Che Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Some Emote Violently and Some Don't

NOT long ago I read in one of the fan magazines an affecting article on the terrible nerve strain of emoting violently for a number of consecutive shots before the camera. It told how several of your favorite stars simply slump to pleces at the end of a particularly emotional day.

Mary Alden, according to the writer, had to take a week's rest when she finished with the production of "The Old Nest." And he told how Helene Chadwick-that little lady, by the way, is one of the coming great ones of the ereen, mark by words-was a nervous wreck after she had gone through some of the weepy stuff for "Dangerous Curve Ahead."

There's no doubt about it that emoting does really have a serious effect upon some particularly high-strung temperaments. There are artistic natures that enter so whole-souledly into their parts that they actually live them and intensely with the suffering of the character they are playing.

But there are others, equally effective on stage or screen, who can drop the nake-believe with an abruptness that is almost shocking to onlookers behind

HOW would you like to sit through a harrowing scene of Nazimova on the speaking stage and get to the point where you were gulping hard and openly wiping away the tears and then suddenly have her stop acting and cry with a laugh, "Aha! I fooled you that time, didn't That's the effect sometimes as you watch the work in a studio.

TT DOESN'T often happen that way, of course. Usually the screen actor or actress is tremendously moved by the part being played. But I had two shocks in New York in one day last week that brought the contrast home to me

avenue. Marion Davies is making a big picture up there and I had been watching her on a magnificent set. . . . When she stopped for a costume change, Albert Capellani, the director,

called for Forrest Stanley and Pedro de Cordoba to put on one of the great dramatic scenes whose action takes place on the same set. Stanley, as the hero, is in the room when De Cordoba, as the villain, enters They quarrel over the girl. Beginning in somewhat quiet tempo they work up

to a tremendous struggle scene and Stanley, with a cry of "You cur! I'll kill you!" draws a pistol and shoots De Cordoba. They rehearsed it until they had it right. Then Capellani said, "Let's

(He doesn't say "camera" like most directors), and the camera man begun grind and the men on the set started their action. They did it most impressively. Hard-boiled as I am, I was conscious of the thrills running up and down my spine with the realism of the death struggle.

The great moment came, "You cur," cried Stanley, and his voice vibrated through the great studio. "I'll kill you!" He whipped out his gun and fired and, while I watched, fascinated, turned with the same motion to Capellani, laughed gayly and said, "I think Pedre and I ought to go into vaudeville with this stuff."

WAS like a dash of cold water in the face for me. I had let him carry me with him through those moments of his character's mental torture right up to the supreme climax where man could no longer control himself and was engulfed in the tidal wave of primitive passion. And he had seemed to feel it so himself.

TN THE afternoon I was playing about the Fox studies, down on West Fiftyfifth street, and stood watching Scarle Dawley directing a particularly pretty

Afth street, and stood watching Scarle Dawley directing a particularly pretty in some close-ups.

She sat in a chair, playing the part of a daughter in love with a young man mer father will not tolerate. And father was telling her just what he can be an and board watching scarle Dawley directing a particularly pretty beauty contest went to Cape May on bothing hour.

Sturdey to make two personal appearances at the Liberty Theatre in the pearances at the Liberty Theatre in the condition of the resort to the other that the seen formed around them and made it in the condition of the resort to the other that the seen formed around them and made it in the condition of the resort to the other that the seen formed around them and made it in the condition of the resort to the other that the seen formed around them and made it in the condition of the resort to the other that the seen formed around them and made it in the full glare of open day.

The lower picture shows the outside of the resort to the other that the seen formed around them and made it in the full glare of open day.

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The lower picture shows the outside of the resort to the other that the second around them and should them and shoul whom her father will not tolerate. And father was telling her just what he evening thought of her and the young man and everybody, and asking who'd pay her carfare when he disowned her and all that sort of thing.

Dawley himself spoke the father's lines. He was out of the picture, of course. The camera was shooting close-ups of the changing emotions on the girl's face-her terror at first at discovery, her indignation as she heard her lover called insulting things, her mental struggle between love for her father and for the young man, and her final bursting of all bounds as she sprang to her feet, crying, "No. father; I will NEVER give him up." That springing to her feet ended the shooting.

