

The Daily Movie Magazine Page

"DREAM STREET"

The Story of the Latest Photoplay Produced by David W. Griffith. Made From Burke's "Limehouse Nights" Adventures

OUT of nowhere into somewhere we all come. Out of that somewhere comes to us an ending, an eternally believing, daintily hoping and eternally loving that this beautiful world seems a madroom of madmen.

To die is to die eternally. But to dream is to live. And the dreamer lives a thousand lives just as the night.

From the atoms come myriads of dreams into the life of our lives. They lure us through mists of materialism into that great beyond whence dreams do come.

And they do come true. It matters not where nor when we enter this "city in somewhere" but that faith and hope and love we learn even before our memory begins to serve us with pleasing tricks of joy.

And of these the greatest of all is love.

Through this vista of the ages there ever comes before us that "sweet dream" which guides our feet upon the right. And on life's highway through which we traipse there is ever that guiding dream of what may be.

Is it any wonder then that we are on Dream Street? And where is Dream Street?

Not surely London, Paris, Rome, Alexandria, Cairo, Sydney, Hongkong, Honolulu, San Francisco, Buenos Aires, New York? These be but a few of the marts of our world. Yet out of the fog and mists and sea of all of them there comes the visioned view of a Dream Street. It lures through the night and it ensnares with a thrill that stills the body while it quickens the soul.

It is the street upon which one finds all and the spur of the jungle is not more tempting to the hunter than the

voice which charmed when he lifted the lyrics of the melodies composed by his weaker, yet more spiritual brother, who was aflame with the songs of the soul.

The unexpected meeting of Gypsy and "Spike" inspired inner longings on the part of "Spike" for Gypsy. But on the night of the fall passed out as a forgotten dream of the moment with Gypsy.

Not so with "Spike." It struck somewhere in him. He did not know. He could not tell. But in his dreams there crept the vision of this girl.

The next time he met her he assumed the "old-time acquaintance." This was promptly resented by Gypsy. Not until "Spike" and his brother strolled into the music hall and a fire started a panic did he realize that his "dream" was a thumping, throbbing thing.

Back on the stage the fire started and spread rapidly. The curtain was rung down, but the smoke oozed underneath the border of it and was visible to the audience.

The manager urged upon the members of the company to go out and do something; sing a song, dance or something.

Gypsy volunteered with "I'll try."

The piano was started and the crowd was quieted by her bravura, beauty and talents in dancing when all the members of the company refused.

For this valor, Gypsy was given an advance in salary and the great opportunity of "getting somewhere."

After the tragic moments of the panic and the frantic efforts of Gypsy to quiet all and the spur of the jungle is not more tempting to the hunter than the

HERE'S A MOVIE FROM GERMANY WHICH SHOWS YOU THE WORLD AS IT APPEARS TO A MADMAN



Here is the very last word in scenic settings for the screen. The photographs show two scenes from "The Cabinet of Dr. Caligari," a German importation which has opened in New York and will be seen here as soon as a theatre is available for it. It is a weird and gruesome tale of a disordered mind and the producers have used all the arts of the futurist and the cubist—and then some—in devising scenes that will show the audience how the world looks to a man whose mind is deranged. Evidently insanity of this type is harder on the vision than etherized hooch.



RAVINGS OF A MADMAN FORM PHOTOPLAY SCENES

"Cabinet of Dr. Caligari," a German Importation. Full of Fantastic Settings and Weird, Shivery Effects

"Collapsing dream tremors" is what one New York writer calls the latest film sensation, "The Cabinet of Dr. Caligari." It is a German work, imported by the Goldwyns, and it is making the sensation of the season on Broadway.

All of the stage settings are asked. As this writer describes the piece: "After viewing this German picture with its fantastic settings and the weird connotations of its mystery plot, one almost gets it into one's blood, and, feeling a little demented one looks askance at a policeman or anything that appears like a keeper."

A deliberate effect of the odd and unconventional has been sought; none of the settings, exterior or interior, are natural, but are futuristic, with long black shadows and tortuous streets—especially when the latter stands like a black arch fiend above the head of a girl, done in pure white, whom he is about to kidnap.

"One can almost smell the brimstone and it will make the most cheerful bluesman jump, particularly the feminine ones."

"But it is discovered in the end that the person who everything has seemed a little bit 'off' is because one has been looking at a sympathetic eye to the ravings of a madman."

