

The Daily Movie Magazine Page

BEBE THE BEAUTIFUL GETS OUT OF HER PRISON CELL TODAY

BEBE DANIELS gets out of jail today. She has been in for ten days—sentenced for auto speeding. She was arrested by a beauty-proof cop and condemned by a beauty-proof judge and her beauty-proof press agent, instead of sympathizing with her, hustled a photographer right over to the Orange County Jail, at Santa Ana, Calif., and made her pose for a lot of pictures.

One of the photographs shows Bebe being booked by Jailor Theodore Lacy, Jr., whose alarm clock has been getting Bebe up a good deal earlier in the mornings than she has been accustomed to. In the other picture she is shown languishing behind the bars—not the kind that we have all been accustomed to.

Bebe is to have a great "coming-out" party today. Her cell has been almost filled with flowers from her friends ever since she was locked up and those same friends are going to give her a reception this evening that will atone for her loneliness during the last ten days.



Photo by Underwood & Underwood

WRITING FOR THE SCREEN GIVES EVERYBODY CHANCE

Noted Director Says Even Crudest of Scenarios Will Win Recognition if It Has Plot and Human Interest Enough to Make It Worth While

By TOM J. GERAGHTY
Supervising Director of Paramount Pictures at Eastern Studios

I AM firmly convinced that the screen today offers the best opportunity for the marketing of the fruits of the imagination. The photoplay is bringing into existence a new literature, a fresh, interesting panorama of life that is bound to appeal more and more to the masses. And so it is natural that from the masses should come their stories of love, romance, struggle, happiness, done with the surest touch of realism.

A great many persons have felt the urge to write. But as time passes their white heat emotions are submerged in dreams that are never put on paper.

These are the stories the photoplay producer desires. And those are the stories the producer should receive, because to prepare them for filming requires much less effort on the part of the writer than for any other purpose.

In writing for the screen, one has to be concerned only with ideas. The language may be handled carelessly, the situations in clumsy manner, the development illogically; but if the idea is there, if the story goes directly to the heart of things, it registers a sob or a smile, then your work will be received with open arms.

In other words, in writing for the screen you take the shortest cut to success. You do not have to study technique or composition; you do not have to devote hours to scrupulous re-writing and selection of appropriate synonyms; you need only have an idea—a good one—and if you present it to us, we shall develop it to suit our requirements.

In this connection, I am often asked if producers steal stories submitted by the public. I can only say that no producer would pursue such a course.

As a matter of fact, the receipt of something refreshingly different in our office is occasion for immediate rejection. If the idea submitted, no matter how plain, has a real table producer would pursue such a course.

Some idea of the immensity of the business of specialization in one and two-reel pictures can be obtained from a statement of Educational Film Exchange, Inc., that in less than ten months of the existence of its own exchange system it has issued 8286 prints of comedies and scenic pictures, representing approximately 13,000,000 feet or 2270 miles of film.

Based on the estimate of a single year for the life of a picture (and in the case of short subjects it is nearer two years) and with the average showing of each picture only three times a day (with two-reel pictures showing five), this would represent the stupendous total of 13,082,202,000 feet of film or 2,648,144 miles of film in the United States and Canada.

These figures include only the new comedies and scenic pictures produced in the last ten months and do not take into consideration the news reels, which are released twice a day, or the subjects produced prior to that time, which have had wide-precursor showings.

Write about things you know. Do not attempt phantasmagoria. The screen is so catholic and universal that you should write for every one—all classes and types.

Try to bear in mind two characters—Mary and John, for instance—to whom you are telling your story. Ask yourself at least two everyday, typical persons would like your theme, would understand what you are endeavoring to put over, would weep or laugh as your story unfolded, and would be glad to see Mary and John represent your average audience and you want to make them FEEL your story.

Strive to write natural situations, have natural characters; you want Mary and John to feel that if they were by some magic science dropped into the shoes of your characters, they would continue the acting just as your own story folk are doing.

To write a photoplay you must have a plot. A good plot, to my mind, overcomes all other considerations. It is a happy ending without the use of unnatural coincidences.

We all like to follow a hero or heroine through the mazes of discouraging situations where at every turn he or she receives a setback, to triumph in the end. That is plot, or theme, or whatever you wish to call it.

