

The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Not as Romantic as It Looks on the Screen

LIUNNY how young girls get the idea that the life of a movie actress is "simply wonderful." You've heard 'em rave over it and gush in ecstasy at the mere

thought of getting a job in a studio. nance colors their dreams to a rosy pink. In their imaginations they see nselves limousining up to the door, stepping out regally over the bent neck of an obsequious footman, entering in queenly state and having everybody else stop working while they go on the set for a few shots-mostly soulful or emotional see-ups-and then leaving for tea at Claridge's or the Ritz, while the rest of the company resumes work where it was interrupted.

Nice, easy, luxurious life. Just a few poses and a few scenes. Then the eyal right to mention fatigue or an engagement and away to change into another wonderful gown, so that people may stare and wonder and worship.

Oh, yes; it's all of that and more-in dreams.

BUT there's nothing at all like it in a regular studio, Geraldine. I hate to disillusion you, of course, but the truth is that I've seen a hard-working washerwoman look less tired and bedraggled at the end of her day's labor than some of the movie stars whose lot you envy.

ET us consider first that very bane of the movie actor's life-the interminable waiting-waiting-waiting. You seem always to be waiting. You cannot leave the studio, for the director may call for you at any moment. Yet nobody

seems to be doing anything. Just waiting.

It seems to be inevitable. You never go into a big studio but what you see these tired, bored, patient groups of actor folk dismally waiting.

I had an appointment not long ago for noon at one of the studios. I arrived half an hour ahead of time. There were several of the company scated about, killing time, but that was nothing unusual. I figured that they were not in the

scenes that were being shot. But when I went in there weren't any scenes being shot. Carpenters were dolefully constructing an attic room with a stairway cut through the floor and a

group of men sat idly by watching them, I met the character woman of the company as I went back through the dressing rooms. She told me that most of the company had motored out on

location about 9 o'clock, but would surely be back by noon.

She herself was waiting for them. She was in many of the scenes that would be shot that afternoon and she did not dare leave the building. So we sat and talked in the drowsy, empty looking barn of a place while we helped the

others-waiting. The company returned at 5 c'clock. The director, in a beastly humor, unced that they were four days behind in their schedule and that everybody should go out for a bite to eat, return at 6:30 and work until 1 in the morning. Then a few hours sleep and report at 9 for the usual day.

WHAT would the girls in your office say, Geraldine, if the boss should issue such an order—and with no extra pay? Yet it is done in movie studios not once in a while but very frequently.

Do you think you would be exempt if you were the star! You wouldn't. You'd probably have to mork harder than any of the others. for you would feel the psychological dampening effect of the general fatigue and depression and you'd have to drag yourself up to pitch and

YOU have felt the heat in your office lately, of course. But you have open windows and electric fans and you can get some relief.

One day last week I went to another studio to play around-that's all a movie editor has to do, you know. When I went in the leading woman was on a set going through some strenuous action. Then there came close-ups and more strenuous action—rehearsed, photographed, rehearsed again with changes. retakes shot and so on for more than an hour, and she had been working an hour. On each side of her were lines of gleaming are lights, hissing and sputtering find that after all I have something to and sending out stifling, wilting, withering waves of heat, one rolling over the other from each side, to meet and concentrate and break over the head of the poor young woman.

There were rivulets of perspiration running down her cheeks and neck. Her arms were wet; great beads stood out on her forehead. Every now and then she had to stop and rearrange her make-up. It

wouldn't stay put. As fast as she repaired it, the heat and the perspiration swept it away. By the time she was through she simply wilted into a chair. She was a wreck.

I got it and while the cameraman was busy about his apparatus I put it on a table before which the leading lady had been playing.

O'NE hundred and fourteen degrees in the shade, Geraldine-and "there weren't no shade!" Two solid hours of that with a barking. enarling director and a enecring, excaring cameraman grinding you into bits and maybe a sick baby at home and the breakfast dishes not washed! Oh, yeh; it's pretty soft in the movies-nix.

OUR MARY STARTS BIG FUND FOR CRIPPLED CHILDREN

Do YOU want to help Mary Pickford help the needy children of this country? Do you want to make life less of a burden for the kiddles who are orphans, cripples or bed-ridden inva-

If you do, then you will be interested "The Good-Cheer Fund."

