starts shortly on "Our Leading Citizen," George Ade's original contribution to the screen, adapted by Waldemar Young and directed by Alfred Green. Meanwhile, "The Proxy Daddy," which Olga Printzlau adapted from the Edward Peple story, is voted a sure winner with a wonderful role for Mr. Meighan and fine support on the part of Leatrice Joy, the five kiddies, Lawrence Wheat and others.

\* \* \*

Sam Wood has completed "Beyond the Rocks," the Elinor Glyn story starring Gloria Swanson, which was supervised by the author and which should prove one of the most effective Paramount pictures of the year.

### UNITED STUDIO ACTIVITIES

Constance Talmadge is making a tour of Southern California while Frances Marion is preparing the continuity of her next story, which will be filmed shortly.

\* \* \*

While Victor Herbert was being escorted through United Studios by Sol Lesser, he found some of his personal compositions in the impromptu music libraries of musicians who were playing on the sets. He was keenly interested in the application of music as the director's aide in controlling the emotions of the players. Mr. Herbert played every organ or piano he encountered and autographed his compositions for the musicians who were using them.

\* \* \*

Richard Walton Tully has completed the final scenes of his production of "The Masquerader," starring Guy Bates Post, at United Studios. Mrs. James Whipple, wife of Director James Young's assistant, makes her bow on the screen with a bit in "The Masquerader," as does her very young daughter, who was the infant in "Without Benefit of Clergy."

\* \* \*

Hunt Stromberg is busily engaged here in the formation of the organization which will assist him in the production of the two-reel comedies in which Bull Montana is to star.

Wallace Reid started Monday on his new Paramount picture, "The Dictator," which Walter Woods adapted from Richard Harding Davis' play. James Cruze is directing, and Lila Lee plays the feminine lead. This is one of the most exciting tales of a South American revolutionary episode with a fine lot of red blooded action and a charming love story. Lila Lee appears as the daughter of a South American "liberator," played by Theodore Kosloff. Alan Hale also has a fine role.

\* \* \*

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Marshall Lorimer  
Editor and Prop.

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## WILLARD MACK OR CORSE PATON?

It's a toss-up in my mind whether Willard Mack or Corse Paton is the better actor! The former appeared recently in his latest vaudeville vehicle—"Second Sight"—at the new Pantheas Theatre, and during the first fifteen minutes of action, Mr. Mack evidently was speaking to himself. The audience in the meantime started discreetly coughing, and when this didn't have any effect, the house took it up in earnest, and coughed heartily in the various coughs known to Coughology to show their disapprobation at his concealment of voice. The theme of the act is as old as the hills; it's been done innumerable times in various ways for many years. His choice of language is replete with "Damns" and "Damnations" and "Hell" and "Rats," and as usual he tries to "hog" the billing, etc., but let me tell you that Una Trevelyn, who played the lead opposite him, was more worthy of consideration from an histrionic standpoint than this much married actor. Her beauty and emotion should place her on a high pinnacle of fame. The other man (whose name I don't know) was also superior vocally, and as an actor than the star. Mack's art is completely spoiled by his knowledge that Mack is acting the part. It might be well for him to compete with that great eastern actor, Corse Paton, as a melodramatist of parts. In conclusion I would suggest that future Mack acts dispense with the inevitable telephones and to avoid anti-climaxes such as occur in "Second Sight."

If Jesse James were alive today, he'd give up his nefarious adventures for the greater one of compiling his income tax.

## THE PRICE

By Barbara La Marr

**MY PRICE!** You wish to know?  
Certainly.

'Tis neither **POWER**, or **GOLD** I want.

Mine the **PRICE** a fool would ask for a priceless thing—**A SONG!**

But like that of the Lorelei, it must so ravish my soul, that I, who know not of sincerity—believe it to be sincere.

That I, who know that all is a beautiful lie, believe in its glorious truth:

That I, whose web of dreams is now torn asunder, may weave again.

That I, whose ideals—illusions—molded once by pale hands trembling with ecstasy of belief in their existence, may live to see them return to gray shapeless mounds of the wet clay of half formed thoughts, to be molded again—though they be wet by the blood tears from the heart of remorse.

But **NO!** **MAN WILL NEVER PAY MY PRICE**, though the price of my Soul be but a Song.

I, who have always deluded, wish to be **DELUDED**.

I, who am but an **ILLUSION**, wish for an **ILLUSION**.

I, whose Love is but a "Living Lie" wish for the **LIVING LIE OF LOVE**.