I like to write a plot as a continuous, upon which to hang the various threads of narrative. As you are developing your situations, knit your characters together closely, logically, so that when you have finished you have not merely a series of unrelated incidents, but a story concerning the definite struggle of an individual or individuals for a certain thing which they attain or do not attain, as you wish, after various struggles and tests of strength worked in a natural way, each happening the result of another.

Nothing is impossible of production on the screen. Any situation, any action, no matter how trying, can be reproduced faithfully in the moving picture of today.

Comedy and love interest are most sought for in stories today. Drama, yes, but comedy and love are paramount. We all like to laugh.

We do not want tragic endings. We

CHAPERONING A BOY FILM STAR ISN'T MOST JOYOUS JOB

"Freckles" Wesley Barry Got Away From Mother, Family and Tutor in New York, and Ran Afoul of Traffic Regulations With a Cab

IT EVIDENTLY isn't any cinch to chaperone a youthful film star these days. The kiddies who have made themselves famous on the screen are usually allowed a good deal of latitude, and the worst of it is, that when any one catches them doing things they ought not to do, their very popularity keeps them from being punished as an ordinary person would be.

Thirteen-year-old "Freckles" Wesley Barry, the broncho-busting kid, is now in New York on his first visit to the metropolis. Until the other day, he had never seen a hansom cab outside of the movies in all his life.

Tiring of subway and elevated rides, Wes sneaked away from the Wilsonian apartments, on West Sixty-ninth street, where his mother, two aunts, grandmother and a tutor are staying.

In spite of their vigilance Wesley got out of the house and hailed the first hansom cab he saw on Fifth avenue and for two hours the boy star of "Dinty" and "Bob Hampton of Placer" drove up and down the thoroughfare and through Central Park. But this was quite exciting enough for a kid who only recently had been riding bronchos on the plains of Montana.

"Say, I'll change places with you," he remarked to the driver. "Lemme take these reins. I'll show you how to drive."

Wesley convinced the old cabby that he was an expert, climbed to the high seat and took the reins, while the driver made himself comfortable in the front seat for a jaunt through the park.

All went well until Wes decided he wanted to see more of New York from his lofty perch, and despite the driver's excited protestations, headed down Fifth avenue. Then in the maze of traffic the old horse became balky, backed into two motorcars and started to run away.

At Fifth street Traffic Officer Matthews made a successful grab for the horse after Wesley had traveled past a stop signal. The officer was very polite in straightening out the jam that followed, and then he demanded of young Barry to produce his driver's license.

It was an embarrassing moment for Wes and the driver seated inside, but the youngster's explanations of the horse's cantankerous actions were accepted along with an autographed photograph of himself and some passes. Officer Matthews and Governor Bob Vernon are now numbered among Wesley's best friends, because they not only let him off on his "first ride," but also permitted him to go in the tower and showed him how the traffic signal system of the New York police department works.

Wesley cleaned pictures; there is a growing wave of feeling against suggestive settings.

Summarizing, your synopsis should run between 500 and 2500 words; your theme should be clear-cut, incisive, carried throughout the story; love and comedy are most favored—and the idea is of paramount importance.

"Extra" Work a Lifesaver

The greatest lifesaver there is, that is what Lon Chaney says of "extra work" in motion pictures.

He made this observation the other day while watching several hundred couples—old and young—brown-haired and white-haired—on the floor of the gigantic ballroom built at the Goldwyn studios for "The Night Rose," in which he plays the leading male role.

Some one said: "Don't they get tired standing all day?"

"Tired?" Chaney exclaimed. "Well, perhaps they do—but tell me any other industry in the world where an old legitimate stage actor, who has lost his voice—as far as getting it over the footlights is concerned—can earn an honest living so easily."

"Not only the cast-offs of the legitimate stage, but from every walk of life—physicians, lawyers, preachers, all classes of professional men, drift into their profession."

"And the mothers—I know a hundred old mothers, whose children have down the home nest, and who pick up a penny by doing extra work. Nothing like it—the greatest lifesaver there is, I say."

FOR YOUR SCRAP BOOK OF STARS



DOROTHY DALTON

Answers to Questions Asked by Movie Fans

MARY MORAN—Lois Weber, contrary to her reports, is in the market for photoplays, so if you have a vital theme send it to her. Her studio address is Santa Monica and Vermont boulevards, Hollywood, Calif. Just this week Miss Weber announces that she is looking for themes for future productions.

