

# The Daily Movie Magazine Page

## "HOW DO THEY DO THAT?" MOVIE FANS OFTEN ASK

### Day of the Fake Is About Over and Stars Really Go Through Harrowing Experiences for Benefit of Their Audiences

Probably the one question that is most often heard during the progress of a motion picture on the screen is after it has been seen: "How do they do that?"

In the old days of motion pictures when trick photography was frequently used to gain what were considered highly entertaining effects, all of this was very easily explained. Nowadays, however, movie trickery is less frequent, and more frequently restricted to what might be expected, and in many of the most interesting photoplays there is no resort whatever to trick photography.

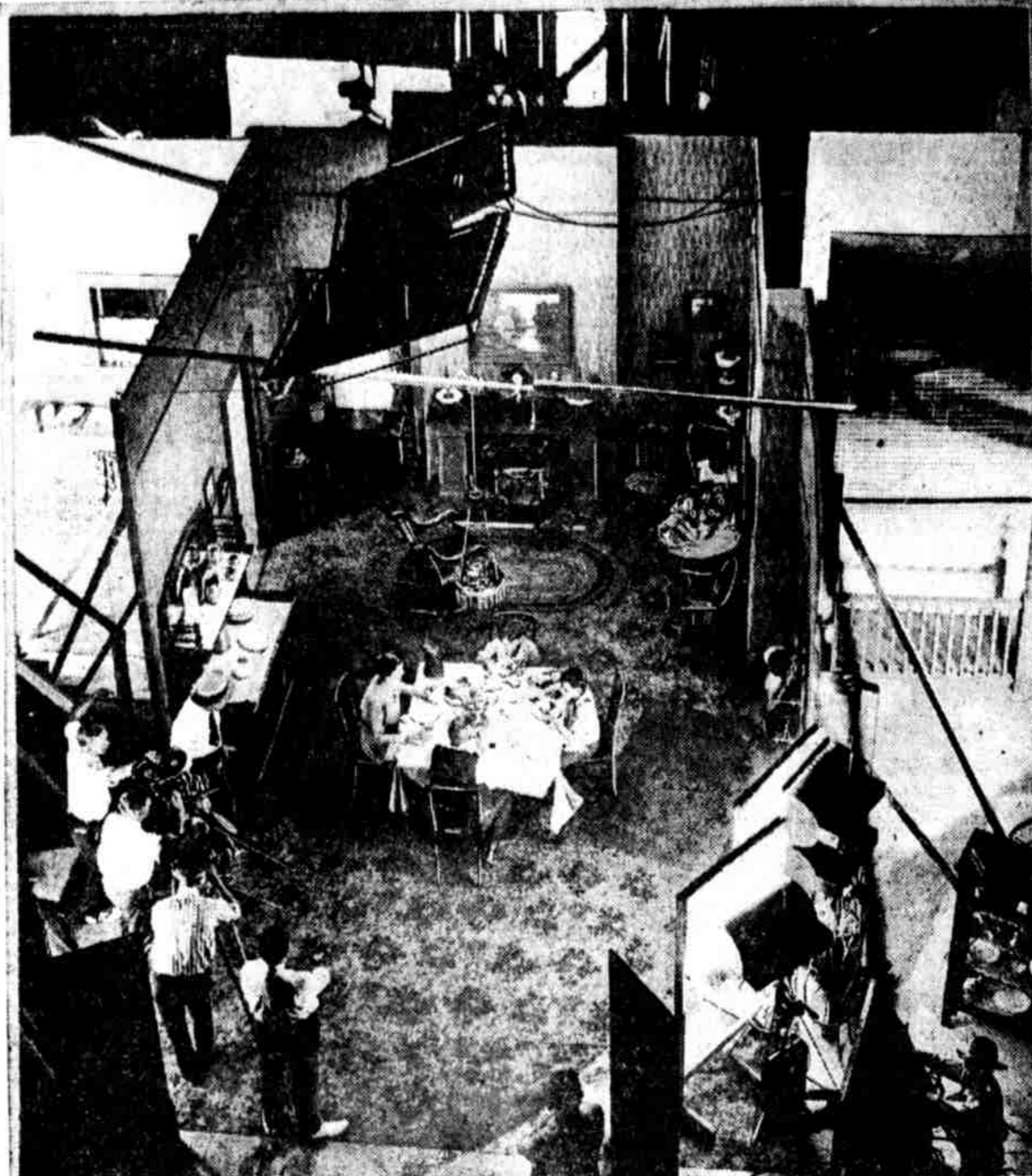
The instance in a Paramount picture starring Houdini, the noted handkerchief expert, there is a scene where he is on one side of a railroad track, while the heroine is on the other, and the train is a number of minutes. Houdini is in a high-powered motor car and in a hurry to rush to the scene, even though the protective gates have descended, he drives his car through the gates, and through the gates and passes the train by a distance of only a few feet, arriving in time to save the girl from her pursuers.

