

# The Daily Movie Magazine Page

## WHY "THE GOLDEN SNARE" WILL HAVE NO REINDEER

IN THE movies they "want" what they want, especially if it be producer or director who wants it, and that is perhaps why in this particular movie story they wanted no reindeer, but reindeer, and "with long horns," this last item being particularly insisted upon.

Reindeer are scarce seen in Los Angeles, where they keep coming for the movies. Long formed as others, with no such antlers, was to be hunted for the James Oliver Curson story, "The Golden Snare," they were doing into pictures. David Hartford reindeer Alaska. What he had to do was to get a reindeer.

"Can you secure for shipment reindeer, please, one reindeer. Must be good size and have long horns." Back came word that reindeer had to travel alone, but that it might be possible to secure two of the species.

"Two reindeer O. K., but one must be broken to drive. Also will need a dog team of mathematics or lumber," the second telegraphic order ran.

The Name Bank found the reindeer, and the deal was on. Their passage were booked on the good ship Victoria, and Curson and Hartford, way down in Los Angeles, lunched early and waited.

But the reindeer made a new record. They missed the Victoria by five hours. And that was the last boat scheduled to leave Nome that season. After that the ice.

The frantic news flashed across the wires to Los Angeles. Six minutes slipped but reindeer missed boat Lumber & Co. Nome.

Only one chance remained, a costly one—only as every one will tell you, magic men have lots of money, and Mr. Hartford took that chance, which

was to charter a special boat, with this result:

Reindeer left Nome (October 25) on posse schooner Olga, Harris in the condition.

And again respiration was normal in the Hollywood studio.

You have seen in your favorite theaters the subtitles as, "The Next Day," "A Week Later," and similar words suggesting the lapse of time. Indeed, you are rather tired of such phrases and sometimes wish they would invent new ones, but you weren't half so tired as was Mr. Hartford when months passed with no news of the reindeer and the business waiting.

"Boas arrived but no word of reindeer," he wired north on December 21.

All thoughts of Santa Claus and wondrous Yuletide went glimmering with the reply dispatched. "Last report, December 1, about in good condition but would be long while from Seattle in the worst still." Olga left Lumber & Co. for Seattle December 5. Not heard of since. May have met with disaster. Revenue cutter gone in search.

Then came the tragic disaster.

Posse schooner Olga arrived at Cordova, January 25, ninety-three days out from Nome via Oulaska. Two reindeer in a stand for Los Angeles eaten for food.

The Alaska Fur Co.'s cable fell limp from Mr. Hartford's hands. Mr. Curson smiled on the fluttering sheet. "Had you a polar bear on board?" he asked as he read the rest of the message.

"Why don't they eat the bears instead?" lamented Mr. Hartford.

Telegram from Captain Heikilla, of the posse schooner Olga, Seattle, to David Hartford, Los Angeles.

"An very sorry had to eat the reindeer, but ran out of food, and provisions. Have two polar bears which I will sell you reasonably. Captain Heikilla."

And that is why you will not see the reindeer in Curson's picture "The Golden Snare," which shortly it is presented by Associated First National Pictures.

## MR. VOLSTEAD MADE MOVIE "PROP" MEN TURN MISERS



Fitting Out of Gambling and Barroom Scenes Not Such a Simple Matter Now as It Was Before the Amendment

Of all the tough problems that come to the property department of a motion-picture studio these days, the toughest is the job of providing gambling and drinking layouts for saloon or dance hall.

The story of "The Idol of the North," Dorothy Dalton's latest picture for Paramount, called for the fitting out of the Aurora Borealis Saloon and Dance Hall in Alaska after the approved Canadian Northwest styles of 1887—the days when miners could lose their dust by one whirl of the little ivory ball and then could drown their misfortune at the bar.

In these days when gambling and drinking are numbered among the last arts, the job of fitting the interior of such a pretentious place as the Aurora Borealis was a taxing one.

It was with some misgivings that the property department set out to find roulette outfits, faro banks, the old-fashioned cone-shaped dice boxes, stud poker tables, etc., but after scouring

New York and vicinity for two weeks the "layout" was completed.

For some days thereafter thousands of dollars of stage money changed hands while the camera recorded the action. There is a thrill in the picture for those who can remember "The days when" and a punch for those who cannot.

Furnishing the bar with bottles of the old familiar type was a comparatively easy task for the property department, however.

When Mr. Volstead began his work the man who looks after the property details at the studio turned miser and hoarded every Three-Star Hennessy bottle he could get his hands on.

