

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

You Needn't Worry About This Foreign Competition

THE more you get around among the movie people over here the more you are convinced that all this talk of the dangers of a great foreign invasion of our picture houses is just what I said it was—a short time ago a huge man built up to scare children. I notice in the publicity that has been sent out from the various studios here and on the west coast a marked falling off in the propaganda that was started and I'm glad to see it. There never was any real danger and there won't be in your time or even in mine.

And the last few days spent among the insiders here have strengthened the conviction I expressed before, that foreigners simply are not in our class as picture producers and show no evidence of ever getting near us.

Of course, there are exceptions. Lubitsch is one, and his "Passion," "Deception" and "Gipsy Blood" were genuine masterpieces that deserved the success they have achieved here. There are several other big foreign productions that are worth while, but the general run of European films needn't keep any American awake nights wondering what he is going to do about it.

There's a very significant lesson in the situation in the Famous Players-Lasky studio in England. And it gives me a chance to point out a mistake made by our Hollywood correspondent, Constance Palmer. I'm glad of the chance because she is usually so maddeningly accurate in her information and she writes her stuff in such a breezy style that professional jealousy has kept me on the lookout for a chance to trip her up. And at last it has come. Joy! Also gloatings!

HERES what Connie wrote not long ago: "It is the policy of Famous Players-Lasky to remove gradually from their London stage works, I notice in the publicity that has been sent out from the various studios here and on the west coast a marked falling off in the propaganda that was started and I'm glad to see it. There never was any real danger and there won't be in your time or even in mine."

THE mistake over which I gloat is in Connie's use of the word "it" instead of "was." Maybe that was the policy, in fact, I'm pretty sure it was. But the Americans have found from sad experience that it is a hopeless job trying to make their British cousins and aunts and uncles act for the screen as we want people to act.

A man who has just come back from the Islington studio told me today that they have given up the attempt. "The English," said he, "are fine actors on the speaking stage. But we simply cannot get them to adapt themselves to the requirements of the studio. They act all over the lot. They won't do. Thumbs down. We give 'em the gate—the air."

Which, translated into ordinary talk, means that their histrionic abilities for cinematographic purposes have been found inadequate and their services will hereafter be dispensed with. Yes?

So the Famous-Lasky policy has been reversed. Instead of weeding out the Americans, they are weeding out the English and are building up a stock company of players from this side with American directors and studio men.

They are, however, putting Britishers in charge of the business end of the thing. Why? Well, if you'd ever tried to do business by American methods with the English, you'd understand. I tried it for six months in London and every time I was about ready to clinch an agreement we had to stop for tea.

THE Londoner gets to his office about 10:30, and at 12 he goes to lunch. He returns around 2:30 or 3 and at 5 he has tea. About 5 he calls it a day. He ends his week Friday at noon and "week-ends" until Monday afternoon or Tuesday morning. It's a great system. You can't beat it and you can't change it, so the only thing to do is to leave such affairs in the hands of a man who does things the same way himself.

SO THE Famous-Lasky people have let the natives take care of that part of it, but they are making the rest of the organization strictly and solidly American. They have two of their biggest directors over there—Pittman and Robertson—have sent over half a dozen scenario writers and are building up the line and actors around Ann Forrest, Anna Q. Nilsson, Norman Kerry, John Milren and Cyril Chadwick.

The London studio was built primarily for the production of pictures that require a European background. The fans in this country have proved themselves keen for that stuff and they are not satisfied with imitations. They still love the pictures of American life, of course, but in pictures as in books they want their fare varied and there is a general public demand for genuine foreign scenery.

So it has been found both cheaper and more satisfactory to build up this foreign unit for such productions rather than to continue the old cumbersome method of sending companies across especially to make one picture.

BUT their experience with the English actors and actresses is pretty good proof that we have little to fear from a foreign invasion, others in the movie business who have recently returned from Germany, France and Italy report practically the same thing. Once in a while there comes a genuinely good feature production. But as for any danger of permanent competition—fussy!

What Your Favorite Film Stars Are Doing
Al and Ray Rockett have just completed the filming of Charles Belmont Davis' story, "The Men Who Would Die for Her," which will go to the screen as "Handle With Care." This is the third story by this author to reach the screen.

Charles Murray, former Mack Sennett comedian, has found his voice after nine years. Through the enterprise of Alexander Pantages his initial engagement on the Pantages time was held in Salt Lake City.

Edward M. Langley, art director for the Douglas Fairbanks Co., will lecture to the faculty and students of the summer session of the University of California.

Irene Rich will support Will Rogers in his first two reels for Pathé.