Well, they rehearsed it and then went to it for the camera. Dawley was certainly one trate father. And the very beautiful little girl suffered such palpable soul auguish and showed it so plainly on her lovely face that, as the climax came, my heart went out to her and I felt like bashing Dawley over the bean. Then came the last supreme effort; she sprang to her feet, cried, "No. father; I will NEVER give him up." and, glancing at the skylights, continued, "Good Lord! Look at it raining! And I didn't bring an umbrella."

LIKE to tell you that little girl's name, because she is sure one beauty and she can act. They told me who she was, but I've forgotten it. Which simply proves how old I'm getting. Twenty years ago. I'd have had her name and address jotted down in my notebook and would probably have asked her her phone number while I offered her my own umbrella. Ah, well-

"Can you climb hills?"
I couldn't. I was, and am, too fat, began to think I had no qualifica-

ions whatever-when suddenly a bright

den came to me.
I make no claim to be an acro-

bat. I announced impressively as the director fired another question at me,

dom Come. Climbing hills was a regular part of making pictures in those lar part of making pictures in those lar part of making pictures in those lar part of making pictures in those largest and provided the country of the country

days. We climbed all over the country - Yosemite, Taboe, even us far north

all of our guns and ammunition with

ning out of the brush, screaming bloody

About 200 people were watching us, of knowing what was coming. When

Jean came tearing down the hill, shricking like mad, with Tom roaring after her-you should have seen those folks take to their heels! I'll bet some

That night Tom got an official order

make up, and cussing his head off over the inconvenience of it.

We were all in the office, Boggs, Selig and some others, when a crazy Jap

auitor burst in and commenced shoot-

ing up the place. He got Boggs and shot Selig in the arm before Tom

jumped in and disarmed him.

get up. I can see Tom yet, sitting up To fall in the rocks, where he was ordered to ready?

of them are running yer!

nurdered myself.

murder, with the wild man after her.

but, gentlemen, 1 can act."

They gave me a job.

COGLEY RECALLS "GOOD OLD DAYS" ON WEST COAST

By NICK COGLEY

(Mr. Cogley, well-known character ctor, famous for his interpretation of Vegro roles, and now a member of the oldwyn stock commun. Goldwyn stock company, was one of the first players to leave the stage for the screen. He tells some interesting stories of early days in filmdom.)

THE motion-picture industry is one of the biggest in the world today, can remember when there was only one company on the Pacific Coast, and they called it a "polyscope company." In those days all a fellow needed was a pair of corduroys, a slouch hat, an old coat and a bandanna and he was dressed for any role. All the pictures were Westerns or mining stories, you

Well, those were the good old days sure enough, when every one was taking a gambling chance on the future of the movies, and motion-picture actors were looked upon as hoboes by regular folks. About fourteen years ago the Selig Polyscope Co, was the only picture con-cern in the West. They had a little place on Olive street, Los Angeles, that looked more like a Chinese junk house

The studio was a back lot, filled with tin cans—to this day the open space re-served for outside sets is called the "back lot." I had drifted out from the East, where I was a stock seter, and decided to throw my luck with the pic-

Selig had a regular stock company. all but the character man, and I came along right in the nick of time, which makes me rank with Santschi as one of the oldest screen actors on the coust. There was Santschi, Barbara Worth, Jean Ward, Frank Montgomery, Dick Vivian and Frank Richardson.

FIRST they asked me: "Can you swim?"

I couldn't. "Can you ride?" I couldn't

Remember This Edisonette?



MOVIE BEAUTY CONTEST WINNERS CREATE FURORE ON CAPE MAY BEACH





The

LOVE STORY

MOVIE STAR

CHAPTER XXV

WAS in the street, then Roland

helped me into one of the automobiles, and a girl next to me loaned me a ribbon. Soon we were off, scoot-

I must confess right now that Roland

irecting a picture, and flung himself

scene in the park; left the automo-

bile in one of the drives, made a pro-

ession on down a lane to a rustic bridge, and finally located among the

ocks and the little waterfull below this

There were stepping stones along the

edge of the waterfall, and it was on this

began to be a little self-conscious. That

thought that I had to make good with

Roland stood on the left bank be-

"All right, Jim. Get out on that

come and offer to help her;

third stone there. Now, remember,

you're coming one way, she the other.