Make me believe you! **YOUR LIES—YOUR DREAMS—YOUR FOOL'S PARADISE**—all the impossible possibilities of it—the mad, wonderful, horrible, glorious, fantastic nothings—believe them with my soul—then you may buy that **SOUL** for your **SONG!**

Though if I **DID** believe, my Soul would then be a worthless thing—a thing to be cast aside—unworthy, **EVEN THE PRICE—A SONG!**

## VERSATILITY

It is a proverbial thing to say that anyone possessing genius is also versatile. In the present instance, we can emphasize this assertion when referring to George Evans, the brilliant violinist at the Superba Theatre.



GEORGE EVANS

Musical Director  
Superba Augmented Orchestra

This youngest of musical conductors stands in a niche entirely by himself. Thousands are aware of his ability both as a performer and as a leader, but very few are aware of the fact that his knowledge is a thing to conjure with along composition lines. He is the personal possessor of a musical library second to none in the city. He is one man who doesn't have to fiddle a few days away trying to find appropriate themes to cover reel situations in a film. One glance at the new feature and a few notes, and presto! the musical score is complete. It is really too bad that Eric von Stroheim didn't insist upon the services of George Evans to compose the musical score for "Foolish Wives" as this young man had become very familiar with this director's work during the progress of this production.

Lies hadn't become a truthful art in George Washington's days, avers Gertrude Astor.

PLEASE PATRONIZE—WHO ADVERTISE—IN "CLOSE-UP"

# Hand-Outs Along the Rialto



**LYNWOOD CRYSTAL RAPP**  
Four-year-old Model, and Cinema  
Child Actress

## BOHEMIAN BUNK IN A CAFE

By Well-Known Impressionists  
1st Impression—By Larry Semon.

Dim lights — movie stars — press agents—ham actors — dizzy music—swell eats — cigaret smoke—more movie stars—more cigaret smoke—lots of fun—ain't life great—?

2nd Impression—By Jimmy Aubrey.

A large party enters—it's a flock—of comedians—how exciting—we're thrilled—and thrilled—now a bathing girl—enters—we're thrilled—but she has—her clothes on—and it's not—so exciting—as it could be—a well known star—recites—"I'm the Bright Star who shines in Hollywood."

3rd Impression—By Norman Taurog.

The razzle dazzle—music starts—and some nut—cries—"On with the dance"—so we dance—to the tune of—the jazz o'maniacs—the press agents—think up their stuff—during all this

## YOU CAN'T KEEP A GOOD MAN DOWN

In the dear old halcyon days C. Fred Harlow was a name to conjure with when you mentioned cabaret or cafe. Since the national funeral Fred has made a few legitimate essays along the soft drink lines, with more or less success, but his latest venture looks like the "goods." It's at 241 South Spring street. We entered and saw a restaurant and cafe which for practical and artistic reasons stands in a class by itself. The first person to greet us was his charming wife, looking just as buxom and attractive as ever, her smile was still in the radiating focus, and Fred's had a splendid reflection of the same easy smile on his well known features. Personally we are under the impression that Friend Harlow is going to repeat history. Of course the spirit will not be there but congenial spirits will soon make this unique cafe their foregathering place, and also remember that it is just possible that this pioneer of cabaret in Los Angeles will again install this form of entertainment at the proper time. Old friends, both in pictures and theatres—let's rally to his support.

—great roar—and their stuff—sounds like it—next!

4th Impression—Jack White.

A female star—lights a cigaret—but nobody sees her—so she does—it again—and is successful—a Hollywood—dirt disher—saw her—a director comes in—nobody recognizes him—he forgot his—puttees and shell rim—glasses—'tas all—goo—night—

A belle is a belle even if she is dumb. So says Dustin Farnum.



**DOROTHY MORGAN**  
A Clever Child Actress

"Herb" Rawlinson, in concluding his address at the gala opening night of the picture, "Foolish Wives," made a great "Hit" when he dramatically exclaimed: "Good Luck! God Speed! and GOOD YONTIVE!" Irving Thalberg, Carl Laemmle and a few close friends including Sid Grauman, who understood Latin, applauded.

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# SCREENING WHERE THE SCREENING'S GOOD

## Broadsides

By ARGUS

"Bernie" Durning—"Where is your crazy bone located?"

Bert Lytell—"Well, mine is in my arm, but others have their's above their eye-brows."

\* \* \*

Alfred Allen, who helped to make "Hell Morgan's Girl" famous, has just returned from San Mateo where he did some excellent character work with Monroe Salisbury.

