

# The Daily Movie Magazine

## East Is Sure Enough West in a Movie Studio

### All Sorts and Conditions Are Seen Among Movie Extras

THE movie-makers' studio of today is a dazzling labyrinth of lights and machinery. Here, among the "extras," are seen all sorts and conditions of men and women. Some are in rags, some in rich, some in all sorts of costumes, from the simple to the elaborate. It is a veritable microcosm of the world.

FOR cosmopolitan studios, crowded to a modern motion picture studio. All sorts and conditions of men and women are attracted to the place as a means to the film, and a view of some big scene when many hundreds of extras are employed in the making of a work down the line of some central city or meeting in the process of some big scene in a motion picture.



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### THEY COME FROM EVERYWHERE FOR "EXTRA" WORK



Among the "extras" around a great motion picture studio, you will find representatives of almost every race and every social condition and every age.

In the upper picture you see Chinese maids, American "vamps," westerners and easterners waiting for their turns to go on. Below is a mixed crowd idly but interestedly watching the action on a set. In the lower picture you will see Betty Compson, the star, picking up a smattering of Chinese from two "extra" girls in one of her productions.

### Ann Forrest Recovers Starts Another Picture



George Melford has begun work on his production of E. Phillips Oppenheim's popular story, "The Great Impersonation." Kirkwood will be featured, and Ann Forrest will appear in the leading female role.

Miss Forrest recently completed her work on "A Million Feet," which was also directed by George Melford. Her next picture, "The Money Man," is also being directed by Melford.

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### Mary Pickford Says Girls Today Are Much Too Extravagant



THERE'S a warning for the young girl of today in an interview which Mary Pickford has recently given to the little ladies who are bred in poverty and have grown up to riches beyond the dreams of most of us, so she ought to know both sides of the question she discusses.

She says young girls now are spoiling themselves by extravagance; she fears that the vanity box is becoming their most insatiable possession.

And she says that the mothers of today are largely to blame for this condition, but both mothers and daughters will have to co-operate if the mothers and daughters of the future are to be the fine type of women that the world needs.

Here is the way that Prince Banzai quotes "America's Sweetheart":

"I NEVER let myself think of being rich. The only time I realize it's different from the old days of struggle is when I'm conscious of not having to choose the cheaper of two articles, and then I don't let myself buy things that are expensive merely for their own sake, but for their showy qualities.

"If I go downtown to buy dresses and see four that excite my desire, I take one or perhaps two and purposely deny myself the others.

"Why? Because I know that to give a free rein to desire would in time make me incapable of enjoyment. It's one of the things we can use rationally that give us more than momentary pleasure.

"I have a friend—a motion picture star who has come into fame and a large salary—with whom I've gone on shopping tours on a couple of occasions. The only limit to her purchases is the bottom of her purse.

"It's appalling to me. She isn't happy. Poor girl, when she's thirty there will be no zest in anything for her. I love her too much not to be distressed for her future. She'll be a melancholic, envious of everybody with a capacity for happiness. I fear she'll be selfish and self-centered, and just an object of pity to her acquaintances.

"If I were to be happy we must deny ourselves many things. That's why I'm glad for the discipline of my childhood, when circumstances taught me the value of affection and the joy of self-denial and service.

"Mother and I, up in Europe, had to scrimp and patch and scheme to see that Jack and Lottie had sufficient underclothes for the cold winter, and many a time I had to take a very plain piece of cloth in order to make the meager supply go around.

"But how good it tasted and how happy we all were, even without a father to provide for us and take some of the burdens from our little shoulders. That self-denial made a bond of love between us that nothing could ever shake.

"And that's what money won't buy—love that links us in the comradeship of our little journey. It's the fountain of all enduring happiness. Early in childhood that truth came to me, and I wish it were kept more working so hard now that I sometimes break down, though I've passed the need of more income.

"I get so many thousands of letters from all over the world in answer to those childhood prayers that I just can't help trying to give joy to the friends who have taken me into their hearts.

"I feel concerned over the tendency of the times among so many young girls. They take vanity bags to school along with their books, and the vanity bag seems to be the most important thing in their daily lives.

"I'm afraid the mothers who over-dress their girls in fact are robbing them to keep out of the competition for display are doing themselves and the girls great wrong. It's only too plain on every side what it leads to in the way of unreasonably selfishness.

"What is in future store for these young girls grown up to be envious, cynical, sophisticated and bitter and self-hating? I wish I could see upon them when it is too late to undo a good deal of the harm, won't they feel resentment against the parents who have been so remiss?

"FEAR of the opinion of others leads to a good many to spend foolishly and throw prudence overboard. The same fear causes many to dress beyond their means. We seem to lack the courage of sober convictions.

"Another penalty that comes from extravagant dressing is that it kills good taste. How many girls and women we see nowadays who are sadly overdressed and instead of being attractive are only conspicuous. They've become blinded to the truth that simplicity is the essence of all true art—surely so of the art of personal adornment.

