

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

A Business of Wonderful Chances—Missed

THE STORY of the moving-picture business is full of tales of wonderful chances taken and fortunes gained, of shoe-string gambles with Rolls-Royce finishes, of youngsters still in their teens waking up one morning to find themselves rich and famous.

Nobody seems to remember the chances overlooked. You can't get any of 'em to admit that they had their feet on the threshold of millions and were afraid—or didn't have sense enough—to go in.

I met the exception to the rule the other day. He's a director. I've known him for a long time and there was one peculiarity I've noticed about him—so different from most directors.

He'll listen to advice from subordinates. He doesn't think he's the only man in the world who knows it all.

Yet he's a director. Yep, in spite of that, he's a director.

IF YOU knew directors better, you would get the biting, not to say ruthless, sarcasm of that. You see, I've been an assistant director myself. If you had ever been an assistant director, you would want to say even worse things about directors. So do I. But I can't print 'em.

WELL—after apologizing for the digression—this director was fairly well up at the top of the comedy heap a few years ago—had money, reputation, facilities to put across anything in the comedy line that looked good.

One day he got a letter from a third-rate comedian whom he had met in another studio. This comedian had a brother who was getting by with some odd character stuff that was totally different from anything else being done on the screen.

The first man was sure this stuff was going to make a big hit. So he wrote the director, saying that it was time to play the brother act, that a company could be formed and that both he and his brother would star hide-bound, long-term contracts if the director would form the company, feature the two brothers and put the stuff on the market.

All the director needed in cash was \$25,000—which was easy for him in those days. He was to be chief owner and president of the company and director of all productions.

He looked at a lot of the stuff in which the two brothers had appeared, but it was so different from what the public was accustomed to that he made up his mind the proposition was too risky. Several people advised him to go into it, but he was used to having his own way in those days and he turned it down.

That's why he takes other people's advice now. Whenever he feels his head swelling or finds he is going against the opinions of his co-workers, he takes that comedian's letter out, reads it, puts it back—and listens to his assistants.

IT WOULDN'T be fair to tell you the name of the director. But the comedian who wrote the letter was a guy named Sidney Chaplin, and the brother he wanted to feature has made more or less success since on the screen. Maybe you've seen him. His name's Charlie Chaplin.

MARY AND DOUG PLANNING A TRIP TO THE ORIENT

By CONSTANCE PALMER

Hollywood, Calif., July 7.

YESTERDAY I met Douglas Fairbanks for the first time. I do wish I could think of things to say when I meet these overacting people.

But he was nice. He said he had a title in "The Nut" which he hoped you all wouldn't mind—about something being as soothing as a visit to Philadelphia. I wanted to say I thought people would stand anything from him, but I only stammered and gaped.

A little later I saw them shoot some atmospheric street stuff for the "Three Musketeers." There were town people, farmers gaining at the tail buildings of eighteenth—or was it seventeenth?—century France, a man with a squealing pig—and my, how he did squeal!—and now and then a glimpse or two of the King's Musketeers, riding along, and maybe the Cardinal's Guards.

Over the whole there drifted a maddening smell of broiling breakfast and onions from Mr. Fairbanks' bungalow nearby. Pretty soon he and Miss Pickford, laughing very hard about something, drove past in their big new dark motorcar on their way to eat the breakfast and onions.

THERE have been so many stories written about their various trips that I hesitate to tell you what their plans are now. But on the risk of your wrath will set it down that in October they hope to go again to Europe over some of the ground they covered the last time, winding up on the Riviera.

From there they'll tour the Orient, as neither of them has ever been. They will each make a picture, according to present plans, which will probably be Oriental in theme—the picture, not the plans. They will perhaps go to South Africa and India, coming back by way of China and Japan. Doesn't it sound wonderful?

I want to say a word now and here for the Pickford and Fairbanks organizations, which are so closely allied that in speaking for one, you speak for the other.