Not only that, but whiskey bottles, wine flasks, vermouth bottles and cordial flasks were put in the cache. More than 1000 bottles of all varieties have been stored in the property department's "dry" bar—for all the bottles were empty.

In years to come these bottles that are being guarded so closely may be relics of a long forgotten day.

## "SENTIMENTAL TOMMY"

CHAPTER IV

In vain did Tommy protest and plead. From that time on, Grizel left Tommy to Elsiebeth, who wondered and rejoiced at the change.

The months went by, and became years, and when Tommy was twenty-two years old he took his little sister and went up to London to make his fortune. Thrums shook his head and chuckled at his going.

"What can the pair foot do?" they asked. "In spite of 'a' the schoolin' Arnon gave him, he's guid fra naethin' but to dream an' dream the livelong day!"

"Tommy is the smartest boy who ever went to school in Thrums!" championed Grizel hotly. "He had the sweetest thoughts and the noblest sentiments!" But the good doctor put in a grim word here.

"Aye, the laddie was good at noble sentiments, an' he did not have to practice them. But playing acting was the breath of his nostrils. An' he returns, lassie, watch him, as I'll watch him."

"He'll come back to make us all proud of him!" Grizel declared staunchly.

And her prophecy came true. Tommy came back in another year's time—a successful author! All Thrums turned out to welcome him, and in their grim, shy way to show their pride in him.

Play-actor, dream-weaver, as always, he came down the steps from the train, with Elsiebeth on his arm, and bowed to Thrums on the edge of the crowd his eye caught the face of Grizel with its old knowing, mocking smile. What wonder that his mind leaped at once to a vision: The famous author, coming back to the humble village, true to his childhood sweetheart, taking her to his heart!

Thrilled with the romance of his vision, Tommy followed his prompting kindly. Within an hour he had told Grizel that he loved her, that he had come back for her. So thoroughly did Tommy live in his dreams that he believed his own words.

"But Elsiebeth," said Grizel, "I shan't take you away from her. We won't mention our love until she learns to love me, so she is willing to share you with me."

Half unconsciously, Tommy sighed with relief. This put the culmination of the thing far in the distance. Elsiebeth would never give him up! He could dream and drift happily through the summer.

But when a month had gone by, little Elsiebeth surprised them all. Shyly but firmly, she told Tommy that she wished to be married!

"And leave me?" he gasped, unable to believe his ears.

"To be happy with Grizel," she laughed. "Do you think I am blind, Tommy?"

"Aye, to be sure," he stammered miserably.

He honestly tried to thrill at the thought of his freedom, but for one minute he believed Tommy. Grizel herself was the first to see through him and to reduce him to abject, stammering misery.

"You don't love me," she said, coldly. "It was one of your imaginative flights. You don't want to be married. You were play-acting, as always! Well, you are free. Don't look so tragic, it is distressing to you, but you'll soon be right again."

Laughing, mocking to the last, she saw him go back to London, waving a gay good-bye from the platform while Thrums looked on and wondered. "Register surprise as you enter, old man!"

That night, locked in her room, the

Painted Lady's child sobbed, and prayed, and sobbed again:

"Oh God, keep him, help me! Don't let me be bad! Let me be good, even when my heart is broken! If danger threatens him, let me know, dear God and let me save him!"

And God listened!

The end of the story they tell in Thrums to this day: How good floated down from London that Tommy had gone daft over a high-born lady and followed her off to Switzerland, where they were behaving scandalously, though the lady had a husband already! And how Grizel, hearing the story, had gone about for a day with a strange, wild look in her eyes, and then disappeared, of a sudden, to come back in a week, all daft and loony, the living image of the Painted Lady at her worst, but bringing Tommy with her!

And how for two years her madness lasted, though Tommy married her straight off, the day they came back to Thrums, in the old house at Bonnie Dykes where she would go. And how the awful realization of what he had done to Grizel made a man of him so that he put by his dreaming and his play-acting and loved her and tended her and coaxed her back, at last, to health and sanity.

"An, who do ye think she said when her first bonny baby lay in her arms?"

Thrums always ends the story with this question and answers itself with a chuckle:

"She looked up at Tommy with that little elf-laugh o' hers and says she: 'Tommy, what's a father?'"

THE END

### Noted Author in Movies



ALICE DUER MILLER

Alice Duer Miller is another of our prominent authors who have succumbed to the lure of the movies. She has gone to California to devote herself almost exclusively to this new and fascinating (not to say remunerative) form of literary craftsmanship.