J. J. LAWRENCE—The term "lap dissolve" is used to classify the superimposing of one scene on another. It is more frequently used in moving up from a long shot to a close-up.

What's a Suit Between Friends?—Free-lance scenario writers in Los Angeles are having hard times these days. The producers are not buying as many "originals" as they used to.

LOUIS CALHORN, leading man in the Lois Weber studios, tells of a friend of his, a scenario writer, who was sued by his butcher. The writer met the butcher on Hollywood Boulevard and asked why the butcher had not sent around the usual roast for Sunday.

ELIZABETH MORROW—Production activities in New York have been curtailed somewhat until the early summer. It would be inadvisable to go now for employment.

GRACE HENDON—Jack McLean, who appeared in Alice Joyce's last picture, is resting now and will not return to the screen until the fall. He is married and has two children.

L. F. G.—Jean Paige hasn't retired by any means. You will find her prominently on the screen again when "Black Beauty," the adaptation of the famous Sewall book, is seen here in the near future.

White Miss Curtis continues herself strictly to the business of producing, she admits the soft impeachment that she has herself appeared on the silver sheet. Indeed, that was the route by which she ultimately became a producer.

Born and educated in New York she later acquired and spent a large part of each year on a ranch near Phoenix, Ariz. It was here she chanced to meet Harold Bell Wright, author of "The Shepherd of the Hills," who saw in her robust health and splendid girl physique the type he was seeking for a leading lar role in the screen version of that work.

Her experience in this picture gave her a taste for the motion picture west. She expressed herself determined to go to Los Angeles to study the industry at close quarters. The production call to her to appeal to her. Organizing her own company she began and practically completed her first attempt at picture-making.

This offering, as yet not named, was, however, temporarily laid aside when a favorable opportunity presented itself for the screening of Ralph Connor's "The Sky Pilot." King Vidor was secured as director. The work occupied more than half a year.

Miss Curtis has contracted to release the offering through Associated First National Pictures, whose policy it is to encourage independent producers. She expresses herself determined in favor of "clean" pictures and their "whole family" appeal, and says that censorship, like clarity, should begin at home. In other words, "membership should originate with the producer," says this woman pioneer.

WHAT YOUR FAVORITE FILM STARS ARE DOING

News Notes of the People You Like Best on the Screen to Keep You in Touch With Their Latest Activities

Constance Talmadge feels it is perfectly all right for her to have a little holiday now. Having just finished "Woman's Place" and "Lessons in Love" and "Wedding Bells," she is going to Lakewood and Atlantic City for a rest of six weeks. No one need talk pictures to her during that time.

Jack Conway will take up his duties as a Universal director within the next few days, when he starts producing "The Scarlet Slave" with Charles Myers in the stellar role. The story is from the pen of Johnston McCullay, author of "The Mark of Zorro," and contains much of the romance and adventure of life in California under Spanish rule. A strong supporting cast is now being assembled to support Miss Myers.

Ruth Ashley, who has just finished the role of a Puritan coquette in "Foolish Wives," has been engaged for the part of a New York society girl in Frank Mayo's production, "Three in a Thousand," now being directed at Universal City.

Hert Lytell is at work upon "A Trip to Paradise," a Maxwell Karger production, now being filmed. In addition to Virginia Valli, who has the leading feminine part, the cast so far selected includes Hrinaby Shaw, Victory Bateman and Unee Vin Moore. "A Trip to Paradise" was adapted to the screen by Jane Mather from the stage play "Gibson" by Franz Molnar, the Hungarian playwright.

Harry C. Browne, who has been selected as leading man for Alice Talbot in her next production, "Closed Doors," is one of the best-known male leads in the profession. He has appeared on the stage opposite Edith Tullafers, Lillian Russell, Frances Starr, Mary Ryan, Rose Stahl and Viola Dana and on the screen opposite Mae Murray, Constance Talmadge, Ireny Kenyon, Henri White, Mary Pickford, Hazel Dawn, Henrietta Crossman and Viola Dana. In addition, he also sings the leading baritone role in two recent hits, and sings for a leading photoplagraph concern.