This was not several times by means of what might be termed "trick method," but the result was unsatisfactory. It might have been by means of a stunt in a demolition of danger, and as a matter of fact, the train, coming on at full speed, was within half a dozen feet of the motor car, and it is difficult to picture the big gates in its path.

In another production, George Melford's picture of Jack London's novel, "The Sea Wolf," the action between a steamer and a ferry boat on San Francisco Bay was staged. Part of this scene was actually taken on the bay in the presence of the steamer and two boats were chartered and more or less damaged in the process, but it would have been obviously impossible to permit a steamer to crash through a ferry boat in midbay.

Therefore, the tracks and the entire side of a ferry boat in actual size was constructed and placed in a number of extra. Directly behind the tracks a full-sized steamer was built and arranged on a sort of catapult foundation. The ferry boat part of the

## How They Take Those Peaceful Family Dinner Scenes



Here is a bird's-eye view which shows with unusual clearness just how a scene is photographed in a movie studio. You see the family at dinner in their comfortable home. And you see that the comfortable home is a very flimsy affair propped up on all sides with long branches. Above the dinner table, you see two huge cases containing tubes of Cooper-Hewitt lights which shed a photographic refugence over the room. In the front, on your right, you see more of these lights. On the left you see the working forces—the director, in a straw hat, calling for the action he wants, two cameras clicking merrily away so that, if there is something wrong with one negative, the other will be all right. Thus are homes built, lived in for a few minutes, and torn down to the detection of the movie fans.

## What Your Favorite Film Stars Are Doing

Jack Pickford, who has been helping direct his "Lucky Lord" picture, admits that he is planning to return to the screen himself. When he is through with Mary's picture, he will head his own company and produce "Garrison's" comedy and "The Fighting Irishman," a racing story.

May Allison, Viola Dana and Alice Lake, after being the guests at the annual ball of the motion picture industry in Philadelphia, recently entertained 500 disabled war veterans the next day at the Pressing Room in Philadelphia. They were among the guests at the annual ball of the motion picture industry in Philadelphia, which was held in the hall. Miss Allison delivered a speech before the ball.

## BILL AND MARY MEET AT LAST

Viola Dana, who has become a violinist for her forthcoming production, "Life's Darn Funny," has an audience that includes at least one extremely unappreciative member. Barrie, a prize Airedale belonging to Garrett Hughes, her youthful leading man, stands at one end of the "set" on which Miss Dana works and howls until the hat has been placed. Dallas Fitzgerald, who is directing the production, insists that the dog has no ear for music—that Miss Dana's music isn't nearly as bad as he has heard.

Betty Compton will have for her next starring vehicle an original by W. Somerset Maugham, noted English author, entitled "The Godol." The picture will mark Miss Compton's second appearance as a Paramount star. Her first production, "At the End of the World," is now under the direction of Penrhyn Stanbury, who also will direct "The Godol."

## CONSTANCE TALMADGE TELLS OF HER START IN FILMDOM

Admits She Got on First Because She Was Norma's Sister, but Now Hers Has Made Good and Can Stand Alone

By CONSTANCE TALMADGE

HOW did I get into the movies? Well, although I hate to admit it, I really did nothing more or less than follow Norma in, and that's the truth—but it is also the truth that I stopped following her as soon as I was in and had a chance to look about a bit for myself.

When I was fourteen years old Norma had a job with the Vitaphone, and I used to go to the studio with her and hang around until the directors were so used to seeing me that they really thought I belonged there. Then one day I just walked right in front of the camera, and no one thought to put me out.

And once really in I wouldn't get, so here I am.

When Norma went to the coast, I went too, for mother didn't like to let her go alone, or to leave Natalie and me here. It was like the old puzzle of the man crossing the pond and taking over one at a time, the fox, the goose, and the bag of grain. Which two could we leave behind?

So we all went along, and I did a little work here and there, but nothing very much until D. W. Griffith started to make "Intolerance." He wanted some one for the part of the mountain girl, and at last he chose me, telling me that I was the sort of a jonesing girl and not afraid of anything.

I had to drive a chariot, and while I wasn't afraid to do it, I had to learn to drive. Norma can tell you that every night after I came home from practicing to drive that chariot I was bruised from head to toe.