She gets stuck half way across.

How could I make love with some or else, and right before his eyes! Aw

ling was a competent actor, but h

a stick, for when he came to seize my

me near, he tried to kiss me, and, in-voluntarily. I turned my face the other

way. I grew red and felt tragically awkward. Roland lost his temper.

Roland dashed up the rocks and crossed the stepping-stones, his face

scowl on his face troubled me deeply, more deeply than my failure. He leaned forward, and lowered his voice.

"I'm surprised at you!"
My cheeks were burning: I wanted

"Better to fall and break your neck."

"What's the matter with you?" he apped. "Love, Nella! Can't you

hands he paused, blank, gazing at hopelessly. Then he tried to d

You've lost your ginger!

perilous brink that we were to act

A crowd gathered at once, lin-

made an excellent director. He put

aside everything personal when be

ody and soul into the work.

ing the bridge and the paths.

Of course I was handicapped, not crowd watching, the open air, the feel-

being so fat. I naturally rolled to King-dom Come. Climbing hills was a regu-who lonfed beside me.

had to get permission of the major you come and offer to help her; you to stay, and were compelled to check take her hands, you draw her near; she

the military. A Western picture not kiss her. And before she knows it you being much good without a lot of shoot- have her across. Put some love into it,

the guns out again, but we weren't allowed any ammunition. The picture place on the center stone. And, all at was "The Wild Man," and from the once, I realized what was happening.

way the summer visitors looked at us and I knew that my love for Roland we might have come straight from the was going to make me spoil the scene

THE first time Tom Santschi wore his wardly, I balanced myself on the stone

A make-up the whole camp was seared expecting every moment to make a mis to death. Jean Ward was to come run-

from the commandant, saying he was love?"

Into to appear on the trails, or where any one could see him, in that sort of a flooded my eyes. To fail before him!

To fail at this test! Was all over al.

Well, things went along like that for several years. In the meantime Bio-graph and Vitagraph and others had started up and Selic had not the Book and Selic had not the Book and Selic had not the selic desired up and Selic had not the selic desired up the reals and selic had not the selic had not the

started up and Selig had put up the darkly angry darkly angry "Get out of this!" he said to Jim,

until our director was killed out there almost throwing us both into the water one day. I came pretty near to being "Here now, Nella; let me show

The same old bunch hung together and sent the young man flying past me,

hopelessis.

ing in it, we had to pull wires to get and some snap. Go to it

being a mountain climber, but they got ing of no stage backing me up, around that difficulty by lowering me thought that I had to make recei

lown and easing me up with a piano Roland directing me-all this wire. You see, once I started rolling, me. Roland stood on the left

ing through the city

Sunday morning they went for a famous three were there, and every- impossible for them to escape.

This Is How the Story Begins:

NELLA MORELAND, most famous

N of screen stars, hears that a young girl, Annette Wilkins, has fallen in love with Roland Welles, an idal of the screen. Miss Moreland,

to save Annette, scrites 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 planist in

a movie theatre in a Western Penn-sylvania 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 inter-

exted in her, he gets her a job in a

proves her best friend, but the man-

ager, whom she nicknames "Beaver Face," becomes abnoxious 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

said, "than to limp through it."

The camera-man put his hand on

his forchead, and eyes us keenly,

"Go to it!" shouted Roland,

waiting, with the clamor of the car-

ell." said Roland, sighing.

Down he went again. Jim took his place, and I did my best.

small town stock company for

THE three girls who won our movie "quiet" stroll on the beach during the body deserted ocean and boardwalk to. The upper picture shows the girls

lights, the scenes that come and go, the buzz of voices, the motion of people.