Director Alf Goulding is making a novelty reel picture featuring Harry Sweet, supported by Bartine Burkett.

Lucien Hubbard, scenario writer for the Universal Co., has added three scenarios to his staff: J. Grubb, "Die for Her," which will go to the screen as "Handle With Care." This is the third story by this author to reach the screen.

Del Andrews, film editor, has just completed editing "The Cap of Life," to be released soon by Associated Producers. Herbert Rosworth, Midge Bellamy, Tully Marshall and N. L. Welch constitute the cast. Rowland V. Lee directed.

Harry Sweet has signed a new contract with Century Companies. Under the terms of it, he will make eighteen comedies a year.

Marjorie Daw has been signed to Irvin Willat to play the lead in "Felix Callender." Willat's next production for Hodgkinson.

Earle Williams has finished "Bring Him In" for Vitagraph.

THRILLING THINGS FROM MOVIELAND



THE water right above this is coming from a pipe in the yard of the movie studio. The dog is supposed to be swimming away from the great floods. His master's voice directs while the camera catches the action. Now, right adjoining, is an unusual scene. The director and cameramen are high above the players and are "shooting" the action from this angle in order to give movie fans something different in effects.



The LOVE STORY of a MOVIE STAR

I HEARD a great shout rising behind me, a tremendous din. At last I reached the doorway. I climbed half a dozen steps. I was in the dark hall I could just make out the dim figures of the women moving about. I rushed past them, gained the spiraling stairs, and did up.

By this time I had hypnotized myself into the same state of mind I am always in when I "lose" myself in a play. Will you think I'm dreadful of me when I tell you that I was placing the scene where Gismonda thinks that her child is lost? I had seen Bernhardt do it several times. By the time I had reached the first landing the child was mine!

Here, for the first time, I became conscious of the smoke. It made me cough a little, but not sufficiently to make me think of abandoning my purpose. I took the second flight of stairs with the same speed. On the third landing a fireman stopped me. I turned on him in a fury, and snatched him with my hands on his shoulders.

"My child!" I cried. He staggered, cursing, and I went by him and flying up. Then I plunged into overwhelming smoke, and had to stagger on my steps to find the banister. But I started on again almost immediately, running. On the next landing, the heat was almost overpowering. Now I had to crawl on my hands and knees, and on, and on, and over up. I began to feel faint and dizzy. I was choking and coughing and blinded.

GARRY WATCHES IRENE CASTLE PRACTICE DANCE STEPS

By HELEN KLUMPF
THE city's simply deserted," Garry remarked, quite as though she meant it, as she forced her way through the crowd at the front of the theatre. "And nothing ever happens."

"Oh, yes, something does," I objected. "Mrs. Castle—or Irene Castle Treman, rather—has been in town, and where she is things always happen."

"Oh, yes, I forgot!" Garry admitted. "I went in to Delmonico's the other day and there she was practicing dancing as hard as though she had just invented it."

"You know, since the new dances came in she's simply had to forget everything she ever taught at Castle House and start all over again. And when her picture comes out every one will think they've never seen any one really toddle before. Irene Castle makes every one else who has toddled look like a correspondent's school pupil."

"She's just as cunning as ever, and not quite so thin. Living up in Ithaca and just resting and playing around with the dogs and horses has done her loads of good."

"She didn't have enough excitement just making her picture. The Broadway boys, so one dancer or two, attended a lawsuit. She sued a theatrical manager for an enormous sum for not keeping her in a show he had engaged her for. She lost the suit, and so, proving she was undependable about coming to rehearsals—but whatever fun there was out of that suit Irene Castle had."

"One night just as well have had one of her baby griffons or her pet monkey on the witness stand for all the satisfaction she gave the opposition lawyers. And she was so sweet and pretty that all the people in the courtroom hoped that the judge would find it necessary as part of the evidence to ask her to dance."

"People drop in from all around, and the porches and lawns and swimming pool always look just like the second act of a society comedy, with Irene the center of attention naturally. When she is not doing anything else she puts on amateur shows for different local charities, and she's developed quite a gift for costume designing."

"She would," I cut in. "Any one who could go to all the trouble of inventing a whole lot of dances for American people, only to see them pass out of it in favor of something new and ugly, and still be good-natured about it could do almost anything for money."

"She's left for the country now—if you consider aristocratic Ithaca the country—but Pearl White's back, so the city isn't quite deserted. Pearl has married her husband, Wallace McCutcheon, you know, and provided fans with a new game. Do you want to play it?"

Refuses to Quit



WHEELER OAKMAN
He would not let another take the dangerous work he was assigned to in the story.

