

The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Edward Childs Carpenter Was a "Cub" Here Once

THEY say it's a sure sign that you're getting old when the mention of a name will make you sit back and half close your eyes and say, "Who? Him? Why.

Well, let's admit the encroaching gray hairs and get at our reminiscences They are caused by the receipt of a lot of publicity matter about Vivian Mar-tin's new picture, "Pardon My French," from a story by Edward Childs

You'll remember Carpenter's "Cinderella Man" and half a dozen of the other tremendous successes he has had on the speaking stage. But you won't remember how he came to write the very first story that he ever published. You

won't remember it because it has never been told in print. Twenty years ago Carpenter and I were "cub" reporters on two morning newspapers in this city. We were the rawest and greenest of cubs, and we never could get anywhere with our city editors because we both had visions of becoming to the story and that, properly coached great fiction writers like our idol, Richard Harding Davis, and when we were and "inspired" by the star, made good. ent out to get a "story," we overlooked its newspaper value entirely in trying to find fiction material in it.

So we became what they called "leggers" in our offices—just messengers who could be sent out to get photographs or bring in the "copy" of real reporters.

BUT we consoled ourselves by talking of the days when our order-of greatness should come true. And Carpenter's have—ponder-fully. But no man ever deserved success more, for no man ever worked more doggedly and courageously in the face of tragic and persistent we consoled ourselves by talking of the days when our dreams

ONE terribly stormy winter's night, with a mixture of hail and rain simply teeming down and an icy gale driving it, we sat in our two offices on a late emergency shift, just hanging about in case a legger should be needed after mid-

And, with not a regular staff man in either office, three alarms of fire came in in rapid succession from Chestnut Hill. City Hall heard, in some way, that it was a sensational blaze, and our city editors tore their hair in frenzy when they found they had no one to send but a useless, fiction-writing legger.

We met on the way out and decided to stick together for company. And it was a big fire—a lumber yard surrounded by dwelling houses and everything was going up, with panic-stricken men, women and children battling the police in The patience exercised was distributed about fifty-fifty between Mary Pick-main facts and then we hunted a telephone. They were not so common then as

We were directed to the branch exchange, then on the top floor of an old actors, and reproof or criticism didn't

residence on Germantown avenue, and when we knocked and rang and banged or a Hamburg steak did.

The struggle to get the little mule what we wanted.

We explained. He said he was the exchange operator and wasn't allowed to admit any one up there, but if we were reporters, he guessed it would be all

" THAT kind-hearted young fellow had been a grouch that night, who knows how it might have delayed Carpenter's career toward success? For it was the encouragement of seeing his first story in print that made him buckle down seriously to writing, and the young operator was responsible for that.

WE WENT up to the room where the operator sat at his switchboard. We found he had remarkle there are the control of the contro found he had romantic ideas about reporters and their exciting lives and the power they wielded. We didn't distillusion him. We let him think that we were really reporters.

So we took off our wet clothes, sat comfortably by the stove, lighted our pipes and phoned to our offices. Meantime about every company in the city had been ordered out to the fire. Our city editors were in a frenzy. They couldn't get a man to send out.

Carpenter and I weren't considered men. We were ordered to go out after more details, but we looked through the

windows at the howling, driving storm, and then at the cozy red glow of the stove and hesitated. Suddenly there came a buzz on the telephone board and the operator answered it. "Say," he said to us, "here's Donovan, of the Times, calling his office

Want to listen to him?' Did we? Donovan was one of the star men of his day. He would have the

So we put on head phones and the operator cut us in on Donovan and we at there comfortably taking down notes of all the stuff he and his assistants had playded around in the mud and storm to get. Then, when he had hung up, we

simply called our own offices and gave it in as ours. Both our city editors hit the ceiling. They couldn't understand how a raw kid could get so much so soon after our last call.

MAYBE it wasn't ethical, but if you could have seen that freezing storm outside and that nice warm stove inside, with our clothes drying in front of it, you wouldn't have blamed us.