To spend the nights in a lonely hall bedroom, the window open and the

205 South Forty-second street

smells. To feel shut out of the presence of him you love, unnoticed in the throng, discarded. But there, that's enough; there was one other ordeal I must mention. I laugh at it now, but then it was tears and sighs.

To feel shut out of the presence for several years associated with George for several years associated with then it was tears and sighs.

Thursday evening I was allowed to and ready for the market. The pictures of the "try-out." The new are adapted from the stories by Capparation of the pictures o then it was tears and sighs. pictures, their many scenes pasted to- tain Ross Whytock, of the New York ative and literal hit by his realism

what changes were to be made. This is always an intense evening, for slips of paper are passed around. vote on the acting, the photography, the directing, etc., etc. On these evenings actors are made or unmade.

But that evening! We went crowd-ing into that hot, black room, which seemed quite unventilated. At one enwas the screen, at the other were tables on a platform for the directors. Be-tween the two, we actors and others sat on benches. In an asbestos box be-hind the rear wall, with an aperture for the beam of light, sat the operator with his projecting machine. The lights his projecting machine. went out; we were hushed, and the pictures flashed before us.

the clicking of the camera began. Stones. I felt blinded. My heart Twice the picture was taken; once for the foreign market, once for the American. Roland did not speak to thumped, and I was in no frame mind to judge of its merits. Dissile sat there, while that impossible thing me on the way back. I knew he was angry and disoppointed, and I burned unwound, seene after seene. But when opposite Jim on the stone, an awkware dark girl that missed the kiss, I turned my face away in disgust, and did not watch the film any more. All was lost.

ASTOR FRANKLIN & GIRARD AVE. Lehigh Palace Germantown Ave. and MATTINEE DAILY THOMAS H. INCE'S PRODUCTION "MOTHER O' MINE" I will skip the blackness of the days that followed. I have written enough water already about such things. To sit lost,

To be continued tomorroy

MAKES CHILDREN HAPPY BETWEEN SCENES



pentering in one's ears, the dazzle of William P. Burt Will Soon

To spend the nights in a lonely had bedroom, the window open and the city clanging and rumbling and pushing all through the sleepless hours. To eat in miserable little dirty lunchest in miserable little dirty lunchest in miserable little dirty lunchest and the lardy lines comes from William P. (Bill) Burt.

That two-reel pictures are becoming place.

The winners are Madelaine Starhill. Brew, lines comes from William P. (Bill) Burt. Hotel Normandie, and Marion Hotel Normandie, and Marion Hotel Normandie, and Starhill. Brew, lines comes from William P. (Bill) Burt. 205 South Forty-second street. are adapted from the stories by Can-

Be Making Short Subjects

gether in their proper order, were to be run off before the manager, the directors, the actors, the clerks and the who served in the Army Intelligence Burest of the force, in order to see whether they were successful or not, and if not, what changes were to be usage.

Tenements' is the general title of the ured what a policeman would do to a what changes were to be usage.

Burt productions now being made in the man resisting arrest. The villain was

comers in the two-reel field.

CONTEST WINNERS START THEIR WORK IN MOVIE STUDIO

THE three girls who won our Movie Beauty Contest started their actual work toward movie stardom yesterday They are now regularly enrolled on the payroll of the Betzwood Film Co. at a minimum salary of \$40 a week for the period required to make the present

Three minor parts have been written into this Toonerville Trolley comedy especially for them. They are first being put through some work inside the studio, so as to overcome their camera-shypess and to determine their special needs in make-up.

And, later in the week, they will go out on location with the company until by Saturday, they will feel like veterans and wonder what they have been worrying about all this time.

The girl who displays the most adaptability to the demands of the screen in this comedy will be signed on as the leading woman in the next one at \$100 a week. The name of the fortunate winner will probably be announced in

TT HAS been a long time since the A conservative week-enders and summuch excitement on their beach as they had last Sunday.

It was all caused by these three little

girls.