Larry Semon has his supporting cast the hardest workout of their film careers in the whirlwind finish of his latest comedy, "The Bakery." This picture was recently completed at Vitagraph's western studios. Milled about in a

myriad of snakes, plunged three stories into vats of dough and thence into lakes of black paint, the troupe had a mad time of following Larry through the sequences. When the scenes were finished the clothes of all the players had to be cut off them with knives and scissors. "The Bakery" is designed to be on a par with Semon's "The Grocery Clerk."

George Webb, who plays the villain in "Black Beauty," has been chosen to play the role of Blackie Daw in "The Sun of Wallingford," by Mr. and Mrs. George Randolph Chester, which is being filmed at Vitagraph's California studios under the direction of Mr. Chester. His selection completes the trio of leading male roles, Tom Galley having been engaged to play the title role and Wilfred North the notorious J. Rufus Wallingford, his father.

Vera Gordon's latest honor has come in the organization of the Vera Gordon Dramatic Club in Milwaukee as a testimonial to her performances on screen and stage.

Planning to Stage Expensive Train Wreck

Plans to stage a real train wreck, the most spectacular ever contemplated in the history of motion picture production, are announced by Hope Hampton in connection with the picture-making of the Famous Trust story, "Star Dust."

Miss Hampton is the star of this production, which is now being filmed at Fort Lee, N. J., for release through Associated First National.

The wreck, according to the plans announced, is to be staged on a bridge spanning a river, and negotiations have been started to obtain the necessary equipment and the proper location for the filming of the scene.

The story calls for an up-to-date steel-on collision, and it is planned to obtain modern coaches and engines for that purpose. Cars and locomotives that have been relegated to the junk heap will not be used.

Old strips of film with "shots" of a train wreck have in the past been used over and over again by producers. Many collisions have also been faked on the screen. But Miss Hampton insisted that if there was to be a wreck in her present vehicle it was to be a real one or none at all.

The one scene will cost a fortune in itself, the realistic results will be worth it, in the opinion of Miss Hampton. It is estimated that the services of from ten to fifteen cameramen stationed so that they can "shoot" the spectacle from different angles will be needed.

John F. Hyland has been dispatched by Hope Hampton to scour the country for a suitable location for the wreck and to consult with some of the most prominent railroad construction engineers in the country on the subject of the wreck.

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RUTH ROLAND AND HER HORSE



Ruth Roland's horseback riding in the hairbreadth serials she makes for Pathe has kept many an audience breathless with suspense, wondering how a slip of a girl like her can risk her neck in some of the scenes she has made. But the fair Ruth was almost born in the saddle, and she has spent most of her life there. On her recent trip to New York, she surprised some friends by refusing to go for a ride. Later it turned out that she didn't want to ride in a side saddle. She was afraid. She had been brought up astride a Mexican saddle with pommel and long stirrups and, on horses that were free to do pretty much as they pleased in the wide expanse of the western plains.