ONE by one, we "stole" the stories of every rival reporter on the job that night. We got names and addresses of killed and injured, statements of supposed cause and loss and details of heroic and pathetic incidents. It was a aderful story. We two kids had the staffs of every paper in the city working for us and they didn't know it.

wed up in our offices in time to come out and relieve us.

shouting "That's mine" if we saw fiction possibilities in anything. And we producers in America, simply deluged the magazine editors with the results. So, on this night, in the midst of taking down some of the most important

He worked a love story into it, of course-made it a broken-down reporter trying to stage a come-back for the sake of his dying wife. It was pretty good. A few weeks later, he phoned me in great glee. The story had been accepted by

The Criterion, a magazine long since defunct. That was Carpenter's start. Today he makes more in a week than he and I must be eliminated. The days when the begether used to make then in a year.

BUT I'm willing to bet that he doesn't get the thrill nowadays that he did when he brought me a copy of The Criterion and proudly showed me his first story in print, with his name signed to it 'n everything. And I wonder what that exchange operator would think if he knew that the cub reporter he helped that night is now one of the most famous men of the American stage.

GARRULOUS GARRY TELLS ALL ABOUT TALMADGE GIRLS

By HELEN KLUMPH DO wish that orchestra leader tralian crawl stroke," Garry remarked heatedly. "It tires me out. And. furthermore, it makes me loneseme."

casual manner.

"All right," she said. "If you must madge girls." Garry went on, ignoring now. I did go down in the hope of the woman in front of us, who was know. I did go down in the nope of seeing Wally. And so did about fifty others, I guess, because they all acted them. I guess, because they all acted the sails. Finally out and got a sight-seeing bus and came back bellowing. Right this way to see the home of the late Hai Reid. father of Wallace Reid, present abode of his mother. And to you know Garry got that expression from little

he had so narrowly escaped.

was off again. "And for once he was outshone," Garry added. "Norma and Constant

To wish that orchestra leader Talmindge had the stage box, and they wouldn't constantly use the Aus- looked so glorious it was hard to take one's eyes off them even to look at "Constance still looks terribly thin, put.

"Yor whom?" I asked bluntly. One might as well be blunt with Garry; ing 'Woman's Place', they say it is the funniest scenario Anita Loos and John 'Emerson ever wrote. But I'm years ago, more or less, every-battles on the funniest scenario and the funni replied listlessly. "It's the beach I'm Hot Romance." But I'm body

down at Atlantic Highlands——"

"You needn't tell me, Garry." I exploded at that point, "that you weren't pursuing Wally Reid, That's where his worker his

see the pursuing Wally Reid. That see the mother lives, and he goes see his mother lives, and he goes side, you know. Norma has taken l'earl White's house there for three years, and Constance has the one next and then Anita Loos and her *But not big enough to hold you and door, and then Anita Loos and her door, and then Anita Loos and her bushand, John Emerson, have the next cone, and still another neighbor is Victor determined not to be fooled by her Fleming, who is directing Constance. "That's one thing about the Tal-

seeing Wally. And so did about fifty others, I guess, because they all acted quite like ships without sails. Finally a taxi driver had an inspiration, rushed famous for being motion picture stars they'd be famous for being friendly. And that famous for being friendly. And that reminds me she clutched her bag and gloves and started to wiggle out of her seat and down toward the aisle. "Maybe I'll find Norma at home this ifternoon. See you tomorrow."

Alice Lake in Dual Role

"Do you know," she repeated eager.
"They all fell for it. I don't beeve that man knew where it was any
ignore than I did. He probably took
been to see the most ornate house he
ould find.
"I rushed for the boat to go back to
the York, and guess who was just
that York is the last for your place to the layman that an organization is not going to devote years to establishing a reputation for a certain
appear as Paula and Julien Revell, sisters, one a violinist and the other a
plantation of W. Carey
they all fell for it. I don't bethe last plantation of W. Carey
they all positive fact, because it should be
patent to the layman that an organizatablishing a reputation for a certain
quality of product and then jeopardize
this hard-earned reputation at a critithe last few years.
In the first place to
mate with the charferior pictures.