The atmosphere of every studio is as different as well, as the white and black and red races. There are some I hate to go into—and generally don't! But there isn't a person I have met at the Pickford and Fairbanks studios that isn't pleasant and agreeable and straight-shooting, always willing to go to any amount of trouble to give me what I want and to make me feel that the giving is a joy to them. And in motion pictures as everywhere else the organization reflects the head.

MARIE PREVOST got a funny fan letter from India the other day that she is in great punishment over. It reads:

"Adored: Please shoot to me one fox photo. I shall wear it in my turban where it shall have company. What would you gather from that, Celeste?"

Miss Prevost is hard at work on "The Butterflies," which King Baggott is directing. I was out watching her the other day. They were staging a big party scene and between shots a wonderful orchestra was obligingly playing for the extras to dance.

This is really the first time I ever knew a director to sanction this, so I'm sure Mr. Baggott must be very nice and human. Perhaps he remembers the days when he was an actor and wished for something to do during the long waits between scenes.

Movie Machines From Gun Factory Kruppville, at Essen, Germany, where the big Berthas used to come from, has transformed its new plant to meet the requirements of the arts of peace. The Krupp factory is now carrying on its old tradition of constructing engines designed for "shooting" purposes by making motion-picture cameras and other necessities of this thriving business.

Post-War Amusements' Big Tax The proceeds of the entertainment tax in France during April reached 4,723,000 francs, a surplus of 1,592,000 over its budget estimates. This suggests that the amusement business is not in such a disastrous condition as some managers have announced.

FOR YOUR SCRAPBOOK OF STARS



FLORENCE DIXON

HOLDS ABSOLUTELY UNIQUE JOB IN MOVIELAND



Tom Gubbins, who handles all Chinese actors for Goldwyn productions.

The LOVE STORY of a MOVIE STAR

CHAPTER XVI

IN THE course of an hour, my messenger returned. Kitty had scrawled, "Sure, I will," on the back of my envelope. Harry, as usual, ran out to a neighboring delicatessen shop and laid in an extravagant amount of supplies. All the indigestible things that I dearly loved went to make up that lunch. I had looked in that same window with longing eyes all winter, but had resolutely resisted temptation. But if I died for it, I intended that this should be a real feast!

I had decided, you see, to have lunch in my room. As I was leaving three days before my week was up, and had paid, as usual, in advance, my landlady thawed sufficiently to lend me a table and some chipped dishes. I wanted Kitty all to myself. We would have oceans of things to say. And I suspected that we would both indulge in a good cry. Certainly I didn't intend to cry in public off the stage!

Kitty came even before I expected her, bearing all sorts of good wishes from the members of the company, all of whom were good enough to regret my departure. At the risk of seeming catty, I will say that I knew that some of the good wishes for my success in other fields were not altogether disconnected with the fact that of late I had been steadily growing more and more popular with the audiences of the Henry Irving!

I found to my astonishment that an exaggerated account of my scene with Beaver-Face was common property. For this I had to thank my friend the call-boy. He unobtrusively confessed that he had been listening outside the office. But he insisted that he had not been unscrupulous, he had embellished his account by telling that I had actually fired my pistol at the manager, and that I had intended to shoot to kill. I could only assure Kitty that if there were any such hole there the call-boy had made it after my departure. All the same, he begged her not to count the story, although it reflected sadly on my aim!

Of course, we both broke down and cried before lunch was half over. Kitty wept that without my life in the company would be perfectly unbearable. With no one else had she ever been so pally. She was most cheering in regard to my future. Of course, I would get a good engagement in no time, with my talent and my appearance. But she discouraged my plan to carry my notices to a manager, on the ground that New York was the most provincial people in the world, and cared nothing for any opinion that came from outside.

But in spite of her next prophetic, she did not lose her characteristic thing before leaving, insisting on my accepting the loan of a twenty-dollar bill until I "signed." How like her that was! Of course, I refused. Knowing her salary as well as she knew mine, I could only wonder how she had ever managed to save twenty dollars. For Kitty was never able to save anything. I very believe that everybody in the company, men and women alike, had borrowed money from her from one time or another. I had a suspicion that a large part of her money never came back. After she had gone, I felt utterly dreary. I had the feeling that I would never again, no matter how fortunate I might be in placing myself, find a woman friend so true-hearted, so unselfish, so big—that's the word. And, indeed, I never like to say anything.