She Loves Her Husband



JUSTINE JOHNSTONE

HUSBAND AND CAREER BOTH SATISFY JUSTINE JOHNSTONE

But Screen Beauty Admits That They Both Must Be Chosen With Great Care and She Struck Unusual Luck

ONE of the most popular of the woman's magazines is this month advertising its current issue by spreading its wings, inquiring, "What Do Women Want—Husbands or Careers?"

Justine Johnstone, the charming young Reelstar, laughs and asserts that she wants both, that she has both, and that they are very friendly terms with each other—that husband of hers and that career. Only, she adds, one must select the career as carefully as one selects the husband, for naturally, not all males and not all careers are harmonious. She, for instance, had to get a new career when she got a husband. She says:

"My husband did not, of course, forbid me to continue my stage career, but I saw from the beginning that as he was not an actor, but a business man, with very big responsibilities to keep him at his desk for hours of each day, we would have very little time together if I remained on the stage, for my work would begin immediately after dinner, when his had ended and his relaxation began."

"So I just gave up my stage career and went into pictures. If all works out beautifully, we have our home, our work hours, he at his office, I at the studio, and on our evenings and Sundays we are free to enjoy a variety of interests together."

"Of course, I don't cook his meals and mend his clothes, but I probably make him a lot better pal than if I did. I probably shouldn't enjoy a long country tramp with him nearly so much if I thought I had to mend his socks the next day."

"Success in marriage, to my way of thinking, doesn't depend on the amount of fussing a woman does over the man of her choice, but upon the number of things both are interested in doing together. My husband and I like to walk and motor and dance and swim and play golf and bridge and tennis together; we like to read and sing and go to the theatre and opera together; we like to argue together, and talk together, and plan my new pictures together."

"Perhaps it's because he is an unusual type that I find it easy to harmonize my married life with my picture work, but the fact remains that I do, and I'm not ashamed to confess that I'm perfectly crazy about both my husband and my work."

Miss Johnstone, who was one of the most adored young beauties who ever graced the famous Follies, has been married only about a year, and has made but two pictures since Reelstar asked her to sign on the dotted line of a real star contract. The first of these, "Blackbirds," was released last autumn, and the second, "The Plaything of Broadway," is now released.

Woman Writer Forms Company and Bosses Own Hubby

MARION FAIRFAX, noted playwright and author of scenarios for Marshal Neilson's "Dinky," "Go and Get It," "The River's End" and "Bob Hampton of Placer," has formed her own producing company to be known as Marion Fairfax Productions.

Miss Fairfax's stage offerings prior to her affiliation with motion pictures gained her wide prominence as a playwright. For the stage she created such successes as "The Builders," first produced at the Astor Theatre in New York; "The Chaperon" with Maxine Elliott; "The Talker," "Mrs. Holt's Daughter," "A Modern Girl" and "Mrs. Crowe's Career." The last mentioned play she wrote in collaboration with Winston Churchill, the celebrated English author.

The initial independent production by Miss Fairfax for the screen will be entitled, "The Lying Truth," her own original story, involving a plot written around newspaper life and politics.

In the leading role for "The Lying Truth" will be Pat O'Malley, who played the star part of the sub-reefer in "Go and Get It." Marjorie Daw, star in "The River's End," "Dinky" and "Ever Marry," "Dinky" and other Neilson successes, plays opposite O'Malley. Others in the cast are Tully Marshall, Noah Beery, Claire McDowell, Charles Mailles, George Drungold and Robert Brower.

Interested in the new producing company with Miss Fairfax are John Jasper, formerly manager for Charlie Chaplin, and Charles W. Bradford, Jasper and Bradford own big studios at Hollywood near Los Angeles, where Marion Fairfax Productions will be staged. Work on "The Lying Truth" will be started immediately.

BOY! PAGE MISS VIOLA FLUGRATH!



A man named Emil Flugrath recently visited the Metro studios at Hollywood, Calif., and asked to see Viola Dana. They thought he was just a plain fan, at first, but when Viola saw him, she rushed up and climbed all over him. Then it turned out that he was her father—and also the father of Shirley Mason, whose real name is Leonie Flugrath. Daddy talked so much about Brooklyn that Viola became homesick, packed up her things and came East with him on a visit. She had just completed "Home Stuff" by Frank Darzy and Agnes Johnston, so the visit was opportune.