DUMB ACTORS MAKE GOOD IN THE SILENT DRAMA

ANIMALS ABLE TO

UNDERSTAND IN

PICKFORD FILM

In the new picture she is making.

Little Lord Fauntleroy," Mary Pickford is going to do some more "bits" with clever animals in support, but not nearly to the extent that she approach they in her agerial the serve of the supporting "cast" would get up and walk away to look for a shady spot. And the camera would stutter and stop.

A way was found then to handle the menagerie. Practically, it was directing the scene backward. Instead of Mary starting out alone and having her dumb friends eased into proper poses to suit the scene, one or both of the animals, as the requirements varied, were employed them in her current release mals, as the requirements varied, were "set going"—or posed, where the action was more subdued, and then the star the Back Door." In "Through the Back Door." a different type of picture. Mary had quite a series of revels with it until the inevitable "break" ture. Mary had quite a series of revels with four-footed "extras" that belonged

It now leaks out that the task of getting the animals to perform was as much of a scream as the quaint sequences in which they created amuse-ment on the screen.

ment on the screen.

Of course, they were trained animals. That is, they were amenable to direction, although the work they had to do was different from anything they had ever done before. The dog, an almost human-brained mastiff, and the mule, a circus product, faced new situations with something engraphing intuition. with something approaching intuition. Sometimes the intuition had to be prod-ded a little, but there was no such The animal-kingdom portion of the cast

was really anxious to "play bail."

What made it laughable was the strategy needed to get the right idea across to the dog and the mule. And the patience entailed in keeping them properly framed in the picture. There were erly framed in the picture. There were plenty of re-takes.

done for the animals instead of human



Mary Pickford had quite a job with her animal co-stars who "helped" her produce "Through the Back Door." Our article today tells of some of her difficulties. The photographs show some of the most "dramatic" scenes

DAY OF INFLATED SALARIES IS OVER DECLARES LASKY

THE "get-rich-quick" period in the

business, the motion-picture industry is notes, Carpenter auddenly quit and yelled at me, "Say; this is mine!" And at now undergoing its period of readjustonce he forgot the newspaper story in the growing fiction possibilities of the ment and is returning slowly but surely pulete normaley

Heads of the largest film corporations in this country have discussed the prob-lem and arrived at a consensus of opinion to the effect that all extravagance motion-picture business was a bonanza for any idle promoter are gone.

"The day for a complete 'show down' in the motion-picture industry has arrived." said Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in discussing the situation. 'Abnormal and extravagant salaries. wasteful extravagance, so-called 'bank-ers' hours,' and all the various illogi-cal and unbusiness-like methods that blushing crimson because of the mob have obtained to a greater or lesser degree in the motion-picture business and for which it has been more or less just-HE WAS at the Follies opening by criticized, must come to an abrupt end. We must regard the present moment as the most critical that the film industry has faced during its exist-

> AT THE same time Mr. Lasky pointed out that there would not be a lessening in the quality of the out-

body was going to the movies—nearly everybody is now. But then it cost

ulous salaries—which were sometimes quite as great as they were reputed to Bidding for stars became a favorite pastime—an indoor sport—with the magnates of the screen. Inflated salaries were thus established and it was whole lot easier to establish them than to reduce them.

"Today this evil has largely been met—but there is still room for reduction in many quarters. This was but one phase of the extravagant period

GITHE public will benefit. The pic-I tures will be better and better. Take as one example our own list of coming productions and note the famous authors, the noted stars and di-rectors—all in the face of the fact that this company with others has deter-mined upon a radical reduction of pro-

which is now being ended forever.

duction expense.
"The public may be sure that this is

Historic Fire Engine Useful fire engine, hand-pumped and

hand-drawn, is among the Victorian era props used in the filming of George Du Maurier's famous story, "Peter Ibbet-son." The engine is the property of the son." The engine is the property of the New York fire department and was built in 1842. It was lent to the studio by the city Government. Firemen appearfighters of that day.