"Is there any garb so beautiful on a woman as the nurse's?"

"Sometimes, when I see these fruits of extravagance, I'm almost convinced there is merit in the suggestion of a standardized dress for girls.

"Monotony? Nonsense! Men's clothes are virtually standardized, but there is no lack of individuality or variety among their sex.

"One can't help feeling a concern for the future of the country, too, when one sees the extravagance that is growing up among our people, and the standards it creates. Money seems to be more plentiful and more easily obtained than ever before, and people seem to be rushing after it as if it were the source of all happiness.

"WEALTHY is only a relative term. It doesn't consist in houses and lands or in gold to buy silks and laces; it is a thing of the spirit.

"I remember when I had advanced in my work to a salary of \$175 a week. It was wonderful pay for a young girl. People who knew me must have thought me the happiest creature in my profession, when in fact I was the wretchedest because some of my company were jealous of me.

"The money seemed to bear a curse. I would gladly have gone to another company for \$50 a week, only I was under contract. I would cry all night and go to work each morning wondering how I could make the others love me in spite of their jealousy.

"But now that I have come to have a little more philosophy it is plain that those who made me unhappy were the real objects of pity for they were denying the impulses of generosity and love out of their hearts, and there is no doubt that the relentless law of compensation, which gives us out of life just what we put into it, has exacted its penalty by withholding much from them."



Revive "Birth of Nation"

Hereafter most authorities in the film business have set the record of the life of a motion picture at two years at the outside. Now comes "The Birth of a Nation," six years old, and breaks all records at the Capitol in New York.

It is not unlike a first night with D. W. Griffith, Lillian Gish, Hobart Henley and other film people sitting in the boxes.

The applause, spontaneous and sincere, brought Mr. Griffith to his feet to acknowledge the appreciation of the audience.

THE BEST TWO OUT OF THREE!



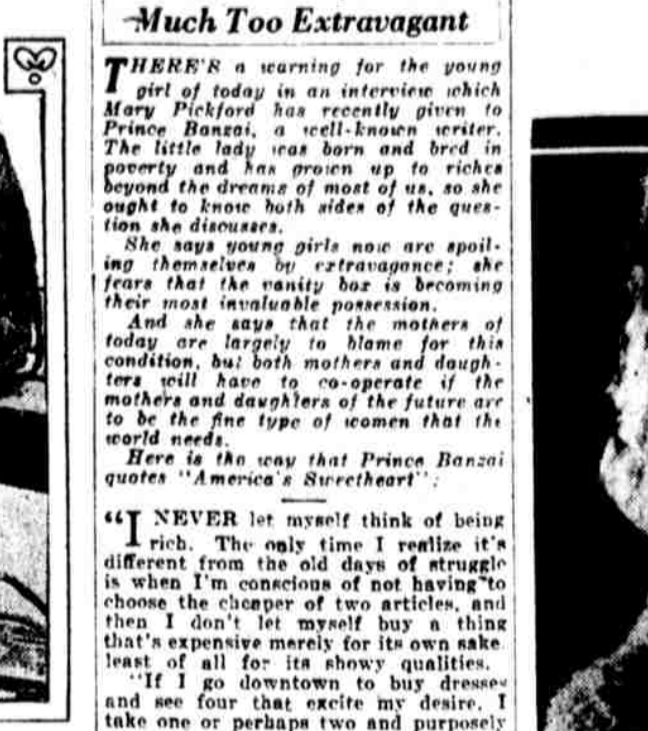
Mabel was a girl in the studio and she was offered a part in a picture. It was just a matter of time that she was better than being an "extra."

Mabel, likewise, was given a part, in fact she was started.

The result is known to every movie fan. Charlie is a big hit. Mabel has a company of her own, while Marie can make more movies any week if she would go into the movies. He accepted and left the vaudeville act.

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### FOR YOUR SCRAP BOOK OF STARS



Rudolph Valentino has completed his role in "Camille," in which he played opposite Nazimova. Mr. Valentino will spend a brief vacation at Palm Springs, the first he has taken in more than a year. During this time he has enacted the leading male roles in "The Four Horsemen of the Apocalypse," "Unchained Seas" and "Camille."

Max Linder, who is finishing "Who Pays My Wife's Bills?" his new five-reeler, appeared in 1903 at the first screen comedy ever made, "The Outing of a High School Boy," for Pathe. He started at ten in the morning and at four in the afternoon he had "finished the picture." The spry little star commenced his stage and film work in Paris.