\* \* \*

Finis Fox can enter Pantages theatre on his face—gracefully and without an accident. He knows someone there.

\* \* \*

A shoestring income will never pay for shoestring potatoes, states Roy Stewart.

\* \* \*

The only way to clean the slums is to start a laundry in the vicinity, says Stuart Paton.

\* \* \*

Billie Rhodes—she who used to cavort with the late Billy Parsons—is back again for a reel livelihood.

\* \* \*

How could any man be tempted by an "Apple" when you can get three for a nickel? exclaims Jimmie Brennan.

\* \* \*

Lucile Pinson is very familiar with a Standard Oil man! His name is Jack Stewart Wolyniec.

\* \* \*

Walter Hiers has happily recovered from his recent illness. He still looks a little peaked. He admits losing 2½ ounces, but he couldn't discover the spot that looked shrunken.

### VARIATION

By Hartley H. Hepler

"I care not for the stars that shine,"  
The poet sung. His song were mine,  
But with some movies what they are,  
I care not for the shines that star.

Anyone who has driven a horse and buggy, ought to be qualified to drive a Ford says Wallie Van.

\* \* \*

Dorothy Valleron says that the logical place to lose a minx is in Hollywood. She referred to a fur.



Another wise crack.

Jack Coogan — "Where were you raised?"

Arthur Bernstein—"In an elevator, on a safety razor."

\* \* \*

Paris decrees that dresses must come down, but Daniel Cavanaugh thinks they will remain up—in price.

\* \* \*

No, "Under the Lash" did not have a racing horse for a star. Thank you, Pauline Curley.

Please remember that "Those things" were not invented when you hear your grandmother tell you that they "Didn't do those things in those days."

\* \* \*

Barbara La Marr truly says: "You can always raise trouble without inconvenience—but not on the 'Automatic.'"

\* \* \*

By the office boy:

"I spoke to the editor about 'The Ten-Dollar Raise,' but he said nothing doing."

\* \* \*

Here's a nifty one by A. F. Mantz: The famous line, "The game and the candle," should be modernized to "his name and her scandal."

\* \* \*

They are going to remove the holes in Melrose avenue because they say they are in the road. A bright one by Jack Cooper.

\* \* \*

There is a cafe in Hollywood where all the comedians eat. We might say "soup to nuts." This is Grace Darmond's bright one.

\* \* \*

Lincoln Stedman—"Do you go out much?"

Clara Horton—"Boy, I just eat 'dates.'"

\* \* \*

1922 will be a nice year for all of us. We can meet our expenses every time we turn around. We just can't dodge 'em says Gladys Brockwell.

\* \* \*

Actresses are not interested in bootleggers as they carry their own "stills" around. This isn't so bad, Vin Moore.

\* \* \*

The acid test of friendship is when a girl marries the owner of a lemon orchard, asserts Reaves Eason.

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# PERSONALITIES

## HAS NEVER MISSED A PERFORMANCE

Reliability will win success on the stage or screen just as surely as in every other walk of life, when it is joined to ability and talent. This fact explains one of the causes for the distinguished repute that has come to Guy Bates Post, America's leading actor today, who is now filming scenes for his screen debut in "The Masquerader," a Richard Walton Tully production. Since he first opened in the stage play from which the picture has been adapted, Post has appeared in its difficult dual leading roles over two thousand times—practically every city and town of importance in this country, Canada and Australia has been visited by him one or more times; and he has never missed a show!

## TOO RE-ELISTIC

Our short story by H. H. Van Loan:

A nice quiet young man sat in a motion picture palace alone. He was enjoying himself; the photoplay was one of the season's best thrillers.

Suddenly the silver screen flashed before this quiet young man a terrible rain storm. The trap drummer was no slacker in creating a noise which was somewhat like a rain storm.

....The nice quiet young man was last seen dashing up the aisle of the theatre at top speed. He ran out into the street to put the top up on his new flivver. He found the sun shining its brightest when he arrived at the car.

Thus proving that movie realism sometimes has effect on some people.

We might say that the movies are stage robbers. Roy Marshall wrote this.

\* \* \*

## SEEING THINGS!

Edith Johnson writes:

The Girl—"What kind of fruit is that growing on those bushes?"

The Boy—"Blackberries."

The Girl—"But they are red."

The Boy—"Certainly; blackberries are always red when they are green."

The Girl—"Then I guess they would be poor eating for a person who is color blind."

The Boy—FLOP!!!!