Fawcett in "Ibbetson"

their power,

PAULINE FACES GREAT CHANGES IN PLANS

George Fawcett, who played the part of the lovable old Scotch doctor in "Sentimental Tommy," has added another characterization to his long list of screen characters. In "Peter Ibbetson" he is Major Duquenois. nid in the direction of his pictures has been so great that he will become a full-fledged director with "The Wall Flower," an original scenario on a big.

Goldwyn Authors as Directors | Switzerland Likes American Stars

assisting the director in every way in lack the warm human interest of the Rupert Hughes' advice and practical are lavish in settings.

The LOVE STORY of a MOVIE STAR

This Is How the Story Begins:

NELLA MORELAND, most famous of screen stars, hears that a young girl, Annette Wilkinson, 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

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 "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.

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 goes to New York to find work.

Now Go On With the Story

CHAPTER XXIII WHY more against the rules for me than for these other people?"

I asked.

"Well," he said, "I kind of wink at their being here. They haven't any place to go to."

"Neither have I." I said with a sort of despairing boldness. "I couldn't get in my lodging-house if I tried, at this hour. Besides, some money I was evaceting didn't come. I'm a week And, ol expecting didn't come. I'm a week behind in my rent."

For a moment he stood hesitating. Then his hand went toward his ocket. But I forestalled him.
"Thank you, just the same." I said. "But you know there isn't any respectable place would take me at such an hour. Even if I had the money, I couldn't go to a hotel alone at this time of night. You know that. Why can't I just stay here?"

'It isn't safe, and it isn't re--'' "It isn't safe, and it isn't re—"
"I know it isn't respectable." I
finished his sentence for him. "But
you must see that it's more respectable
than walking the streets. If I can only
sit here until morning I can get the
money that's owed me. If go as
soon as it's daylight, and walk around
until she's up."
"Well," he grumbled, "I suppose
I'll have to let you, since that's how
it is." He went away. But at intervals throughout the night I saw
him at one end of the I'ark or the

tervals throughout the night I saw him at one end of the Park or the other. Several times he passed my bench, but he did not speak to me

The night did not seem as long as one would have imagined. I never closed my eyes an instant. Apparently another of the rules which was more strictly enforced than the one about sitting in the Park was against falling asleen. I derived considerable amusement from watching the devices employed by some of my ragged neighbors to avoid the appearance of slumber while snatching a little repose. The favorite and most effectual was to sit with a piece of newspaper in one's lap and appear to be reading it with a devouring interest. Probably as a result of long practice they always seemed to wake up while the officer was still some distance away.

When he arrived, even the ones who

When he arrived, even the ones who had been sleeping the most soundly, system that constitutes a movie studio's were always absorbed in their papers rain clouds. The girl at the ship rail once more.

Dawn found me both cold and stiff; streams of water. I had, besides, that feeling of discom-fort which comes from not having taken off one's clothes. Mindful of my prom-Aid the Players Work ternational a film market at the presit was fairly light. I left the park. In an all-night restaurant I had a cup of made the reading of it an excuse for bath grew monotonous and she began remaining at my table until I could to pine for dry clothing. venture to present myself before Mrs.

but explained that in the circum-

Lead in "School Days"



WESLEY BARRY While all the other boys are vacationing Wesley Barry is in school but he is being paid for it.

to pass the night. But instead of exto pass the night. But instead of expressing any sympathy for a condition for which, after all, she was solely to blame, she became violently indignant. Like the officer, she assured me that my conduct was far from respectable, only she was less kind. In the end she paid me my money, assuring me that she never wished me to show my face in her house again. But having my money, I cared for nothing else. I was even extravagant enough to ride home in a street car. After my experience in a street car. After my experience with Mrs. Fisk, I thought it more prudent to lie to my landlady. I expressed sorrow that I had not been able to pay her the night before. Told her that I had just missed finding my employer, and that I had spent the night with a friend.

friend.