The excitement started on Saturday night, when the girls made personal appearances at the Liberty Theatre. Almost everybody in Cape May crowded into the playhouse for either the first or second show, and the reception they gave the girls was so spontaneous and cordial that it was really reward enough for winning the contest, even without the extra prize of acting in the Tooner-

DUT Sunday morning brought the B climax to the public interest. It was an ideal morning for bathing and the beach was crowded when the girls. Eater," Marshall Neilan has enlisted little dreaming that they would be so widely recognized, strolled down the sands to watch the fun.

Eater," Marshall Neilan has enlisted the services of famous stars of fiction, drama and screen. The result is a

Somebody must have sent out a gen-eral wireless "O S T" message to every one from one end of the resort to the

Scarcely had the girls appeared than little groups of people began to gather product of the stage whose work is near them and passed the word along presented in this picture is Mario Falthat the famous three were there, and that everybody could examine them in fax, dramatist and author of a dozen

deserted and people awarmed from every-where to watch the interesting process

they were going to be panic-stricken and make a break through the surrounding crowd and hide in their hotel.

But they stood it until the snapshot man had completed his job. Then they elbowed their way as best they could through the circle that bemmed them in

Pat O'Malley Was Movie Cop

Burt productions now being made in the Hal Benedict studio at College Point, L. I. Announcements of marketing methods will be made later. All the printable experiences of Mr. Whytock's career as a newspaper reporter will be used as film fodder for these newspapers in the two real field.

The will are villain was ners picture. The production will be need to the colors for which the commedore will use the Prizma process.

The cast of the picture is said to be the largest ever assembled for a British-made film. There are 130 parts and more than one thousand will appear in the mass scenes. ley Ruggles.

Movies Get "Justice"



WILLIAM FAVERSHAM WILLIAM FAVERSHAM

William Faversham will be the star
in the Selznick production of John
Galsworthy's drama, "Justice." This
will be Mr. Faversham's third Selznick picture, but his first this year,
His last appearance on the screen
was in the Hobart Henley production,
of Frank L. Packard's story, "The
Sin That Was His." Mr. Faversham's stage engagements prevent him
from appearing upon the screen frequently, but he is under contract
with Selznick for whatever time he
can devote to moving pictures

STARS OF FICTION. DRAMA AND SCREEN IN NEILAN FILM

IN THE production of his newest and most ambitious film. "The Lotus drama and screen. The result is a notable aggregation of authors, dramatists and players. John Barrymore returns to the screen

in the title role of the picture. Another presented in this picture is Marion Fair-

that everybody could examine them in the full glare of daylight and see just how pretty they were.

Then an enterprising newspaper photographer went up to them and asked them to pose for a picture. He had no sooner unlimbered his apparatus than the ocean and the boardwalk were deserted and people awarmed from everyted and people awarmed from everyted. Four individual stars of the screen

of photographing the beauties.

It was an embarrassing time for the girls. None of them had ever been the center of so much public interest before, and for a moment it looked as though appear in support of Eurrymore. They

The film has just been finished and vill probably be released in the carly Children Barred From Movies

Owing to strict police regulation of cial matinees for minors, the perform-ances of which first have to be approved by a censorship board, the Belgian mo-tion-picture industry is facing a crisi. Since the new law became effective the Perhaps it was because of his name, shows have been given to virtually but Pat O'Malley's first role before the empty houses. The police are author-

English Film in Colors

Stuart Blackton will be back in this country in October from London ners picture.

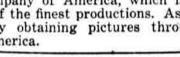
pear in the mass seenes.

Hanley

PHOTOPLAYS



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.



ALMA RUBENS in "THOUGHTLESS WOMEN"

APOLLO 52D & THOMPSON STS.