"There are thousands of children in whom the sun never shines. Some are orphans, some are cripples, some are bed-ridden invalids. The Good-Cheer Fund has been established to bring a little more happiness and gladness into their lives."

Ever since Mary Pickford has been a motion-picture actress she has sup-plied photographs of herself to all per-sons requesting them. Because of her popularity, there has been an ever-growing demand for her photographs. On account of the large amount of char-ity work this little lady of the cellu-loid does, various charity organizations have suggested plans for commercializ-ing this demand for photos and using the money thus obtained in charity

So with that aim in view, the Good-Cheer Fund has been established. It will specialize in supplying to needy children constructive entertainment, and specific education for which scholarships

So with the idea of fostering a charity that would give to ambitious poor kiddies a chance to specialize in what-ever they feel best fitted to undertake as a life calling, and also to furnish healthgiving diversion to those who need it most. Mary Pickford has given to the Good-Cheer Fund, which she was in-strumental in organizing, the exclusive right to sell her photographs.

As many as 20,000 photographs of Mary have been sent out in a single week from her studio in fulfillment of requests made by mail. The average, however, is a thousand a day.

It is believed that subscriptions to the Good-Cheer Fund will make available for charity work at least \$50,000 a year.

"Little Lord Fauntleroy"



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Long Trip for Local Color

A trip half way across the continent just for "local color" will be the recorded by Roscoe (Fatty) Arbuckle) in his newest picture, "Via Fast Freight."

The company, under the leadership of James Cruze, director, will go to Chicago for a number of the big scenes, including streets, department stores, freight yards, etc. Upon their completion the company will journey back to Hollywood to make the interior scenes.

Another Artist's Model in Movies Mines Gladys Granger, playing second feminine lead in "Cappy Ricks," the Peter B. Kyne story, was chosen by Harrison Fisher a few years ago to represent a type of young American women. Later she possed for Howard Chandler Christy, James Montgomeny Flagg and other famous Illustrators. Miss Granger has black hair and violet eyes.

THE CHAIR WILL NOT APPEAR IN THE PICTURE—ONLY THE BOY AND DOG



TheLOVE STORY MOVIE STAR

CHAPTER XX AN you come down to my room for

O a while, or have you any pressing engagement for an hour or so?"

"No," said I. I fear not without a dash of bitterness, "I have no engagement with any one, and it doesn't look as if I ever would have." "Don't say that, my dear. You are

young, and have your whole life before you. I am sure that there are many, many bright and happy days before you. "Life cannot be all disappointment

for any of us. Even I, an old woman,

"Oh, have you had some good news?" I cried delightedly, "I am so glad." "Thank you, I have. It is that I want to tell you about." She led the way down to the base-

Mrs. Burkstadt, it seemed, had a son as long as I was with her. who from his childhood, almost, had And as for any objection been possessed with the very demon of restlessness. Nearly fifteen years before he had suddenly taken it into his What could I do but throw my arms

change. Finally the letters cased entirely. Her own letters came back unclaimed. She had spent every cent she could scrape together, employing detective agencies in various cities, to find the could serve together. bound for Australia, she had come?

As a sort of proof of good faith, he had sent the money to pay for her ticket out to San Francisco, from which port she was to sail for Melbourne. She did not need to tell me how these belated tidings had changed her whole outlook on life. She looked younger happier, and, yes, handsomer than I had ever seen her. Only the fact that her lease had still two years to run had kept her from starting at once. But at length an agent had arranged to take the lease off her hands. The first of the month she would be free to leave.
In the meantime she had two things to propose to me, one of which, she ad mitted, she was holding in reserve.

But the one that immediately con-cerned me was that she wanted me to help her get ready. Remembering what she was pleased to call my gentus at turning hopelessly old-fashioned gar-ments into gowns that looked as if they had come fresh from the dressmaker's hands, she wanted to turn me loose among her various trunks, to let me run riot among her hoarded treasures. And for this she insisted on paying me by the day, and boarding me, as well as

It is needless to say that I was only too glad to accept her generous offer.
Not only would I be sufficiently occupied to take my mind off myself and
my troubles, but I would actually be

odging me besides.

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.

of man he is.