How good my poor little room looked!
And, oh, how luxurious to be able to have a refreshing bath and to get into some fresh clothes! On the way home I had bought two eggs, which I bolled over my gas jet. Never did eggs taste better. I had still a little money in my purse, so I felt positively hopeful. Besides, I had come to a resolution, I would put my pride in my pocket and go over to see if Roland had returned, or if there was any news of him. Surely, he must be coming back soon, and surely, he would find some way to help me.

To be continued Monday

AGNES AYRES GOT PLENTY OF "RAIN" —THE STUDIO KIND

"I WISH," sighed Agnes Ayres, "I could play hockey and go swim-

ming today."
It was a day in the making of "Cappy Ricks," a day when grease paint melted and ran in little streams down players' faces, and clothes grew pasty and stuck to suffering bodies. The leading woman of "Cappy Ricks," who recently was made a star, hardly had voiced her wish when her call came from the stage.

"Bring the oilskins with you," mid the call boy. Arrayed in waterproofs, and wonder-

and wondering why. Miss Ayres went to the stage. A few minutes later she had mounted the rocking set on which a ship's cable had been built. Lights flashed on and "Rain!" shouted Tom Forman, the

"Wind!" yelled Forman. An airplane propeller, mounted on a

revolutions a minutes, driving the rain Agnes Ayres was realizing her wish

Goldwyn authors are practically co- ent time as Switzerland. The country hot coffee. Having "broken" my last She continued to realize it through the five cents, to buy a morning paper, I remainder of the day, until the shower

For the "rain," whipped by the con-Our interview was a stormy one. The propeller, found an entrance under the young man from upstairs had told her oilskins, until the actress was soaked of my late call. I expressed my regret, Sweating electricians and other hat victims envied, but Miss Agres, as she let her hair out to dry in her dressing



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.



IMPERIAL SOUR HORSES" ARCADIA CHESTNUT Bel. 16TH JACKIE COOGAN in "PECK'S BAD BOY" ehigh Palace Germantown Ave. and ASTOR FRANKLIN & GIRARD AVE ROSCOE (Fatty) ARBUCKLE LIBERTY BROAD & COLUMBIA AV

ALICE LAKE

"UNCHARTED SEAS" OVERBROOK "3D & HAVERFORD BENN 64TH AND WOODLAND AVE "THE COUNTY FAIR" PALACE 1214 MARKET STREET
Zane Grey's Story (Claime ADAMS)
"THE MAN of the FOREST" BLUEBIRD Broad & Susquebanna Continuous 2 until 11 SENNA KETTI & NOMAN KERRY in "PROXIES"

PRINCESS 1018 MARKET STREIST DEN TURPIN IN MACK SENSETTS "A SMALL-TOWN IDOL" REGENT MARKET ST. Below 17TH CONWAY TEARLE RIALTO GERMANTOWN AVENUE ROSCOE (Fatty) ARBUCKLE

MARY PICKFORD "THROUGH THE BACK DOOR" RUBY MARKET ST. BELOW TH TOM MOORE

SAVOY 1211 MARKET STREET BERT LYTELL MESSAGE FROM MARS" SHERWOOD MAT 7 KVE, 6:50 OLIVE BRADY In "OUT OF THE CHORUS"

STANLEY MARKET AT 19TH "THE CONCERT" STANTON MARKET Above KATHERINE MacDONALD

'MY LADY'S LATCHREY 333 MARKET STREET THEATRE ROSCOE (Fatty) ARBUCKLE VICTORIA MARKET ST. AD. 97H
TOM MIX

in "A BIG TOWN ROUND-UP"

The NIXON-NIRDLINGER N

BELMONT SED ABOVE MARKET Norma Talmadge, Eugene O'Brien, Stuart Holmes in "GHOSTS OF YESTERDAY"

"The Servant in the House" COLISEUM Market bet. 59th 4 60th

JUMBO FRONT ST. & GIRARD AVE.
Jumbo June. on Frankford "L"
Jack Holt. Hedda Nova. Mickey Moore in "THE MASK"

SID CHAPLIN in "KING, QUEEN AND JOKER"

"THE MASK" STRAND GERMANTOWN AVE. AT VENANCO STREET ETHEL CLAYTON

AT OTHER THEATRES

MEMBERS OF M.P.T.O.A.