Mrs. Miller has just finished a story for the Goldwyns and has gone out to their Culver City plant to establish her residence there and assist in transforming her fiction to the screen. She will find herself among congenial companions, for the Culver City literary colony includes such famous writers as Gertrude Atherton, Genevieve Morris, Rupert Hughes, Rita Weisman and Anzia Yezierska. Kathleen Norris will join the colony in a short time.

## FAMOUS WRITER PLAYS "MOTHER"



Rupert Hughes, author of "Dangerous Curve Ahead," demonstrating to Helene Chatswick just the way in which he has visualized the picture of the mother with her two children at her knee

## Answers to Questions Asked by Movie Fans

**BRIGHT EYES**—The eyes of the heroine in "The Sign of the Cross" were played by Helen Chatswick. The eyes of the heroine in "The Sign of the Cross" were played by Helen Chatswick.

**THE TOWER**—The last picture in the series of "The Tower" is "The Tower of London." It is the last picture in the series.

**THE SIGN OF THE CROSS**—The eyes of the heroine in "The Sign of the Cross" were played by Helen Chatswick.

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## MOVIE STAR'S LIFE NO "CINCH" THESE DAYS

Goshing young girls who think it must be "perfectly lovely" to be a movie star ought to consider an ordinary year's work of one screen favorite before they rave too much.

Here, for instance, is Alice Lake in two roles from her latest photoplay, "The Woman Who Went Away," from the story by John Fleming Wilson.

The story moves to the Arctic circle, among the limitless snow fields and the gigantic icebergs. And there were no studio sets used either.

The whole company was taken up into the actual snows and for weeks floundered water deep in the drifts, slid and slipped about the ice fields and shivered in the below-zero temperatures.

A few years ago all this would have



Here we have Alice Lake in two diametrically opposed atmospheres both in the same photoplay. In the upper picture she is seen in the surroundings of luxury. In the lower, she is seen among the rigors of an Arctic winter—and her experience put her in a sick bed for some time.

was engaged as leading woman with Hale Hamilton in "Fall of Pep," again out-brigging herself.

Miss Lake next made a brief excursion back to the comedy field, playing in short subjects for Christie. When Metro began work on "Lombardi, Ltd.," a picturization of the Morosini stage success by the Hattons, Alice Lake was given the part of Nora, and this was her first contract, under which she is still working.

**Doug Didn't Want Any**

That Douglas Fairbanks retains all the enthusiasm of early youth was proved on the other day when he motored out to Universal City to witness the circus stunt incident to "The Man Who Sings the Story of the Big Top" with Gladys Walton as the star and Harry B. Harris directing. Watching "Curly" Stecker, chief animal trainer, putting a dozen snarling, snapping lions through their paces, Doug remarked, "There's one stunt I'd rather have come one else perform."

## NOW DIRECTS ACTOR HE CALLED AS BOY

Twenty years ago when Herbert Brenon was a callboy and went from dressing-room to dressing-room to let the players know when the act was on, Charles Richman was playing the lead in "The Great Ruby." Night after night Brenon used to watch Richman from the wings, and would say to himself, "Who knows? Some day I, too, may earn my living on the stage by being a great actor like Mr. Richman."

Today Herbert Brenon is directing Mr. Richman in Norma Talmadge's picture, "The Sign of the Cross," a film version of "The Sign of the Cross" well-known play.

While the actor has added more and more laurels to his record and has made a reputation in the movies as well as on the legitimate stage, the former little callboy has caught up to him and is today shouting through a megaphone, "A few steps to the left, Charlie," or "Register surprise as you enter, old man!"