"PROXIES"

DE MILLE'S PRODUCTION "What Every Woman Knows" BLUEBIRD Broad & Susquehanna THOMAS MEIGHAN IS "THE EASY ROAD"

CAPITOL TEL MARKET ST. WILLIAM DE MILLE'S PRODUCTION "THE LOST ROMANCE" COLONIAL Gin. & Maplewood Aven

ELSIE FERGUSON "SACRED AND PROFANE LOVE" DARBY THEATRE MARY ROBERTS RINEHART "IT'S A GREAT LIFE"

EMPRESS MAIN ST. MANAYUNK ELLIOTT DEXTER in "THE WITCHING HOUR" FAMILY THEATRE-1311 Market ST MARY PICKFORD

in "THROUGH THE BACK DOOR" 56TH ST. THEATRE—Below Spruce MATINEE DAILY LON CHANEY "NOMADS OF THE NORTH"

FRANKFORD 4715 FRANKFORD "MOTHER O' MINE" GLOBE 5001 MARKET ST. 2:30 and 0:30 to 11

MADGE KENNEDY in "THE HIGHEST SIDDER"

CRANT 4022 GIRARD AVE.

MATINEE DAILY VICTORIA MARKET ST. ab. 8TH

NORMA TALMADGE

"THE VOICE IN THE DARK"

AVENUE 25th 8t. and Alleghens AVENUE 25th 8t. and AVENUE 25th 8t. an

GREAT NORTHERN Broad St. at Erle BETTY COMPSON in "PRISONERS OF LOVE"

ARCADIA CHESTNUT Bel. 16TH
SPECIAL CAST In 11:15 P. M.

"THE GREAT LOVER"

IMPERIAL 60TH & WALNUT STS.

JACK PICKFORD
in "THE MAN WHO HAD EVERYTHING"

BALTIMORE 518T & BALTIMORE LIBERTY BROAD & COLUMBIA AV. A COSMOPOLITAN SPECIAL BEBE DANIELS in "THE MARCH HARE"

BENN GATH AND WOODLAND AVE. OVERBROOK GROWN AVENUE WALLACE REID

> PALACE 1214 MARKET STREET THOMAS MEIGHAN in "WHITE AND UNMARRIED" PRINCESS 1018 MARKET STREET

in "THE LOVE SPECIAL"

EUGENE O'BRIEN in "BROADWAY AND HOME" REGENT MARKET ST. Helow 17TH
1945 A. M. 10 11 P. M.
19EWEL CARMEN IN
"THE SILVER LINING"

RIALTO GERMANTOWN AVENUE WM. DE MILLES PRODUCTION "What Every Woman Knows" RUBY MARKET ST. BELOW THE

DOROTHY DALTON In "THE IDOL OF THE NORTH" SAVOY 1211 MARKET STREET S A. M. TO MIDNIGHT ALICE LAKE

in "THE GREATER CLAIM"

SHERWOOD MAT 2 EVE 630

"The Nomads of the North" STANLEY MARKET AT 10TH
A PARAMOUNT PICTURE
"The Woman God Changed"

ALL-STAR CAST IN THOMAS H. INCE'S STANTON MARKET Above 16TE PAULINE FREDERICK

> 333 MARKET STREET THEATRE TOM MIX

in "A RIDIN' ROMEO"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET MARY PICKFORD in "THROUGH THE BACK DOOR"

CEDAR BOTH & CEDAR AVENUS WANDA HAWLEY in "HER FIRST ELOPEMENT"

COLISEUM Market bet, 58th & 60th "GOOD WOMEN" JUMBO FRONT ST. & GIRARD AVE.

DOUGLAS FAIRBANKS in "THE NUT" EADER 41ST & LANCASTER AVE

"TOO WISE WIVES"

LOIS WEBER and ALL-STAR CAST IS

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30, Evgs. 6:30 to 11 "AMONG THOSE PRESENT" PAULINE FREDERICK in "SALVAGE"

STRAND GERMANTOWN AVE. ELSIE FERGUSON

IN "SACRED AND PROPANE LOVE" AT OTHER THEATRES MEMBERS OF M.P.T.O.A.

Germantown Stating DALL ALL-STAR CAST in D. W. GROFFITE "DREAM STREET"

JEFFERSON 20th & Dauphin St. MATINEE DAILY ALL-STAR CAST in JACK LONDON'S "THE STAR ROVER"

PARK RIDGE AVE. & DAUPHIN Sh. Mat. 2:15. Evgs. 6:48 ts 11. "SENTIMENTAL TOMMY"

in "THE WITCHING HOUSE