What Your Favorite Film Stars Are Doing

Mae Marsh will soon be seen here in "Nobody's Kid," based upon the novel, "Mary Cary," which enjoyed quite a success as best seller.

James Harrison is now supporting Justine Johnstone in "Agatha's Aunt" for Reelstar. Mr. Harrison just finished work with Constance Talmadge.

Florence Dixon has signed with Jimmy Callahan, of Atlantic City, to star in twenty-six two-reel comedies. Miss Dixon will be remembered for her stellar role in "The Supreme Passion," a Robert W. Preisel production.

Johnny Jones, the talented boy who is the "Edgar" of the Booth Tarkenton screen stories, is paying his first visit to New York with his mother, Johnny's "living" the kind of time that would make any other boy long to be a movie star. Nothing that he wants in the way of amusement is denied him and circus, baseball and sight-seeing keep him busy every moment when he is not appearing at one of the theatres.

William Duncan, the Vitaphone leading man in western roles, and Edith Johnson, his leading woman, whose real name is — or was — Edith Crawford, have gone and signed on the dotted line for life. They married—out in Hollywood. It's another romance of the films, for that's how they met and became well enough acquainted to decide to make it a life partnership.

Jack Holt, the Paramount leading man, has been loaned to act in the leading man in Rita Weiman's first original photoplay, "The Grim Comedian."

pathway that leads to heavenly dreams and eternal bliss.

Some have said that our little Dream Street is in Limehouse, Poplar or High Streets. These have their locale in London. But these are but mere incidents to the wanderers who happened to have their habit of writing the picture of London town. They are everywhere on our tiny planet. And the "misty windows" through which they look are wherever they roam, a rose among roses.

Gypsy plays as the spirit in the night of the amusement world of the docks of Limehouse. She danced and sang with the vigor and vim of a restless, limitless soul, in a vast world of this fog-ridden, street-skating Thames.

Gypsy was the girl of the long-legged father and his tragic, single-eyed mother. He had been a dancing master in the circus, but as the years slipped on and the hill slipped back and the dream of "what may be" became a memory to him, there came the swag of poverty.

And so Gypsy was to become the winner of the two. Through her noble face she had become the member of a minor dancing couple in the Limehouse dock music hall and her earnings supported them.

Now, like the boy of the final scene, tag its fragrance and beauty on the desert air. Gypsy was blind with the grace of gentle bearing. She was happy and dancing with a subconscious glow of joy and innocence that was born of the angelic soul within.

She was swift and restless as a bird of passage. There was a dash of southern blood in her youthful veins that covered her spirit like the tension of a fencer.

The pitance received by Gypsy for her work in the music hall did not suffice to keep poverty from entering in every slant-eyed window of these equal quarters, so father took on work. He made a "stud program" for the police.

This made him a "paid informer" and not too envied position in the community in which they had their being. Still they made out and the sunshine in and places where the sunlight could not still was brought by Gypsy and her dreams.

Since custom and tradition do control us more than we would wish at times, and since we all love the joy of eternal time—Limehouse was not an exception. The street fair came, making every day a holiday, and the "dream come true" for the youth of the district.

Gypsy was in the thick of it all, riding the ubiquitous donkey who was expected to throw her right at the feet of James "Spike" McEdden and his brother "Billy."

"Spike" was young, brawny, swaggering and the idol of the neighborhood. He had conquered the males with his "Guts and God" and given him a golden

Well, Anyhow; Backs Can't Go Much Lower Than They Are in These Gowns



There's one consolation, the back in the evening gown can't go any lower than it is in the most creations. It has already reached the waist. And as long as they have to wear belts or something to keep 'em up, it will probably stop there.

Here we have three of the very latest fashions in evening gowns from film stars. They make it pretty evident that the stars have backs, but their dresses haven't. The girl in the center is Norma Talmadge. She is wearing a Parisian gown that models permit her to have two strings of beads—or something—down her back.

In the center is Helen Chadwick, in the role of the society-loving mother in the picture, "Dangerous Curves Ahead." Helen's gown might almost be considered prudish. It has two strings on each side.

On the right is Clara Kimball Young, whose belt appears to be much higher than necessary, and whose collar of something-or-other shows her to be hopelessly old-fashioned in her ideas of modesty. She is shown here in a scene from "Straight From Paris."