After this success I began to dream of something besides being just Norma's little sister. I wanted a regular job, with a name all for myself.

Then I met Lewis J. Selznick and he decided to try to make a star of me—though he didn't promise that I really could do it—for usually when two sisters play on the stage of the same theater, the one is just a shadow of the other. For the other there is plain obscurity behind the title of "So-and-so's little sister." Mr. Selznick and I, however, decided to make the Talmadge sisters the exception to the rule, and when he did his share by starring me it was up to me to make good.

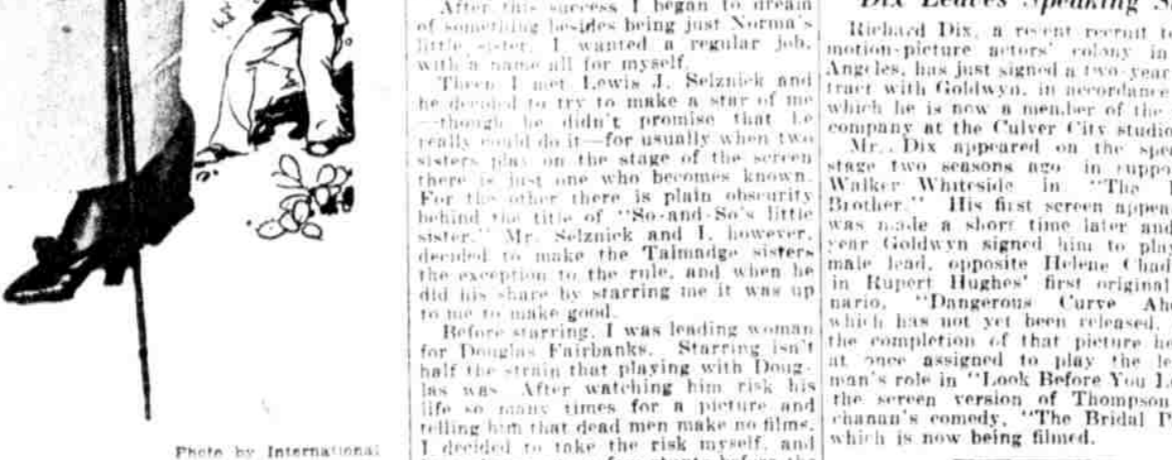
Here starring I was leading woman for Douglas Fairbanks. Starring isn't half the strain that playing with Douglas was. After watching him risk his life so many times for a picture, and telling him that dead men make no films, I decided to take the risk myself, and have done quite a few stunts before the camera.

First of all, I don't want to be a pretty-pretty actress. I am very willing to be as ugly or as funny looking as the part demands, for the public knows how I look and how, and after an ugly part they may think me prettier than I really am, through pure contrast.

But my friends have often expostulated at some of my faces and tell me that I will get wrinkles and all that sort of thing. That doesn't bother me, though I suppose in a few years I will have to beware.

My debut as a star came when Selznick Pictures presented me in Cosmo Hamilton's "Scandal."

At the expiration of my contract with Selznick, I formed my own company, the Constance Talmadge Film Co. My pictures are now released through the First



Constance Talmadge. Some of my more recent pictures are "Two Weeks' Search of a Girl," "The Perfect Woman," "Good References," "Dangerous Curves Ahead," "Wedding Bells" and "Mamma's Affair."

Dix Leaves Speaking Stage

Richard Dix, a recent recruit to the motion-picture actors' colony in Los Angeles, has just signed a two-year contract with Goldwyn, in accordance with which he is now a member of the stock company at the Culver City studios.

Mr. Dix appeared on the speaking stage two seasons ago in support of Walker Whiteside in "The Little Brother." His first screen appearance was made a short time later and last year Goldwyn signed him to play the male lead, opposite Helene Chadwick, in Rupert Hughes' first original screen play, "Dangerous Curves Ahead," which has not yet been filmed. Upon the completion of that picture he was at once assigned to play the leading man's role in "Look Before You Leap," the screen version of Thompson Buchanan's comedy, "The Bridal Path," which is now being filmed.

Christopher Morley in Film

In the theatre scenes for Elsie Ferguson's latest picture, "Footlights," two of the most distinguished "extras" that ever have worked in Paramount's western studio appeared. They were Don Marquis, columnist of the New York Sun, and Christopher Morley, formerly of the EVENING PUBLIC LEDGER, who presides over the New York Evening Post's column. These two humorists have been wanting to write the inside story of the movies for some time, but unlike most writers who tell the inside story from the outside, they decided to come inside for their information. Under these conditions it was an easy matter for Cecil Owen, casting director, to get Marquis and Morley a "job in pictures" at \$10 a day.