Interesting properties are being purchased and built for use in "The Frog and the Snake," in which Jean Paige, star of the famed "Black Beauty," is to be featured. Two very old-fashioned carriages were recently bought for this production, and the director, Edward Jose, is having constructed, to order, a river boat of the style of several decades ago. The company will film scenes of this craft on the Mississippi River, the locale of the story.

Jean Paige Not to Retire
The Houdini Picture Corporation has signed contracts with the Tilford Cinema Studios whereby the latter will design and construct all the settings for "Haldane of the Secret Service," the second Houdini picture, which goes into production this week. The same firm designed and constructed the settings for the first Houdini picture, "The Man From Beyond."

Houdini Uses Tilford
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Betcha—How much? I hope it will be a big amount, because I know right now who's correct. Did you get that hint? Well, read carefully. Owen Moore was the star of "The Chicken in the Case" and not Douglas MacLean. Douglas played in "Chicken," and doubtless you were a trifle confused. Now that I win pay me.

Philippe—Mary Pickford is working on "Little Lord Fauntleroy." Her latest release was "Through the Back Door." Cecil B. De Mille is on location for the opening scenes of his next production. The title has not been announced. The cast will include Dorothy Dalton, Mildred Harris, Conrad Nagel, Theodore Kosloff and others.

Baby Doll—Yes, I, too, have heard the report that Larry Semon and Lucille Carlyle are to be married. Larry has not confided in me, but I have a hunch that the report is the truth.

FAIR MARION PLAYS AN OLD MAID



CAN you imagine the beautiful Marion Davies deliberately marring all her charms with grease paint and severe hair dressing and appearing on the screen as a dried-up and soured old maid?

That's what she is doing in the picture she is making now at the big Cosmopolitan studios in New York. The story is "The Young Diana," from the sensational novel by Marie Corelli. Albert Capellani is directing her, and Forrest Stanley and Lucie Fanning are playing the parts of her supporting cast.

Marion plays the soured old maid who puts herself into the hands of an eccentric scientist in his laboratories in the Swiss mountains. Diana is the scientist. He suspends her over a magical dome and treats her with a newly discovered light ray and she becomes again the beautiful girl that she was in her youth.

The pictures show Miss Davies in the two stages of this career. In the first she is a dried-up and soured old maid. In the second she is a beautiful girl that she was in her youth.

This Is How the Story Begins:

ELLA MORELAND, most famous of screen stars, hears that a young girl, Annette Wilkins, has fallen in love with Roland Welles, an actor in the movies. Ella, who is a friend of 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 small theatre in a Western Pennsylvania town, she met Welles when he made a "personal appearance" there. He invited her to come to New York and she would place her in the movies. She came and she chills reception which he gave her in the studio. Then, becoming interested in her, he gets her a job in a small town, where she meets her experimenter, promising to see her often.

When she meets him and she leaves, finally getting into pictures in New York. Here she works with Welles. He makes love to her, promises to see her, and she is delighted until another woman reveals Welles' perfidy. Then she quits him and the company.

Now Go On With the Story
beat wave! He—left some roses for me—again. They are fresh and dewy, and smell exquisitely. But I must go now, if I am not to be late.

Fame? What is fame? It is to have reporters interview you, and motion picture "fans" write you letters from all parts of the world, and to have notices about you in the magazines, and to be asked to write columns of "Beauty Hints" for an evening paper, and to have your picture on the cover of the Dramatic Mirror? It also means that you are sure to have many people in the studio in calms of you. It is also to have wonders expected of you every day—for one must never take a step back. It is also to be given a new dressing room—the very one I have now.

I have been lucky in two things; one, that I was reckless and broke through the other that I had H— to work for. Otherwise my way up might have been much more difficult. Hoodlums, usual way is there, and favoritism, through love. There are few really great men in the picture business, few who are not great in other ways. I do not understand, intellect, power, and unlimited capacity for work.

Girls who are their recognized inferiors commend themselves more to such men's vanity. Such girls they can only work with. Even girls of towering courage, talent, physical endurance for work, and high ambitions never throw stones at unfair fruit; if their attention is attracted by a man, they are not to be deterred. They are not to be deterred by a man's vanity. Such girls they can only work with. Even girls of towering courage, talent, physical endurance for work, and high ambitions never throw stones at unfair fruit; if their attention is attracted by a man, they are not to be deterred.

CHILD AT FIRE

Miss Nella Moreland Rushes Into Burning Building and Risks Life for Little Child

AND THE CAMERA MAN WINKS
That was one of the best I got. It was my first taste of fame. I had really made myself.