A few hours later, I shook the dust of the little room from my feet. Acting on Kitty's advice, I had packed in a large suitcase two or three prettiest gowns in which I intended to wear the manager's wardrobe and all the things that I would not immediately require. I left behind me with the understanding that I would send for it later, as usual, in many a long day when I saw it again!

Wishing to avoid the expense of a hotel even for a night, I checked my suitcase at the ferry station on the New York side and started to look for lodgings. I had never spent a night in the city in my life. But if I had gained nothing else in my month's experience, I had at least acquired some self-confidence. Certainly I would meet with nothing worse than Beaver-Face!

Kitty, whose knowledge of the "big town" was the greater than my own, had advised West Twenty-third street as a good place to look for accommodations. She had known several actresses who had found cheap rooms there, in which they were permitted to do light housekeeping. So to West Twenty-third street I bent my steps.

As I rode across town on the car,

This Is How the Story Begins:

NELLA MORELAND, most famous of screen stars, hears that a young girl, Annette Wilkins, has fallen in love with Roland Welles, an idol of the screen. Miss Moreland, to save Annette, writes the story of her own tragic love affair with Welles, intending to send it to Annette so she may know the kind of man he is.

She tells how, while a pianist in a movie theatre in a Western Pennsylvania town, she met Welles when he made a "person" appearance there, how he invited her to come to New York and said he would place her in the movies, how she came and the chilly reception which he gave her in the studio. Then, becoming interested in her, he gets her a job in a small town stock company for the experience, promising to see her often.

Kitty, a member of the company, proves her best friend, but the manager, whom she nicknames "Beaver-Face," becomes obnoxious with his attentions. She threatens him with a revolver, leaves the company and goes to New York to find work.

Now Go On With the Story

I recognized the street as the one I had come through the day the fatherly policeman had directed me out of the region inhabited by the "kikes" and "soaps." I almost wished I could see him again. My water had flowed under the bridge since that day. I felt immeasurably older—and sadder!

I was fortunate in finding a room that fulfilled all requirements, at a modest price suitable to my slender purse, not far from the corner of Eighth avenue. It was in the back of the house on the ground floor. As I listened, the noise of the street came or did not find at all disagreeable. The room was furnished with heavy, old-fashioned furniture which must have been very handsome in its day. But its chief attraction was that it looked both clean and comfortable, even "homey." And I took to the landlady as well. She was a middle-aged Swedish woman, who, like the furniture, must have been very splendid in her day. But it was plain that life had dealt hardly with her; her big blue eyes looked as if she had cried all the color out of them. But the way she bustled about to make me comfortable went to my heart.

To be Continued Tomorrow

"Queenie" for Miss Mason



SHIRLEY MASON

William Fox has just purchased, for the use of Shirley Mason, the screen rights in the novel, "Queenie," which will be the little star's most pretentious production, according to report.

M. Tournour Films "Lorna Doone"

A new suite of offices have been arranged for the Maurice Tournour organization at the Ince studios in Culter City, in order to secure efficiency and co-operation between the various departments during the filming of "Lorna Doone," which Mr. Tournour says will be the most pretentious production of his career. The organization has been moved from the main executive building to a large building which stands in the center of the studio grounds, surrounded by the stages upon which the production is being built.

Kathleen Kirkham Returns to Screen

Kathleen Kirkham will return to the screen in one of the leading roles of Maurice Tournour's "The English Man" after an absence of several months. Although Miss Kirkham has been kept busy constantly, most of the pictures she has appeared in are being held for fall release.

MENTAL PROCESSES MAY SOON BE SHOWN ON SCREEN

By PAUL BERN

Director of Goldwyn Pictures

THERE has been much discussion recently as to the advisability of following novels and plays implicitly when making screen versions. The principal opponents of the idea of following the original closely base their arguments on the fact that pages of thought, of psychological characterization mean nothing on the screen, where thought might be translated into action. The idea here is that the thought of the individual must express itself in love or hate, in movement with relation to the other characters of the picture, in action or reaction.