She tells how, while a planist in She tells how, while a pianist in a movie theatre in a Western Pennsylvania town, she met Welles when he made a "personal 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 "Reaver 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

golden chances in the moon. I could quite as easily go to the one as to the other. Then, came the second proposi-tion. I can only say that it was charwas a wreck.

I noticed a thermometer over against a distant wall. Just out of curiosity, troubles forgotten for the moment.

I the bour lengthened itself until well into the afternoon. There was so much before which the leading lady had been playing.

A few minutes later I picked it up and looked at the mercury. It stood at degrees.

And as for any objections he might

What could I do but throw my arms head to go West.

From time to time, at long intervals, he had written her briefly, rarely twice from the same place. He seemed to be constantly on the move; always hoping to better himself by making another change. Finally the letters ceased entirely the letters ceased entirely the constant of the letters ceased entirely the letters and most generous soul alive? But, of course, I couldn't even think of it. She did everything in the world to persuade me; used every argument in her power.

She even went the length of confess.

some trace of him. She had long ago son. Knowing him as she did, she would reached the point where to have been assured of his death would have been a relief. Beyond the fact that he had in all the world would she find a drughter-in-law so dear to her as I had beshipped before the mast on a sailing ter-in-law so dear to her as I had be-

been able to learn nothing.

And only a week ago had come the news that he had prospered in that far-off land, that he had a home waiting for her—it appeared that he had never married—and that he had settled down for good, his days of wandering over.

As a sort of proof of good faith he

HELEN DARLING'S

HELEN DARLING'S
DANCING GAINS
SECURED MOVIE JOB

HELEN DARLING, who in a brief period has become one of the most popular leading women in Christie and Pants' was produced. The story called for a beautiful chorus girl for the leading feminine role and her selective leading the period has become one of the most popular leading women in Christie and Pants' was produced. The story called for a beautiful chorus girl for the leading feminine role and her selective leading feminine role a attributes a considerable share of her success to the fact that she is not afraid to try anything that leads to success.

Afraid of Nothing



HELEN DARLING

And she points to her flaming bair as

Miss Darling was born in Portland, Ore., January 27, 1897, but she began her travels early in her life, for her parents sent her across the continent to Boston to receive her education. But it is said that she look to dancing, which was part of the curriculum of the school training young women for society. At any rate she was soon the most accomplished dancer in the whole school and when she returned to the West she was offered a position at Tait's, San Francisco's most fashion able restaurant.

they were for motion pictures. Se

BUCK JONES

her red badge of courage.

But Miss Darling had ambitions and

the leading feminine role and her selection was the natural one. She has been in prominent parts ever since. She recently celebrated the start of her third year with Christie.

Some of her most recent pictures are "Don't Blame the Stork," "A Homespun Hero," "Mr. Fatima," "Nobody's Wife," Wedding Blues," "Hey Rube" and "Scrappily Married." Miss Darling is 5 feet 5 inches, making her one of the tallest of the Christic girls, and weighs 124. She has large blue eyes in contrast with her red hair. She is still heart free.

she gave up her position and went to Los Angeles seeking a position. One of

Bathing Girls Losing Their Former Popularity

TENSORSHIP has had nothing to do with the decline in popularity of the so-called bathing girl in motion-picture comedies, according to Al Christie, producer of the Christie Comedies, who is in New York on his first vaca-tion in thirteen years. The bathing girl "just killed herself," Mr. Christie

"The best recipe for a laugh in picture comedies is just this: Take a boy and make them love him. Take a girl and make them love her. Then make them love each other. Then try to keep them apart." New Ideas In Film Making

MADE NEW PLAY OUT OF ONE OF ANATOL'S AFFAIRS

By CONSTANCE PALMER Hollywood, Calif.

FTER Gloria Swanson has finished A "The Shulamite," in which she is being directed by Sam Wood-bless him !--she and Elliott Dexter will begin work on a special called "Rainbow's

Here's a secret: a part of this story-was written and filmed as one of the 'Affairs of Anatol,' but because it was 'Affairs of Anatol,' but because it was treated in a different way from the rest of the affairs, they decided to make a separate picture of it. You see, a different author wrote each affair. So Lorna Moon has taken her original script and, by adding to it, has made a whole new feature. She thought of calling it "The Lies That Love Built." That's a pretty pics title. I think, but That's a pretty nice title, I think, but it doesn't matter much.