Katherine MacDonald's latest production has been titled "Her Social Value." The picture is from an original story by the Katherine MacDonald scenario staff. Work on cutting and editing is now under way. "Her Social Value" is said to be the most pretentious picture yet made by the American beauty. The completed cast included Roy Stewart, Betty Ross, Clark, Bertram Grassby, Winter Hall, Joseph Girard, Lillian Rich, Vincent Hamilton, Helen Raymond and Violet Phillips. "Her Social Value" will be released following "Stranger Than Fiction," Miss MacDonald's ninth production for First National release.

Oscar Park, full-blooded football hero of Glaceter Park, and famous football hero who recently graduated from Carlisle, is one of the Indians who took part in the Custer fight scene of "Bob Hampton of Placer," Marshall Neilan's new release.

Gloria Swanson is almost through with her first star picture for Paramount, "Elinor Glyn's 'The Great Moment,'" scenario by Monte Katterjohn, and directed by Sam Wood. Edward Sheldon has written an original story which will be Miss Swanson's next vehicle.

MAUD GEORGE WENT INTO FILMS TO PAY SUMMER'S EXPENSES

By MAUD GEORGE

NAT GOODWIN is responsible for my having deserted the stage for the screen. During my stage career I played two seasons with Goodwin, in New York and on the road.

About four years ago, after I had finished a theatrical season in the East, I came home to spend the summer. My home is at Riverside, Calif.

Visiting Los Angeles shortly after I returned home I met Mr. Goodwin in a hotel lobby. He informed me that he had come to California to do a picture for Universal entitled "Business is Business." The cast had not yet been completed and he told me I was the very type for one of the principal characters.

I had never considered pictures seriously as a career, but I accepted the engagement just to pay my summer's expenses.

I LIKED the work so well, found so many opportunities for artistic accomplishment, that before the picture had been finished I decided I would remain in Hollywood permanently.

I enjoyed the atmosphere at the Universal studios and have done most of my work with that company.

I played under Lois Weber's direction in "Even as You and I" and "Idle Wives" and with Frank Keenan in "The Midnight Stage" before I left that studio.

I returned to Universal a year ago to play the Parisian modiste in Von Stroheim's "The Devil's Passkey." Once more I am working under Stroheim's direction in his "Folish Wives," posing as a bogus Russian princess at Monte Carlo.

Answers to Questions From Movie Fans

J. J. C.—Jean Acker was last with Fox films.

MOVIE FAN—Pearl White will give her talks in these columns in the near future.

J. D. L.—"The Devil" was the first picture that George Arliss made.

EVE—Grace Darling was with Christie comedies.

JOHN FRANTZ—John B. O'Brien was one of Mary Pickford's former directors.

HELEN—Lionel Barrymore is soon to be seen in "Jim the Penman."

JEAN—Florence Hackett played opposite Arthur Johnson in the Luba studio. It was located at Twenty-first street and Indiana avenue.

M. W. T.—Sarah Bernhardt has appeared in the movies.

What Your Favorite Film Stars Are Doing

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THE NIXON-NIRDLINGER THEATRES

AVENUE 25th St. and Allegheny Ave. MATINEE DAILY

Rosecoe (Fatty) Arbuckle in "BREWSTER'S MILLIONS"

BELMONT 52D ABOVE MARKET

EUGENE O'BRIEN in "ROADWAY AND HOME"

CEDAR 90TH & CEDAR AVENUE

THOMAS MEIGHAN in "THE FRONTIER OF THE STARS"

COLISEUM MARKET BETWEEN 10TH & 11TH

NORMA TALMADGE in "PANTHA"

JUMBO FRONT ST. & GARDNER AVE.

GEORGE ARLISS in "THE DEVIL"

LEADER 41ST & LANCASTER AVE.

ETHEL CLAYTON in "THE PRICE OF POSSESSION"

LOCUST 32D AND LOCUST STREETS

BEBE DANIELS in "DUCKS AND DRACKS"

NIXON 82D AND MARKET STS.

WILLIAM RUSSELL in "COLORADO PLUCK"

RIVOLI 52D AND RANSON STS.

HIS OWN LAW

STRAND GERMANTOWN AVE.

"WHAT'S WORTH WHILE"

AT OTHER THEATRES

AURORA 21ST GERMANTOWN AVE.

GEORGE ARLISS in "THE DEVIL"

CARMAN GERMANTOWN AVE.

PRISCILLA DEAN in "OUTSIDE THE LAW"

CENTURY Erie Ave. and 6th St.

GEORGE ARLISS in "THE DEVIL"

Fay's Knickerbocker Market & 4th St.

PEARL WHITE in "BEYOND PRIDE"

Germantown 8010 Germantown Ave.

FLORENCE VIDON in "LYING LIPS"

JEFFERSON 29th & Duquesne Sts.

WANDA HAWLEY in "HER FIRST ELOPEMENT"

PARK RIDGE AVE. & DAPHNIN ST.

CLARA KIMBALL YOUNG in "HUSH"

SPRUCE 60TH AND SPRUCE

OTIS SKINNER in "KISMET"

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