## CARTER ASSISTS YOU TO KNOW

The following article is issued by JOHN P. CARTER, Collector of Internal Revenue for the Sixth District of California:

"With the repeal by the Revenue Act of 1921 of the so-called 'luxury tax' on articles of men's and women's wearing apparel and other changes in tax legislation, the Bureau of Internal Revenue has issued new Regulations (47 and 48) relating respectively to the excise tax on sales by the manufacturer of certain articles, automobiles and accessories, cameras, candy, firearms, cigar and cigaret holders, liveries, hunting garments, carpets, rugs, trunks, etc.—and the excise tax on works of art and jewelry.

The principal changes in the latter taxes are that the tax on works of art is reduced from 10 to 5 per cent and that the tax on jewelry and similar articles, which remains at 5 per cent, no longer includes gold or silver ornamented glasses and spectacles. The tax on works of art attaches on all sales except the original sale by the artist, a sale to an educational or public art museum and sales by dealers for resale.

While the tax on musical instruments has been repealed, certain instruments such as coronets, clarinets, etc., if made of—or ornamented with silver or other precious metal are taxable.

Fountain pens equipped with gold pen points are also taxable.

Monthly returns and payments of the tax on works of art and jewelry are required of the vendor.

Section 904 of the Revenue Act of 1921, which in the Revenue Act of 1918 included the tax on certain articles of wearing apparel, provides only

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for a tax of 5 per cent of the amounts paid for the following articles in excess of the following prices: Carpets, \$4.50 a square yard; rugs, \$6 a square yard; trunks, \$35 each; valises, traveling bags, suit cases, hat boxes used by travelers and fitted toilet cases, \$25 each; purses, pocket books, shopping and hand bags, \$5 each; portable lighting fixtures, lamps of all kinds and lamp shades, \$10 each; and fans, \$1 each. This tax is not payable by the purchaser, but by the manufacturer, producer or importer, who is required to make monthly returns and payment.

Copies of Regulations 47 and 48 may be had on application to the office of Collector of Internal Revenue, Federal building, Los Angeles, Cal.

It's a mistake to do the higher things, when her lips are below, says A. K. Doe.

\* \* \*

This is our country, yours and mine. We fought for it, now let us work for it.—Rotary Club Members.

\* \* \*

It is not how long you've lived, but how long you live while living.



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# Bright Hints For Human Beings

By "US" or "WE"

## THE AWAKENING

*Once to this world was sent  
To a spirit who knew no bliss,  
Nor yet the heart content,  
A maid with a kiss.*

*He waked from his broodings deep,  
Where shadows peopled the scene,  
With a feeling that he would reap  
The reward of past spleen.*

*Thus thinking—his soul in despair—  
Regretted the gift of his God,  
'Twas then that the messenger fair  
Touched him with her rod.*

*His eyes being opened, he saw  
The beauties of God—one can miss—  
Then followed the unwritten law,  
Saw life—through a kiss.*

—By Marshall Lorimer.

## WHO FEEDS THEM

There's no doubt about that, as his studio hirelings will testify.

For instance, Buster Keaton could stage an animal show and still have some left over in case he wanted to send out a second troupe.

At present the First National star possesses:

A Belgian police dog.

Two Airedales.

One horse and colt.

A canary.

A Persian cat.

And—

Two white rats.

But we haven't let you "in" on everything—

No sirree.

We forgot to mention his Hawaiian ukulele.

See there!

Headed by Rudolph Cameron, Anita Stewart's support cast in her new picture, "Rose O' the Sea," includes such screen celebrities as Thomas Holding, Margaret Landis, Hallam Cooley, Kate Lester, John P. Lockney and Charles Belcher. Fred Niblo, who made "The Three Musketeers," directed. The production will be presented by Louis B. Mayer through First National. The story is an adaptation of Countess Barcynska's book of the same name.

## MAKING REALISTIC STEAMSHIP SCENES FOR COMEDY PICTURE

With aeroplane wind machines going full tilt and fire hoses playing over the decks of the huge prop steamship built at the Christie studios, Scott Sidney is working his company nights to film comedy scenes of a steamer on fire at sea.

Neal Burns is featured in the comedy, with Josephine Hill and Alice Maison playing prominent supporting roles. The night scenes are being photographed on Christie's rocking steamer, while the exterior day scenes will be filmed on the Catalina steamer.