One of the most unusual now, looking back over it. But it was real enough then. And yet, even then, a little unreal, perhaps. I acted like an automaton. I did not think about Roland, and the night? Good-night, Annette! Good for you, poor old girl in the mirror, go and sleep!

A fine evening for writing! The breeze coming through the window is full of the advancing rain. The leaves are rustling outside, and the dust is blowing. But what a relief after the

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.

APOLLO 822 & THOMPSON STS. KATHERINE McDONALD in "MY LADY'S LATCHKEY"	GREAT NORTHERN Broad St. & E. 15th BEBE DANIELS in "THE MARCH HARE"	W The NIXON-NIRDLINGER THEATRES
ARCADIA CHESTNUT 10th 16th THOMAS H. INCE'S PRODUCTION "THE BRONZE BELL"	IMPERIAL 60th & WALNUT STS. CONSTANCE TALMADGE in "DANGEROUS BUSINESS"	BELMONT 52d St. Mat. Double Bill ALL-STAR CAST IN RALPH INCE'S "RED FOAM"
ASTOR FRANKLIN & GIRARD AVE. JACKIE COOGAN in "TECK'S BAD BOY"	Lehigh Palace Germantown Ave. and THOMAS MEIGHAN in "THE CITY OF SILENT MEN"	CEDAR 60th & CEDAR AVENUE ALL-STAR CAST IN "LUXURY"
BALTIMORE 51ST & BALTIMORE THOMAS MEIGHAN in "THE CITY OF SILENT MEN"	OVERBROOK 65th & Haverford SPECIAL ALL-STAR CAST IN "BEAU REVEL"	COLISEUM Market bet. 29th & 30th PAULINE FREDERICK in "SALVAGE"
BENN 64th and WOODLAND AVE. THOMAS MEIGHAN in "THE CITY OF SILENT MEN"	PALACE 1214 MARKET STREET WILLIAM S. HART in "THE WHISTLE"	JUMBO FRONT ST. & GIRARD AVE. JAMES OLIVER CURWOOD'S "KAZAN"
BLUEBIRD Broad & Susquehanna JACKIE COOGAN in "TECK'S BAD BOY"	PRINCESS 1038 MARKET STREET THOMAS MEIGHAN in "THE CITY OF SILENT MEN"	LEADER 41ST & LANCASTER AVE. ROSCOE (Fatty) ARBUCKLE in "THE TRAVELING SALESMAN"
CAPITOL 722 MARKET ST. JACK HOLT in "THE MYSTERY ROAD"	REGENT MARKET ST. Below 17th CONSTANCE BINNEY in "SUCH A LITTLE QUEEN"	LOCUST 52d & LOCUST STREETS PRISCILLA DEAN in "REPUTATION"
COLONIAL 6th & Marketwood Aves. "The Woman God Changed"	RIALTO GERMANTOWN AVENUE THOMAS MEIGHAN in "THE CITY OF SILENT MEN"	STRAND GERMANTOWN AVE. "The Woman God Changed"
DARBY THEATRE "What Every Woman Knows"	RUBY MARKET ST. BELOW 17th ETHEL CLAYTON in "SHAM"	AT OTHER THEATRES MEMBERS OF M.P.T.O.A.
EMPRESS MAIN ST. MANATUNK "MARRIED LIFE"	SHERWOOD 54th & Baltimore Aves. "SENTIMENTAL TOMMY"	Germantown 5810 Germantown Ave. MATINEE DAILY BETTY COMPTON in "PRISONERS OF LOVE"
FAMILY THEATRE—1211 MARKET ST. HARRY CAREY in "DESPERATE TRAILS"	STANLEY MARKET AT 10TH CONSTANCE TALMADGE in "LESSONS IN LOVE"	JEFFERSON 29th & DuPont Sts. MATINEE DAILY "IF WOMEN ONLY KNEW"
56TH ST. THEATRE—Below Spruce MARY PICKFORD in "THROUGH THE BACK DOOR"	333 MARKET STREET THEATRE TOM MIX in "A BIG-TOWN BOUNDARY"	PARK RIDGE AVE. & DAUPHIN ST. CONSTANCE TALMADGE in "DANGEROUS BUSINESS"
FRANKFORD 4715 FRANKFORD Mack Sennett's "Home Talent"	GLOBE 60th MARKET ST. VIOLA DAN in "PIPPETS OF FATE"	WEST ALLEGHENY 28th St. & Allegheny MAE MURRAY in "THE GUIDED LILY"
GRANT 4022 GIRARD AVE. "BEAU REVEL"		



Weather is an important thing to know about in the movie business, and the director asks the little board about it