Daily Photoplay Guide

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| DIRECTION STANLEY COMPANY OF AMERICA 12th, Morris & Passyunk Aves. Mat. Daily at 2; Evng. 6:45 & 9 in "THE KENTUCKIANS" | Alhambra 12th, Morris & Passyunk Aves. Mat. Daily at 2; Evng. 6:45 & 9 in "THE KENTUCKIANS" | ALLEGHENY Frankford & Allegheny 8:30, 7 & 9 P. M. in "BILLOONS" | BROADWAY Broad & Snyder Aves. 1:30, 7 & 9 P. M. in "POLLY WITH A PAST" | COLONIAL Gtn. & Maplewood Aves. 8:30, 7 & 9 P. M. in "THE KENTUCKIANS" | DARBY THEATRE CHARLES RAY in "45 MINUTES FROM BROADWAY" | EMPRESS MAIN ST. MANSAYUNK JULIA SWAYNE in "HELIOTROPE" | FAMILY THEATRE —1311 Market St. ALMA HANSON in "THE PROFITEER" | GREAT NORTHEAST Broad St. at 67th 2, 7 & 9 P. M. GEORGE ARLISS in "THE DEVIL" | IMPERIAL 60th & WALNUT STS. Mat. 2:30. Evng. 7 & 9 in "EARTHBOUND" | 333 MARKET STREET THEATRE OTIS SKINNER in "KINMET" | PRINCESS 1018 MARKET STREET 8:30 A. M. 11:15 P. M. EVA NOVAK in "SOCIETY SECRETS" | RIALTO GERMANTOWN AVENUE AT TULLEHOEKEN ST. BILLIE BURKE in "EDUCATION OF ELIZABETH" | RUBY MARKET ST. BELOW 7TH WANDA HAWLEY in "HER FIRST ELOPEMENT" | SAVOY 1211 MARKET STREET MR. & MRS. CATERER DE HAVEN IN in "TWIN BEDS" | AT WEST CHESTER ALMA HANSON in "THE PROFITEER" | IDLE HOUR 11th & Market WM. FAVERSHAM in "The Six That Wasn't" | The NIXON-NIRDLINGER THEATRES 25th St. and Allegheny Aves. MATINEE DAILY JULIA SWAYNE in "HELIOTROPE" | BELMONT 52D ABOVE MARKET LON CHANEY in "THE PENALTY" | CEDAR 60TH & CEDAR AVENUE MATT MOORE in "The Passionate Pilgrim" | COLISEUM MARKET BETWEEN 52D & 54TH STS. CHARLES CHAPLIN in "THE KID" | JUMBO FRONT ST. & GIRARD AVE. Jumbo Junction on Frankford "L" in "RED FOAM" | LEADER 41ST & LANCASTER AVE. MATINEE DAILY FATTY ARBUCKLE in "BREWSTER'S MILLIONS" | LOCUST 52D AND LOCUST STREETS VIOLA DANA in "CINDERELLA'S TWIN" | NIXON 52D AND MARKET STS. EMILY SOLOVE 2:15, 7 and 9 in "SOME ONE IN THE HOUSE" | RIVOLI 52D AND SANSON STS. MATINEE DAILY STAR CASEY in "The Palace of Darkened Windows" | STRAND GERMANTOWN AVENUE AT VENANGO ST. MONTE BLEE in "THE KENTUCKIANS" | APOLLO 52D & THOMPSON STS. MATINEE DAILY CONSTANCE TALMADGE in "THE PERFECT WOMAN" | ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY CHARLES CHAPLIN in "THE KID" | AURORA 2182 GERMANTOWN AVE. MATINEE DAILY CHARLES RAY in "PEACEFUL VALLEY" | BENN 64TH AND WOODLAND AVE. MATINEE DAILY CECELIE DE MILLES in "FORBIDDEN FRUIT" | BLUEBIRD Broad & Susquehanna MATINEE DAILY TOM MIX in "THE HEART OF TEXAN RYAN" | CARMAN GERMANTOWN AVE. MATINEE DAILY FLORENCE VIBOR in "LYING LIPS" | CENTURY Erie Ave. and 5th St. MATINEE 2:15 TOM MIX in "HANDS OFF" | Fay's Knickerbocker Market & 10th Noon to 10:30 FLORENCE VIBOR in "LYING LIPS" | FAIRMOUNT 26th & Girard Aves. MATINEE DAILY JUSTINE JOHNSTONE in "FLAYTHING OF BROADWAY" | 56TH ST. THEATRE—Below Spruce MATINEE DAILY CONSTANCE TALMADGE in "THE PERFECT WOMAN" | FRANKFORD 4715 FRANKFORD AVENUE WALLACE REID in "THE CHARM SCHOOL" | Germantown 5510 Germantown Ave. MATINEE DAILY in "LYING LIPS" | IMPERIAL 2D AND FOHLER STS. MATINEE DAILY WM. RUSSELL in "HARE KNUCKLES" | JEFFERSON 20th & DUBLIN STS. MATINEE DAILY VIOLA DANA in "CINDERELLA'S TWIN" | LIBERTY BROAD & COLUMBIA AVE. CLARE ADAMS in "MONEY CHANGERS" | MODEL 423 SOUTH ST. Oberlin Continues from I to II T. ROY BARNES in "SO LONG LETTY" | OVERBROOK 65D & HAVERFORD AVE. CECELIE DE MILLES in "FORBIDDEN FRUIT" | PARK RIDGE AVE. & DAUPHIN STS. MATINEE DAILY in "PARTNERS OF THE TIDE" | SPRUCE 60TH AND SPRUCE MATINEE SATURDAY Locklear in "The Skywayman" CHAPLIN—"A NIGHT IN THE SHOW" | WM. PENN 41st and Lancaster MATINEE DAILY CLARA KIMBALL YOUNG in "HUSH" |
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