## MOVIE HABITS HAVE BECOME PART OF EVERYDAY LIFE

### Few Realize Influence the Pictures Are Having on American Humanity or Extent to Which Our Ordinary Actions Reflect Their Power

Here are three things that you haven't and one that you have stopped to think of concerning the extent to which the movie has influenced your life—by which is meant the hours of your life and the conversation which fills those same hours. A report issued by the Goldwyns tells interestingly of how the cinema has changed the hours of amusement and how it has otherwise affected the time which once hung heavy on your hands.

The report begins by pointing out that the motion picture is heavily attended in the afternoon as well as in the evening—which means that you, or your wife, or your husband, or some other relative or friend, drops casually into a movie theatre at 2 or 3 p. m. and enjoys for an hour or two the performances of Tom Moore or Mabel Normand.

The Lunch-Hour Attendance

Not long ago there were only a few vaudeville houses to which you could have gone of an afternoon. And certainly there were not nearly enough vaudeville theatres to house the huge throngs which attend the movie matinees of the day! Or, for that matter, the large crowds which, in many of the working districts, spend part of their lunch-hour watching the film.

Still another time element in the influence which the movie has had lies in the two evening shows which are now usually given—the first from 7 to 9 and the second from 9 to 11 p. m. In "the good old days" a theatre-going night was something of an event and people did not expect to be home before the clock struck the mystic tones of midnight. Now, however, many go to the movies, have a full two hours of entertainment, and are able to turn their faces homeward at a little after 9 o'clock. And further, the audiences are nearer to home than in the days when theatre-going meant going "down-town."

Something to Talk About

Turning to another influence of pictures, the report declares that the severest critic of the motion picture cannot deny that it has accelerated conversation.

People do talk a great deal about the movies, the stars, the leading players, the extras, the directors, the press agents, and all the other personnel and paraphernalia of the amazing industry.

What did people do with their evenings before the cinema was born? And, furthermore, what did they talk about during those evenings? Life must have been dreadfully bare about ten years ago!

A New Language

And movie terms? Do you realize how they have influenced the nation's "you"—vocabulary?

Do you realize that during the last decade a whole new set of phrases has become common property as a result of the growth in popularity of the new medium?

Just as the war helped to popularize many phrases strange to America, such as the Socialist terminology, "proletariat," "bourgeois," so the movies in peace and war contributed to the national speech.

Who doesn't know the meaning of "close-up"? Of "scenario"? Of

## WILL ROGERS AGAIN PLAYS PART OF HOBO

Will Rogers fans will soon have an opportunity to see him in another tramp role. It was as a hobo in "Jubilo" that Rogers made one of his biggest screen hits, and it will be good news to his admirers that, as the hero of "An Unwilling Hero," he is again a "knight of the road."

Rogers, his director, Clarence Badger, Molly Malone, John Bowen, Darrel

## FASHIONS FROM FILMDOM



Gloria Swanson, leading woman in the production of "The Affairs of Anatol," wearing a negligee of turquoise blue brocade velvet edged with silver cord and gray chiffon stitched with silver threads and bands of satin lace. The sleeves are trimmed with bands of chinchilla and the unusual tassels ending them as well as the train are also of chinchilla.