"THE FOOLISH MATRONS" JEFFERSON 20th & Dauphin 8th MATINES DAILY WESLEY BARRY 15 Marshall Nellan's

"THE HEART OF A FOOL

WEST ALLEGHENY 25th & Atlegheny Marion Davies Marion Davies in "BURIED TREASURE"



different environment from that to In the second planet, actor and author. which she has become accustomed in the last few years.

In the second place she is to return to the speaking stage in the fail, but will so arrange her dates that she can In the first place those who are justi- continue to make pictures for Robert

GLOBE 5001 MARKET ST. GRANT 4022 GIRARD AVE mate with the charming star declare su-Cole.

directors of their pictures, in many in- possesses in all 178 cinema theatres, stances, in Goldwyn's fifth-year productions, Gouverneur Morris, Le Roy Scott, Charles Kenyon, Mary Roberts Rinehart, Alice Duer Miller, Katherine bave a preference for American, French Fisk. And, as it happened, our luck stuck with us, for not one of our own men wed up in our offices in time to come out and relieve us.

We used to have a habit, in those days when we were on a story together, of according to the leading motion-picture producers in America.

In the city Government. Firemen appearing in the burning orphanage scene, in which the Duchess of Towers, played by Elsie Ferguson, is burned to death, appeared to the studies during the preparation of the screen scripts of their stories and during the actual photographing.

In the city Government. Firemen appearing in the city Government. Firemen appearing in the burning orphanage scene, in which the Duchess of Towers, played by Elsie Ferguson, is burned to death, appeared to the studies during the preparation of the screen scripts of their stories and during the actual photographing.

Like everything else in the world of Septers of that day. lack the warm human interest of the American productions, even though they are lavish in settings.

stances there was nothing else to, do. let her hair ou room, decided manner in which I had been compelled water for her. PHOTOPLAYS

APOLLO 52D & THOMPSON STS.

BETTY COMPSON

in "PRISONERS OF LOVE"

BEBE DANIELS

WILLIAM RUSSELL

in "BARE KNUCKLES"

BALTIMORE SIST & BALTIMORE

BEBE DANIELS

In "TWO WEEKS WITH PAY"

"HOME TALENT"

CAPITOL 722 MARKET ST. 10 4 N 12 11:15 P. M

VIOLA DANA

in "HOME STUFF"

COLONIAL Gtn. & Maplewood Avenue

HOBART BOSWORTH

in "HIS OWN LAW"

EMPRESS MAIN ST. MANAYUNK

THOMAS MEIGHAN

in "THE CITY OF SILENT MEN"

WILLIAM S. HART

in "THE PRIMAL LURE"

56TH ST. THEATRE RAINE BALLY

MAX LINDER

in "SEVEN YEARS OF BAD LUCK"

RANKFORD 4715 PRANKFORD

DOUGLAS FAIRBANKS

"MOTHER OF MINE"

CONSTANCE TALMADGE

in "GOOD REFERENCES"

FAMILY THEATRE-1811 Market OL

DARBY THEATRE

There are few countries with so in-

decided it was quite enough

- PHOTOPLAYS

Manley

CEDAR 60TH & CEDAR AVENUE 1:30 & 3-0:30 to 11 P. M. Special Cast in CHAS. RANN KENNEDTS

FRANK MAYO in "THE FIGHTING LOVER"

LEADER 419T & LANCASTER AVE

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30, Evgs. 6:30 to 11 Jack Holt, Hedda Neva, Mickey Moore is

AND SPECIAL CAST IN "SHAME"

Germantown MATINEE DAILY Special Cast in MAURICE TOURNEUR'S

"DINTY" PARK BIDGE AVE. & DAUPHIN 87.