### Daily Photoplay Guide

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| <b>DIRECTION STANLEY COMPANY OF AMERICA</b><br>Alhambra, 1245 Morris & Parkway Ave.<br>ALL STAR CAST in "MILESTONES" | <b>THE NIXON-NIRDLINGER THEATRES</b><br>AVENUE 25th St. and All-shery Ave.<br>WILLIAM FARNUM in "LES MISERABLES" | <b>CARMAN</b> GERMANSTOWN AVE.<br>"SO LONG LETTY"                                  |
| <b>ALLEGHENY</b> Frankford & Allegheny<br>KATHERINE MACDONALD in "CELESTINE"   | <b>BELMONT</b> 925 ABOVE MARKET<br>NORMA TALMADGE in "PASTORAL"  | <b>CENTURY</b> Erie Ave. and 4th St.<br>BEBE DANIELS in "OH LADY, LADY"            |
| <b>BROADWAY</b> Broad & Snyder Ave.<br>BILLIE BURKE in "THE EDUCATION OF ELIZABETH"                                  | <b>CEDAR</b> 60TH AND CEDAR AVENUE<br>WM. FAVERSHAM in "THE SIN THAT WAS HIS"                                    | <b>Fay's Knickerbocker</b> Market & 4th<br>"ONCE TO EVERY WOMAN"                   |
| <b>COLONIAL</b> 516 & Maplewood Ave.<br>CLARA KIMBALL YOUNG in "HUSH"  | <b>COLISEUM</b> MARKET BETWEEN 90TH AND 96TH<br>"The Passionate Pilgrim"   | <b>FAIRMOUNT</b> 20th & Grand Ave.<br>JULIA SWAYNE GORDON in "HELIOTROPE"          |
| <b>DARBY THEATRE</b> ALBANY ST.<br>"CLOTHES"   | <b>JUMBO</b> FRONT ST. & CHICAGO AVE.<br>"IDOLS OF CLAY"   | <b>56TH ST.</b> THEATRE—Below Spruce<br>AN ARSENE LUPIN STORY                      |
| <b>EMPRESS</b> MAIN ST. MANAYUNK<br>"IDOLS OF CLAY"  | <b>LEADER</b> 18TH & LANCASTER AVE.<br>"FORBIDDEN FRUIT"   | <b>FRANKFORD</b> 4716 FRANKFORD<br>RALPH INCE in "OUT OF THE SNOW"                 |
| <b>FAMILY THEATRE</b> 1211 Market St.<br>"HER BELOVED VAIN"  | <b>LOCUST</b> 52D AND LOCUST STREETS<br>THOMAS MEIGHAN in "THE FRONTIER OF THE STARS"                            | <b>Germantown</b> 5510 Germantown Ave.<br>SESSUE HAYAKAWA in "THE FIRST BORN"      |
| <b>GREAT NORTHERN</b> Broad St. at Erie<br>"KISMET"  | <b>NIXON</b> 12D AND MARKET ST.<br>"THE BIG SECRET"  | <b>IMPERIAL</b> 2D AND POPLAR 215<br>JACK LONDON'S "THE MYSTERY OF THE ELSINORE"   |
| <b>IMPERIAL</b> 60TH & WALNUT STS.<br>"NOMADS OF THE NORTH"  | <b>RIVOLI</b> 92D AND RANSOME STS.<br>MAY ALLISON in "THE MARRIAGE OF WILLIAM ASKE"                              | <b>JEFFERSON</b> 20th & Dauphin Sts.<br>MAY ALLISON in "ARE ALL MEN ALIKE?"        |
| <b>333 MARKET STREET THEATRE</b><br>CHARLES RAY in "FAVORITE VALLEY"   | <b>STRAND</b> GERMANSTOWN AVE.<br>"PAYING THE PIPER"   | <b>LIBERTY</b> BROAD & COLUMBIA AVE.<br>"FORBIDDEN FRUIT"                          |
| <b>PRINCESS</b> 1118 MARKET STREET<br>MARY PICKFORD in "THE LOVE LIGHT"  | <b>ATTRICTIONS AT THE NEIGHBORHOOD THEATRES</b>  | <b>MODEL</b> 425 SOUTH ST. Orchard<br>MAY ALLISON in "HELD IN TRUST"               |
| <b>RIALTO</b> GERMANSTOWN AVENUE<br>OLIVE THOMAS in "YOU TITILL FOLLY"   | <b>APOLLO</b> 92D & THOMPSON STS.<br>ANITA STEWART in "HARRIET AND THE PIPER"                                    | <b>OVERBROOK</b> 63D & HAVERFORD AVE.<br>"THE JACK KNIFE MAN"                      |
| <b>RUBY</b> MARKET ST. BELOW 7TH<br>"ONCE TO EVERY WOMAN"  | <b>ASTOR</b> FRANKLIN & CHICAGO AVE.<br>"IDOLS OF CLAY"  | <b>PARK</b> RIDGE AVE. & DAUPHIN ST.<br>"TWIN BEDS"                                |
| <b>SAVOY</b> 1211 MARKET STREET<br>WANDA HAWLEY in "HER FIRST EXPERIENCE"  | <b>AURORA</b> 712D GERMANSTOWN AVE.<br>"THE STEALERS"  | <b>SPRUCE</b> 60TH AND SPRUCE<br>"THE LITTLE PRINCE"                               |
| <b>AT WEST CHESTER</b>   | <b>BLUEBIRD</b> Broad & Rugsheanna<br>"THE PENALTY"  | <b>WM. PENN</b> 41st and Lancaster Ave.<br>CONSTANCE TALMADGE in "GOOD REFERENCES" |