This is perfectly true at present. But it is my belief that the next great improvement in pictures will be the usual translation of thought on the screen. At present if we wish to show a man's love for a woman, it is done predominantly in three ways:

First, through physical action. She is in trouble and at risk of life and limb, he rescues her.

Second, through the machinery commonly associated with the expression of love, through embraces, kisses.

Third, through pantomime, the physical expressions of his face and eyes, dreaminess, gentleness, kindness.

All of these are the true vehicles through which men, from time immemorial, have shown their love for women. But greater than all these is the love-thought which really is the basis for the visual expression.

Spectacle has physical limitations. Thought and imagination are unlimited. The probability is that Wagner, who would have been a genius at any of the arts, turned to music because through it he could give limitless expression to a powerful imagination. The big development in pictures, then, to my mind, is the field of expressing thought. To some degree this is being done already. I saw a picture one day or two ago, showing a man being a new calling to motion pictures. Mr. Gubbins styles himself the "motion-picture expert on things Chinese" and he is the medium between casting directors and Chinese atmosphere or talent for motion-picture productions. He eliminates a problem which has long been a worry to film companies desiring Chinese characters for their pictures.

Before his time the casting director would engage a group of Chinese, they would work in the picture one day and then perhaps the next day there would be one or two missing.

HAVING spent eight years in China, Mr. Gubbins has learned the traits and characteristics of the race to perfection and has come to be looked upon as a friend and highly respected business agent by the Los Angeles Chinese.

He has great influence with all the natives of the little Oriental section and knows their haunts, their chiefs, their points of appeal and the methods by which they can be reached and is acquainted with several "persuaders" by which they may be induced to realize the importance of appearing on the second day and perhaps every day thereafter for a week or two on the camera on the first day.

This is very important, for after each man has once been registered on the film in one scene, his presence in succeeding scenes is absolutely necessary in order that the picture be consistent throughout.

Recently, when L. M. Goodstadt, the casting director at the Lasky studio in Hollywood, wanted something like a hundred Chinese men and women as extras in a picture, Mr. Gubbins, in the Chinese cafe setting in Betty Compton's picture, "At the End of the World," he simply communicated with Mr. Gubbins, told him what he wanted and he had the appeal for the labor appeared at the studio with his Orientals in tow.