One seldom hears of a candy maker stuffing himself with candy or a doctor who enjoys the medicine he prescribes for others, but here is a producer of motion pictures who would rather attend a movie show than do anything else in the way of entertainment. J. L. Frothingham is an ardent and rabid "fan" and this despite the fact that he is constantly making screen productions for the enjoyment of others.

\* \* \*

Mack Sennett, Mabel Normand, Dick Jones and A. Mac Arthur were the guests of honor of Admiral Sir Williams Pakenham, with his staff-officers, on his flagship, H. M. S. Raleigh, recently anchored off the Venice pier. The Admiral, in a short after dinner speech, took that opportunity to thank the comedy king for the reception accorded him and his staff when they visited the studio.

## MY HOBBY

By Pasty Ruth Miller

My hobby is designing.

They say lots of women are designing, that they always have designs on something or somebody.

But my hobby isn't like that.

I'd rather design clothes than anything else—except act. I started doing it at the age of four when I took off a handmade French dress from my new doll and cut her another one out of mother's best tea napkins! They scolded me but I heard mother say, "She'll be a good hand with the needle!"

## CHICAGO BEAUTY

COMES WEST

Charlotte Stevens, seventeen-year-old beauty contest winner in Chicago, has arrived at the Christit Studios in Hollywood, where she will soon appear before a moving picture camera in a Bobby Vernon picture at Christie's.

Ever since his remarkable performance in "The Birth of a Nation," Henry B. Walthall has been known from Seattle to New Orleans and San Diego to Kennebunkport as "The Little Colonel." The title, a distinct tribute to his ability to make a character live on the screen, sticks to him regardless of what type of parts he may have had in subsequent releases. Mr. Walthall's latest, and many say his greatest, achievement will be seen in Louis B. Mayer's "One Clear Call," a stirring drama of the South which John M. Stahl is now filming with an all-star cast.

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**PARAMOUNT-LASKY PRESENTS GEORGE MELFORD'S PRODUCTION, "MORAN OF THE LADY LETTY," STARRING DOROTHY DALTON. FRANK NORRIS, AUTHOR. SCENARIO BY MONTE KATTERJOHN, RIALTO THEATRE.**  
**REVIEWED BY EMM.ELL.**

The big thing that impressed me about this feature was the careful analysis of characters brought out by Director George Melford. His conception of dramatic values is so apparent that personally I would prefer placing him in the spotlight. All this tends to show you that from a continuity, atmosphere, photographic and general acting point of view, "Moran of the Lady Letty" stands out in a unique masterly way. Dorothy Dalton showed at times that she was capable of rising to the proper emotional moments, her roystering moods were very charming, but at times she seemed rather inadequate to the situations. Rudolph Valentino didn't show anything worthwhile. If his work in this picture indicates his greatness as a star, then for heaven's sake make the "prop" boy a star. Walter Long, in my estimation, did the most forceful acting, his bulldozing, villainous attitude, with his thorough com-

prehension of seafaring life, superinduced by drunkenness, made a superb characterization. The entire action takes place aboard a ship, far from the "madding crowd," and the development of the story unravels amidst tossing waves, and brutal passions. Maude Wayne is a convincing type, and she made the most of her opportunities. George Kuwa did a fine piece of work. The same can apply also to Cecil Holland. Charles Brindley and Emil Jorgenson deserve great credit for their forceful portrayals. The photography deserves a special niche by itself. Some of the marine views were masterpieces of this kind of art. Mr. Melford has done better work in the past but with subjects of another nature, but I very much doubt if a rival producer can show a better appreciation of this particular subject than what he infused into it. This picture should have a few weeks' run at the Rialto and a huge success along the Atlantic Coast.

**HARRY GARSON PRESENTS CLARA KIMBALL YOUNG IN "WHAT NO MAN KNOWS," FROM THE STORY BY SADA COWAN. DIRECTED BY HARRY GARSON.**  
**LOEW'S STATE THEATRE.**  
**REVIEWED BY EMM.ELL.**