I had lunch at Goldwyn yesterday with Helene Chadwick. She is very lovely, and very intelligent. She has a wide-awake way with her that is very intriguing.

She is soon to start in on a new pic-

I wonder why they don't star However, she is very sensible about it. She says in these strenuous days of financial almost-panic, she's thankful to have a job and she really doesn't see where they'd find the means just now to star her. A nice girl.

Just outside the Come On Inn I saw Doris May hauling a nondescript pup along by a very long leash. Pup and Doris and leash got considerably mixed, so I didn't have the heart to ask her when she and her new husband, Wallace MacDonald, are going to do that picture together. They're both darlings, and each is continually talking about how sweet the other is.

FATTY ARBUCKLE is going to Chicago with Jim Cruze, his director. and some of the company to shoot some of the scenes for "Via Fast Freight" in the railroad yards and on the streets there. After that they will return to Follywood (no, that's not a misprint) to make the interiors.

Harry Carey is giving away dogs to small boys. He has thirty-three loose ones on his ranch in San Francisquito Canyon. (Somehow, I always think of mosquitos in connection with Mr. Carey. Now I know why.) How-somever, Mr. Carey has sent out a call for help, so small boys, if they can prove they'll give the dogs a good home, can have them for the proving. That is, all but ten, which Mr. Carey will keep. Wish I was a small boy.

DRODUCTIONS are being rushed through fast nowadays. While formerly an average working time might have been seven or eight weeks, today merly an average working time might have been seven or eight weeks, today pictures are finished in four, companies working day and night. There is no longer a three weeks or a month's rest longer a three weeks or a month's rest for the star between pictures—he plods right along on another production di-rectly the first is finished. He's lucky if he gets two days' rest! They call it 'working on a business basis.' Which is equivalent to "sav-ing money."

The picture comedy of the future, in Mr. Christic's opinion, is going to be the one that tells a funny story, with no situations that are not possible in real life.

"That is why we like to take a young married couple and weave a story about them," said Mr. Christic.

"The best recine for a laugh in pic-"

"The best recine for a paign, who, rumor has it, is May Collins. Imagine trying to rival Charles
Spencer Chaplin! In my opinion, it
can't be did.

Lucky Boy Is John!



JOHN BARRYMORE It's a lucky man that has three beautiful female stars making love to

im in one picture. John Barrymore is said star.

'Mickey'' Neilan's, "The Lotus
Eater" is said picture.

And Aura Q. Nilsson, Colleen
Moore and Lucy Fox are said fa-

mous stars.

Colleen is the lucky one who tricolleen is the lucky one who tra-umphs over all her competitors and is seen in the final close-up happily sighing in the arms of John—and Colleen will tell the world that John knows how to make you sigh!

the screen will be sixteen seconds. At all costs, art for Heaven's sake!

The titles of several Universal pic-tures I have been telling you about have been definitely changed. "Christine of the Young Heart," with Gladys Wal-ton, has been changed to "High Heels." "The Harbor Road," with Mary Philbin, the little beauty contest girl who is being featured, is now known as 'Danger Ahead.'

"The Black Cap," Carmel Myer's last picture for Universal, you will see as "A Daughter of the Law,"

Give Up Auto for Horse Wallace Reid, who generally is vis-ualized behind the wheel of a long-nosed racing automobile, has changed his conveyance, also his speed in "Peter Ibbetson," in which he is co-starring with Elsie Ferguson.

permits of no means of locomotion that breathes through a carburetor.

Mr. Reid and Miss Ferguson had their first ride together in a horse-drawn victoria, a vehicle borrowed from the Vanderbilt collection in New York. Miss Ferguson next was drawn across

Harvey O'Higgins, who has made a dramatization of "Main Street," will leave early in July to attend rehearsals. He has just finished an original story theatres in order to present and exploit A film having the impression of "relief" is to be presented shortly in
Paris, and the same inventor is now
working on a means of abolishing the
perforation of films, by which the life
of the celluloid will be considerably inreceased.