PHOTOPLAYS

- APOLLO** 52D & THOMPSON STS. LOIN WEBER'S MATINEE DAILY "WHAT'S WORTH WHILE?"
- ARCADIA** CHESTNUT bet. 16TH & 17TH STS. ALL-STAR CAST IN "THE LITTLE FAULT"
- ASTOR** FRANKLIN & GIRARD AVE. MATINEE DAILY "BURIED TREASURE"
- BALTIMORE** 51ST & BALTIMORE STS. ALL-STAR CAST IN "BLACKMAIL"
- BENN** 64TH AND WOODLAND AVE. ROSCOE (Fatty) ARBUCKLE in "A DOLLAR-A-YEAR MAN"
- BLUEBIRD** Broad & Susquehanna STS. ELLIOTT DEXTER in "THE WITCHING HOUR"
- BROADWAY** Broad & Snyder AVE. THOMAS MEIGHAN in "THE CITY OF SILENT MEN"
- CAPITOL** 722 MARKET ST. SESSUE HAYAKAWA in "BLACK ROSEN"
- COLONIAL** Gtn. & Maplewood AVE. THOMAS MEIGHAN in "THE CITY OF SILENT MEN"
- DARBY THEATRE** CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"
- EMPRESS** MAIN ST. MANAYUNK MARY PICKFORD in "THROUGH THE BACK DOOR"
- FAMILY** THEATRE—1311 Market St. ALL-STAR CAST IN "The Beautiful Gambler"
- 56TH ST.** THEATRE—Below Spruce CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"
- FRANKFORD** 415 FRANKFORD AVE. "THE BRANDING IRON"
- GLOBE** 501 MARKET ST. MACK BENNETT'S COMEDY "HOME TALENT"
- GRANT** 4022 GIRARD AVE. MATINEE DAILY CARMEL MEYERS in "CHEATED LOVE"
- GREAT NORTHERN** Broad St. at Erie WANDA HAWLEY in "THE HOUSE THAT JAZZ BUILT"
- IMPERIAL** 60TH & WALNUT STS. TOM MOORE in "HOLD YOUR HORSES"
- Lehigh Palace** Germantown Ave. and Mack BENNETT'S COMEDY "HOME TALENT"
- LIBERTY** BROAD & COLUMBIA AVE. WANDA HAWLEY in "THE HOUSE THAT JAZZ BUILT"
- OVERBROOK** 65D & HAVENPORT AVENUE MARY PICKFORD in "THROUGH THE BACK DOOR"
- PALACE** 1214 MARKET STREET TOM MOORE in "PECK'S BAD BOY"
- PRINCESS** 1018 MARKET STREET CONWAY TEARLE in "THE ROAD TO AMBITION"
- REGENT** MARKET ST. Below 17TH WILL ROGERS in "THE GULL OF WOMEN"
- RIALTO** GERMANTOWN AVENUE TOM MOORE in "STOP THIEF"
- RUBY** MARKET ST. Below 7TH BERT LYTEL in "THE MISLEADING LADY"
- SAVOY** 211 MARKET STREET MARY PICKFORD in "THROUGH THE BACK DOOR"
- SHERWOOD** 54th & Baltimore AVE. MR. and MRS. CARTER DE HAVEN in "TWIN BEDS"
- STANLEY** MARKET AT 19TH THOMAS MEIGHAN in "WHITE AND UNSMARRIED"
- STANTON** MARKET ABOVE 10TH JACK PICKFORD in "JUST OUT OF COLLEGE"
- 333 MARKET** STREET THEATRE CLARA KIMBALL YOUNG in "STRAIGHT FROM PARIS"
- VICTORIA** MARKET ST. At 8TH PRISCILLA DEAN in "REPUTATION"

Now a Real Star



RICHARD BARTHELMESS

Joseph Hergeshimer has o. k'd the scenario for his "Tolable David," which this new star is to use for his first vehicle.

continuing normal action without the slightest divergence from the reality of life science might be able to deduce some lessons of enormous importance.

And I am hopeful that soon somebody will create a dream for a motion picture from the stuff of which dreams are really made. Here will be pure thought, visualized as only the camera can visualize it. That will be a real step forward in the making of motion pictures.

IN MY opinion, then, to reject a picture because a vital portion of it is thought, not action, is not necessarily the right thing to do. What should be done is to seek a means of expressing thought in pictures—symbolical, realistic, imaginative or crudely melodramatic, it matters very little.

The eternal struggle of ambition and conscience (the most frequent struggle in life of man and much more frequent than the struggle against a definite opposing force) offers wonderful opportunities for picturization, which we have rejected hitherto because it was held to be unscientific.

The proper thing to do is not to resort to titles, which has seemed the only possibility, but to get our imaginations to work and visualize them. It can be done. The proof is to be in the pictures of the future.

Authorship Writes Original Script

Allice Duer Miller is now at the Goldwyn studios writing her first original scenario, "The Man With Two Mothers," in which Tom Moore will be starred.

Return of Photographs in Movie Beauty Contest

PHOTOGRAPHS submitted to our Movie Beauty Contest may be obtained by their owners any day between 10 A. M. and 5 P. M. until Wednesday, July 13.

Call at the EVENING PUBLIC LEDGER offices, Sixth and Chestnut streets. Go to the SECOND FLOOR.

MR. BARTHELMESS BEGINS WORK ON FIRST STAR PLAY

"TOLABLE DAVID," Joseph Hergeshimer's story of the Blue Ridge Mountains of Virginia, in which Richard Barthelmess will make his first appearance as a star for First National, is being filmed in the very heart of these same mountains in the local area around which the story was written and under the personal supervision of the author himself.