Daily Photoplay Guide

DIRECTION STANLEY COMPANY OF AMERICA Alhambra 12th, Morris & Passaic Aves. Mat. 2:15, 4:15, 6:15, 8:15, 9:15 CHARLES RAY in "PEACEFUL VALLEY"	The NIXON-NIRDLINGER THEATRES AVENUE 23rd St. and Allegheny Ave. Matinee Daily CLEOPATRA GEORGE WALSH in "DYNAMITE ALLEN"	CARMAN GERMANTOWN AVE. ABOVE ALLEGHENY "PARTNERS OF THE TIDE"
ALLEGHENY Transferred to Allegheny Mat. 2:15, 4:15, 6:15, 8:15, 9:15 CLARA KIMBALL YOUNG in "HUSH"	BELMONT 252 ABOVE MARKET GEORGE WALSH in "DYNAMITE ALLEN"	CENTURY Erie Ave. and 6th St. MATINEE 2:15 MARY PICKFORD in "THE LITTLE LIGHT"
BROADWAY Broad & Snyder Aves. MAT. MOORE 10:45 A. P. 31 "The Passionate Pilgrim"	COLONIAL 6th & Market Ave. MAT. MOORE 11:15 P. 31 "The Passionate Pilgrim"	Fay's Knickerbocker Market & 10th WM. FARNUM in "HIS GREATEST SACRIFICE"
DARBY THEATRE in "IDOLS OF CLAY"	EMPRESS MAIN ST. MANAYUNK AGNES AYRES and ALL-STAR CAST in "THE FURNACE"	FAIRMONT 26th & 6th Sts. MATINEE DAILY BILLIE BURKE in "THE EDUCATION OF ELIZABETH"
FAMILY THEATRE —1211 Market St. GEORGE FITZGERALD "PAYING THE PIPER"	GREAT NORTHERN Broad St. at Erie MAT. MOORE 10:45 A. P. 31 CLARA KIMBALL YOUNG in "HUSH"	56TH ST. THEATRE—Below Spring "PAGAN LOVE" and LARRY SEMON
IMPERIAL 60th & Walnut Sts. MAT. 2:30, 4:30, 6:30, 8:30, 10:30 "POLLY WITH A PAST"	333 MARKET MARKET THEATRE MAT. MOORE 11:15 P. 31 "POLLY WITH A PAST"	FRANKFORD 615 FRANKFORD JULIA SWAYNE GORDON "HELIOTROPE"
PRINCESS 1018 MARKET STREET 8:20 A. M. to 11:15 P. M. CHARLES CLARY in "SUNSET JONES"	RIALTO GERMANTOWN AVE. E. AT ALLEGHENY ANITA STEWART in "HARRIET AND THE ROVER"	Germantown 5810 Germantown Ave. MATINEE DAILY WANDA HAWLEY in "HER BELOVED VILLAIN"
RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. "A SPLENDID HAZARD"	SAVOY 1211 MARKET STREET MAT. MOORE 11:15 P. 31 KATHERINE McDONALD in "CURRY"	IMPERIAL 2d and Poplar Sts. MATINEE DAILY "The Revenge of Tarzan"
AT WEST CHESTER "HELIOTROPE" RIALTO 4th & Locust Ave. 11:15 P. M. JUNE CAPRICE in "ROGUES AND ROMANCE"	APOLLO 2d and Thompson Sts. MATINEE DAILY CHARLES RAY in "45 MINUTES FROM BROADWAY"	JEFFERSON 26th & Dauphin Sts. MATINEE DAILY "THE LURE OF YOUTH"
BLUEBIRD Broad & Susquehanna Continues until 11 JUNE CAPRICE in "ROGUES AND ROMANCE"	BENN 6th and Woodland Ave. MATINEE DAILY "THE INSIDE OF THE CUP"	LIBERTY Broad & Columbia Ave. MATINEE DAILY "THE DEVIL TO PAY"
		MODEL 425 SOUTH ST. Continues from 1 to 11 "GO AND GET IT"
		OVERBROOK 6th & Haverford Mr. and Mrs. Carter De Haven in "TWIN BEDS"
		PARK RIDGE AVE. & DAUPHIN ST. MATINEE DAILY "THE STEALERS" with W. H. TOOKER
		SPRUCE 60th and Spruce MATINEE SATURDAY W. H. TOOKER in "THE STEALERS"
		WM. PENN 41st and Lancaster Ave. Vaudeville and Musical HOBBART BOSWORTH in "HIS OWN LAW"