PHOTOPLAYS

NORMA TALMADGE

BEBE DANIELS

in "THE MARCH HARE"

SHIRLEY MASON

In "THE LAMPLIGHTER"

BALTIMORE 51ST & BALTIMORE

PAULINE FREDERICK

BENN SATH AND WOODLAND AVE.
JACK HOLT and LEW CODY In

"THE LIFE LINE"

BLUEBIRD Broad & Susquehanna Cantinuous 2 until 11

MARY PICKFORD

IN "THROUGH THE BACK DOOR"

CAPITOL 10 A. M. to 11:15 P. M

VIOLA DANA

in "HOME STUFF"

COLONIAL Gtn. & Maplewood Avec SIR JAMES M. BARRIE'S

DARBY THEATRE

"SENTIMENTAL TOMMY"

"MILESTONES"

EMPRESS MAIN ST., MANATUNE MATTINEE DAILY

"TOO WISE WIVES"

EUGENE O'BRIEN

FRANKFORD 4715 FRANKFORD AVENUE "The Revenge of Tarzan"

GRANT 4022 GIRARD AVE.
MATINEE DAILY
ALL-STAR CAST IN HUGH FORD'S
THE CALL OF YOUTH"

BEBE DANIELS

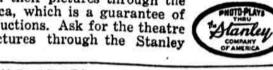
GLOBE 5001 MARKET ST.

FAMILY THEATRE-1311 Market

THOTOPLAYS



The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.



GREAT NORTHERN Broad St. at Erle JACKIE COOGAN in "PECK'S BAD BOY"

IMPERIAL GOTH & WALNUT STS.

Mats. 2:30; Evgs. 7 & 9

Helen Chadwick and Russell Simpson in
"GODLESS MEN"

Lehigh Palace Germantown Ave. 44 ASTOR FRANKLIN & GIRARD AVE. MARY PICKFORD LIBERTY BROAD & COLUMBIA AV. VIOLA DANA

OVERBROOK CALL AVENUE MARION DAVIES PALACE 1214 MARKET STREET

"THE MAN of the FOREST" PRINCESS 1018 MARKET STREET ELAINE HAMMERSTEIN REGENT MARKET ST. Helow 17TH
CONWAY TEARLE

RIALTO GERMANTOWN AVENUE SIDNEY CHAPLIN RUBY MARKET ST. BELOW THE BETTY COMPSON

SAVOY 1211 MARKET ST. WM. S. HART

SHERWOOD 54th & Railimore Av.
WM. CHRISTY CARNNYIE 6.30
"What's a Wife Worth?" 56TH ST. THEATRE Below Spruce STANLEY MARKET AT 19TH NAZIMOVA "THE CONCERT" STANTON MARKET Above 10TH

KATHERINE MacDONALD 333 MARKET STREET JACKIE COOGAN

"PECK'S BAD BOY" VICTORIA MARKET TOM MIX

The NIXON-NIRDLINGER THEATRES BELMONT 1:80 4 8; 6:30 to 11 P. M.

NORMA TALMADGE

in "GHOSTS OF YESTERDAY" CEDAR GOTH & CEDAR AVENUE BEBE DANIELS in "SHE COULDN'T HELP IT" COLISEUM Market bet. 59th & 60th 130 & 3; 6:30 to 11 P. M.

in "NOBODY'S KID" JUMBO FRONT ST. & GIRARD AVE. **GLADYS WALTON** in "RICH GIRL, POOR GIRL"

MAE MARSH

LEADER 418T & LANCASTER AVE. ARTHUR BOURCHIER & Special Cast in "THE GREAT DAY" LOCUST 52D AND LOCUST STREET

Jack Holt, Hedda Nova and Mickey Moore "THE MASK" STRAND GERMANTOWN AVE.
AT VENANGO STAFF

"SENTIMENTAL TOMMY" AT OTHER THEATRES MEMBERS OF M.P.T.O.A.

Germantown MATINEE DALLY ALL-STAR CAST in THOS. H. INDE'S "MOTHER OF MINE"

JEFFERSON MATTINEE DAILY THOMAS MEIGHAN in "THE CITY OF SILENT MEN" PARK RIDGE AVE. & DAUGHEN ST.

JACKIE COOGAIN WEST ALLEGHENY 25th & Alleghon Dall

MILDRED HARRIS CHAPLIN