At last we saw a story unfolded through the pen of Sada Cowan which we liked. This vehicle stars the one and only Clara Kimball Young. We doubt if we've seen her to greater advantage than in this film. The real womanliness which is in her has plenty of opportunity for display. Her emotional value was, never at a more human peak than here. Of course, as usual she has a few chances to display her magnificent gowns which she can always do to advantage, but this phase, with her wonderful beauty, is outshone by her histrionic ability. Her supporting cast was individually good. Lowell Sherman (whose name was somewhat curtailed, perhaps on account of his connection with a recent party), does some very splendid acting. He is an artist to his fingertips. Dorothy Wallace as the kleptomaniac wife fulfilled effectively the desire of the authoress, although we would say at this juncture that the latter took the very easiest way out to rid the husband of her society. This was so palpable

and puerile that it almost became laughable. Such screen license is hardly warranted by facts. William P. Carleton gave a convincing interpretation in the part of Drake Blackly. Dulcie Cooper was very effective. Dr. Cummings played by Mr. Kimball showed a real kindly ability. There is something very sympathetic in all the roles played by this talented actor. Ruth Handforth and Helen Hunt infused what amusing incidents were in the film. Their characterizations were true in every detail. Milla Davenport played a rather hard part, with just the right degree of harshness and tenderness, as the matron of the orphan asylum. Jean Carpenter was winsome, natural, and perfect as the adopted child. The photography was clear. The atmosphere was true in each minute detail, the continuity was smooth and the direction showed a clear conception in the mind of Harry Garson. This picture will not burn up the populace, but they'll go away feeling that they have seen something worth while.

**EARLE WILLIAMS IN "BRING HIM IN," FROM AN ORIGINAL STORY BY H. H. VAN LOAN. NEW PANTAGES THEATRE.**  
**REVIEWED BY EMM.ELL.**

Again—we saw handsome, exquisite Earle Williams attempting to portray a man who leaves civilization and luxury to fly to the great North. Unfortunately Earle falls as flat as a horseshoe. His riding must have made the "nag" laugh under him. Here is a real honest-to-God man virility story badly mishandled, and terribly interpreted. We'll almost bet that H. H. Van Loan didn't sit through Earle's performance. As a matter of fact Van Loan should write a posey story for this star in which he can languidly study his finger nails and flick imaginary dust specks from his immaculate patent leather pumps, and gracefully pose against the mantle, while

his handsome face contorts with passion at the presumption of his tailor submitting a bill! Fritzi Ridgeway wasn't up to snuff. She acted too much. Paul Weigle gave the best performance in the cast. Bruce Gordan appeared genuine and didn't cause much dissatisfaction with his artistry. Ernest Van Pelt and Elmer Dewey were excellent in their small parts. The photography was very fine, although as per usual the operator didn't give us a chance to see his name. Personally we are sorry that it has lately been the misfortune of Van Loan, a clever original writer, to have the last few stories badly mishandled by miscasted stars and bum directors of atmosphere.

**LOUIS B. MAYER PRESENTS "THE SONG OF LIFE," DIRECTED BY JOHN M. STAHL, KINEMA THEATRE.**  
**REVIEWED BY EMM.ELL.**

If the "Song of Life" is a song, then Annie Laurie is a tragedy. This concoction is supposed to be a feature film—but we honestly assure you, it's not. The subject is totally unreal, although a great effort has been made to gull the public into believing that a something unusual in films was being presented. John M. Stahl is an overrated director. Given the same period to produce a picture, we'd say that we know twenty assistant directors who would have made better attempts than Stahl did. The majority of the cast did their best, but somehow we got the

impression that even the actors didn't quite believe in themselves in their characterizations. Grace Darmond did about the best work, although Georgia Woodthorpe had the more conspicuous acting part. The latter gave a fine presentation of a discontented mother. Gaston Glass is better in the legitimate than in pictures. He gives us the impression of being carried away with his own importance. Go back to the stage, Gaston. You'll do much better. If you are inclined to disbelieve the critic, you are bound to see this conglomeration, but if you do believe, you will save some money by spending it on a reel picture.



## JIMMY AUBREY

There are many Comedians today in the Cinema Industry, each of whom is blessed with a certain whimsicality—which when screened begets laughter. But it is not going too far to say that Jimmy Aubrey, the Vitagraph short-reel Star Comedian, is exceptionally blessed with the requisites necessary to create amusement. He is one of those individuals possessing a natural sense of humor, which, when translated to the "silver sheet," finds an echo on the risible nerve centers of the on-lookers. Mr. Aubrey is something more than a laugh-maker. He is an Individualist of a high type. His philosophy of life is cogent and kindly. He is one of those beings who remembers the initial hard-knocks of the struggling years—before he mounted the rungs of fame. Invariably when seeing any of his Comedies you have a clear assurance that you are going to see a good, clean Comedy! I, who have known him for many years, am not surprised at this feature of his entertainment, for he was noted for being a good, clean liver, even in days when the "Drys" were entertained as Myths of the imagination. It is more than a pleasure then that we reproduce his comic self in the humorous mask of the real man we know.—(The Editor.)