### Daily Photoplay Guide

<b>DIRECTION STANLEY COMPANY OF AMERICA</b> ALLEGHENY Frankford & Allegheny KATHERINE MACDONALD in "CURTAIN"	<b>AVENUE</b> 25th St. and Allegheny Ave. WM. FAVERSHAM in "THE SIX THAT WAS HIS"	<b>CARMAN</b> GERMANTOWN AVE. "SO LONG LETTY"
<b>Alhambra</b> 12th, Morris & Passyunk Ave. MILESTONES	<b>BELMONT</b> 52d ABOVE MARKET NORMA TALMADGE in "PANTHA"	<b>CENTURY</b> Erie Ave. and 6th St. PEARL WHITE in "KNOW YOUR MEN"
<b>BROADWAY</b> Broad & Snyder Ave. BILLIE BURKE in "THE EDUCATION OF ELIZABETH"	<b>CEDAR</b> 60th & CEDAR AVENUE RALPH INCE in "OUT OF THE SNOWS"	<b>Fay's Knickerbocker</b> Market & 4th DOROTHY PHILLIPS in "ONCE TO EVERY WOMAN"
<b>COLONIAL</b> 6th & Maplewood Ave. CLARA KIMBALL YOUNG in "HUSH"	<b>COLISEUM</b> MARKET BETWEEN 50th AND 60th "THE INNER VOICE"	<b>FAIRMOUNT</b> 20th & Girard Ave. SHIRLEY MASON in "THE LAMP LIGHTER"
<b>DARBY THEATRE</b> TOM MIX in "THE ROAD DEMON"	<b>JUMBO</b> FRONT ST. & GIRARD AVE. WANDA HAWLEY in "FOOD FOR SCANDAL"	<b>56TH ST. THEATRE</b> Below Spruce OTIS SKINNER in "KISMET"
<b>EMPRESS</b> MAIN ST. MANAYUNK "IDOLS OF CLAY"	<b>LEADER</b> 41st & LANCASTER AVE. "FORBIDDEN FRUIT"	<b>FRANKFORD</b> 47th FRANKFORD W. S. HART in "THE TESTING BLOCK"
<b>FAMILY THEATRE</b> —1311 Market St. TOM MIX in "THE ROAD DEMON"	<b>LOCUST</b> 52d AND LOCUST STREETS THOMAS MEIGHAN in "THE FRONTIER OF THE STARS"	<b>Germantown</b> 5810 Germantown Ave. SESSUE HAYAKAWA in "THE FIRST BORN"
<b>GREAT NORTHERN</b> Broad St. at Erie OTIS SKINNER in "KISMET"	<b>NIXON</b> 52d AND MARKET STS. "THE BIG SECRET"	<b>IMPERIAL</b> 2d AND POPLAR 2d REX BEACH'S in "THE PENALTY"
<b>IMPERIAL</b> 60th & WALNUT STS. "NOMADS OF THE NORTH"	<b>RIVOLI</b> 52d AND SANBORN STS. MAY ALLISON in "THE MARRIAGE OF WILLIAM ASHE"	<b>JEFFERSON</b> 29th & DURNIN STS. MR. AND MRS. CARTER DE HAVEN in "TWIN BEDS"
<b>333 MARKET STREET THEATRE</b> CHARLES RAY in "PEACEFUL VALLEY"	<b>STRAND</b> GERMANTOWN AVE. "PAYING THE PIPER"	<b>LIBERTY</b> BROAD & COLUMBIA AVE. BUCK JONES in "JUST FALS"
<b>PRINCESS</b> 10th MARKET STREET HARRY CAREY in "IF ONLY JIM"	<b>APOLLO</b> 62d & THOMPSON STS. "THE SPENDERS"	<b>MODEL</b> 425 SOUTH ST. (Continued from 1 to 11) VERA GORDON in "THE GREATEST LOVE"
<b>RIALTO</b> GERMANTOWN AVENUE THOMAS MEIGHAN in "THE FRONTIER OF THE STARS"	<b>ASTOR</b> FRANKLIN & GIRARD AVE. "IDOLS OF CLAY"	<b>OVERBROOK</b> 63d & HARTFORD WILLIAM FARNUM in "DRAG HARBAN"
<b>RUBY</b> MARKET ST. BELOW 11th St. DOROTHY PHILLIPS in "ONCE TO EVERY WOMAN"	<b>AURORA</b> 212 GERMANTOWN AVE. BEBE DANIELS in "OH, LAMB, LAMB"	<b>PARK</b> RIDGE AVE. & DAVENPORT ST. HOTSE PETERS in "ISOBEL"
<b>SAVOY</b> 12th MARKET STREET WANDA HAWLEY in "HER FIRST ELOPEMENT"	<b>BENN</b> 64th AND WOODLAND AVE. "THE JUCKLINS"	<b>SPRUCE</b> 60th AND SPRUCE T. ROY BARNES in "SO LONG, LETTY"
<b>AT WEST CHESTER</b> ALICE BRADY in "THE NEW IDEA"	<b>BLUEBIRD</b> Broad & Spruce SESSUE HAYAKAWA in "THE FIRST BORN"	<b>WM. PENN</b> 4th and 10th Sts. CONSTANCE TALMADGE in "GOOD REFERENCE"
<b>IDLE HOUR</b> HOBBS & BOSTWORTH "1000 TO 1"		

Answers to Questions From Movie Fans

W. F. R. (Box 1234) asks: How do they do that? In the case of the train scene in "The Sea Wolf," the train was actually taken on the bay in the presence of the steamer and two boats were chartered and more or less damaged in the process, but it would have been obviously impossible to permit a steamer to crash through a ferry boat in midbay.

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