

# A Siren-like 'Spy'

DAISY CORDELL CHATS WITH "PICTURES."



OUR VISITOR, DAISY CORDELL

ALTHOUGH for two years past we have admired the screen work of Daisy Cordell, it is only just now that we have had the pleasure of a PICTURES chat with her.

On returning from the trade view of Percy Nash's splendid version of Louis N. Parker's political play, *Disraeli*, in which Miss Cordell charms all in the spy rôle of "Mrs. Travers," we found a letter awaiting us—it was quite a coincidence—in which the artiste herself threatened to pay us a long-promised visit. Two daisies, or rather days, later Daisy called upon us, and this article is the result.

As Miss Cordell is as well known on the screen as she is on the stage, a brief sketch of her career will be of more than passing interest.

"I was born in China," she began.

"And we had cherished some sort of idea that you were a Londoner," we remarked in surprise.

"I am!" she answered with vehemence. "My parents are English, and I left Hong Kong at the age of three, and have been in England ever since. Beyond a vague, distant memory of a wonderful religious procession, my life in China is a blank.

"From the time when I made my first public appearance, at the age of five, singing a song called 'I shan't go to school any more' (a resolution not kept, I may tell you), I became stage struck. My people were well-known amateur players, and I always induced them to let me play a part whenever there was one to suit me."

"And from then you drifted on to the stage proper?" we suggested.

"Yes; from studying Phyllis Dare in *The Catch of the Season*, and playing 'Fairy Godmother' in *Cinderella* at Drury Lane—a part I loved, by the way—I became a permanent member of James Welch's Company, and was so happy that I remained in it for eighteen months. For many months I played the part of 'Miss Isaacson' in *When Knights were Bold*, appearing at Wyndham's and the Criterion theatres, and on tour. I appeared, too, in *Inconstant George*, and in other plays.

"We first saw you in films," we remarked, "in *Harbour Lights*."

"That was my first," she answered.

"It was a Neptune production, and I appeared in it as 'Lena.' The first scene I ever played before the camera was rehearsed at half-past seven in the morning at beautiful Lynton Harbour, in Devonshire. I had hoped to see others doing it first, but, much to my horror, mine was the first scene.

"I stayed a whole year with Neptune, and had a perfectly lovely time. Yes, I was 'Astrea' (Mrs. Patrick Campbell's part) in *The Trumpet Call*,

'Laura Lee' in *The Romany Rye*, and I also had good parts in *In the Ranks* and *Married for Money*.

"Leaving the Neptune, I played for Maurice Elvey in his production of *Fine Feathers*, and was 'The Queen' in *Royal Love*, and 'Myra' in *The Devil's Bondman*, for Trans-Atlantic. Then I returned to the stage for a long tour of a little play called *War Mates*, produced during the critical period when our munitions were short. It was written by a wounded soldier of the London Scottish, and was intended to prevent the strikes which were then in the air.

"I toured again on the stage in *The Glad Eye*, and again with James Welch in *One Good Turn*."

Since then Miss Cordell has created the film part of "Mrs. Travers," the Spy in *Disraeli*, and more recently she played the lead with George Leyton in *The Man Who Made Good*, the making of which was good, for it included a week in lovely Aberdovey.

"Do you like the studio better than the stage?" we asked.

"On the whole, I really think I do," she answered; "but I prefer outdoor to indoor acting, and I am passionately fond of adventure. In one film scene I was thrown down a cliff, and in another I had to lie on the rocks with the waves washing over me. Oh! but I just love adventure of that sort. But what took me a long time to get used to was going among ordinary people in the street or the country in film 'make-up.' But even that has become a pleasure, for there is nothing I would not now do to help make a picture-play."

To look into the smiling, honest face of Daisy Cordell is to believe anything she says; and, anyway, there is no disguising the fact that this charming young lady now takes a very high place in the ranks of those who play for the films.

**NOW SHOWING**

"PICTURES" GUIDE TO THE BEST FILMS RELEASED THIS WEEK



**LITTLE MISS NOBODY.**—Globe drama, four reels, with little Em. Gorman in the title-rôle. Into the few years of Little

Miss Nobody's life covered by this story more tragedy, humour, and pathos are compressed than usually occur in the whole period of life of an average person. The production is exceptional in that the whole play hangs upon the characterisation of the child, and this clever little actress dominates the stage completely and all the time. (Monday.)

—Globe Films, Ltd.

**THE SCARLET WOMAN.**—Metro drama, five reels, featuring Olga Petrova in a great emotional rôle. As Thora Davis, she has a terrible choice placed before her. Her husband has been arrested on a charge of bank robbery with murder. There is one way of saving him, and only one. The corrupt attorney who is to prosecute will suppress certain damning evidence, but at the price of Thora's honour. What should a woman do when confronted with such a choice? Upon that difficult problem and Thora's solution of it turns the whole of this fine story. (Monday.) —Ruffell's Exclusives, Ltd.

**THE HOUSE OF THE GOLDEN WINDOWS.**—Lasky comedy-drama, four reels. Cleo Ridgely and Wallace Reid. The theme of this story is based on the fairy-tale of the house on the hill, which has the appearance of a house with golden windows. Two little children struggle up the hill only to find a ramshackle dwelling, with the sun shining on broken panes. Glancing back into the valley, their own humble little cottage presents the same appearance, and they return home satisfied. The story proves, of course, the truth of the old, ever-new proverb, "All is not gold that glitters." (Monday.) —J. D. Walker's World's Films, Ltd.