An all-star Broadway cast has settled down to "roughing it" outside of civilization's limits for the next few weeks while the scenes are being taken. Mr. Barthelmess, who will appear as David, the adventurous young mountaineer, will have opposite him Miss Gileta Holte.

Ernest Torrence, who as the Scotch captain in "The Night Boat" recently completed a season of mirth for Broadway and who has been the creator of comical roles in leading Broadway musical comedies for years, is Luke Hatterburn, the despoiler of David's heart, Miss Miriam Abbott, for twenty-five years under the management of Frohman, who will play the part of the doctor in "The Son-Daughter," appears as David's mother; Edmund Gurney, of "Deburau" fame, is taking the part of Hunter Kinross and Warren Richmond, famous as the brother in "John Ferguson," who came on from Chicago for a two weeks' revival of the play is Allen, David's brother and hero.

WALTER LEWIS, who has been known in the motion-picture world for years, Forrest Robinson and Lawrence Eddinger are also included in the cast.

So far from civilization has Mr. Hergeshimer taken the company in order to get the proper environment, that telephone, telegraph, rail and other connections with the outside world have been left far behind. Luxuries of ordinary life are unknown to the camp. Only the principal things brought by Mr. Barthelmess in the trunk he has with him—a coffee percolator and several pounds of the beverage, which he considers more important than an extra suit of clothes.

Hardy mountaineers, who all unknown to themselves have been depicted to the world by M. Hergeshimer in his written story, will be pressed into service on the screen in character parts. The scraggly, barren homes of these mountaineers will make the actual settings for the scenes. The mountains themselves, which are so fully described by Mr. Hergeshimer in the story, will be transferred in all their natural beauty to the screen.

Two and a Half Hours to Make Up

TWO long velvet worms is awarded to Lon Chaney, Marshall Neilan's character lead, who has become the undisputed early bird of the movie colony.

In order to be made up for his part as a Chinaman in Neilan's "Bits of Life" and ready for work at the studio by 9, Chaney must complete the scrub alarm at the unearthly hour of 5 A. M. A half hour to dress, a half hour for breakfast and he is ready to make the half-hour trip from Hollywood to the Culver City studio.

Chaney's transmission from his fairly good-looking self to the terrible-looking character he portrays in the Newland film involves a matter of two and a half hours. His make-up in "Bits of Life" is said to be more complicated than the preparations necessary for his portrayals in "The Miracle Man," "The Penalty" and "Outside the Law."

PHOTOPLAYS

- The NIXON-NIRDLINGER THEATRES**
- BELMONT** 62D ABOVE MARKET 1:30 & 3:30-6:30 to 11 AU-STAR CAST IN "BLIND WIVES"
- CEDAR** 60TH & CEDAR AVENUE BEBE DANIELS in "DUCKS AND DRAKES"
- COLISEUM** Market bet. 69th & 69th 1:30 to 3 & 6:30 to 11 in "RISKY BUSINESS"
- JUMBO** FRONT ST. & GIRARD AVE. Jumbo June, on Frankford "IT MIGHT HAPPEN TO YOU"
- LEADER** 41ST & LANCASTER AVE. MATTIE DAYLY MARY PICKFORD in "THROUGH THE BACK DOOR"
- LOCUST** 52D AND LOCUST STREETS MARY PICKFORD in "THROUGH THE BACK DOOR"
- NIXON** 52D AND MARKET STS. HAROLD LLOYD in "NOW OR NEVER"
- STRAND** GERMANTOWN AVE. THOMAS MEIGHAN in "THE CITY OF SILENT MEN"
- Germantown** 5510 GERMANTOWN AVE. MARY PICKFORD in "THROUGH THE BACK DOOR"
- JEFFERSON** 29th & Dauphin STS. SPECIAL CAST IN MARSHALL NEILAN'S "Bob Hampton of Placer"
- PARK** RIDGE AVE. & DAUPHIN ST. ELLIOTT DEXTER in "THE WITCHING HOUR"
- WEST ALLEGHENY** 25th & Allegheny STS. ROSCOE (Fatty) ARBUCKLE in "A DOLLAR-A-YEAR MAN"