

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

They Staged Some Costly "Dreams" When They Filmed "Peter Ibbetson"

SOMETIMES it costs a lot of money to give a dream or a vision in the movies. You see the hero asleep; he dreams he is a bold buccaneer on a desert isle—and the desert isle and the bold buccaneer flash before you on the screen, probably for less than a minute.

It doesn't matter how short that flash is. The technical men in the studio have to put as much work and as much thought and as much research into staging the dream as they put into the biggest scenes in the picture.

The high-salaried location man has to hunt around and find the island or else it has to be built in the studio or on the lot; the research department has to be as accurate in costuming the buccaneer in the dream as though it were an essential part of the production. Nothing can be overlooked; visions must be as complete in detail as are the realities.

You can imagine, then, the trouble and expense of such a production as "Peter Ibbetson," which is essentially a story of dream life. The hero and she-ro visit the far places of the earth in their sleep. And the producer had to build these places regardless of the cost.

I had a private view of the completed film this week and it struck me as representing the modernness of the movie art raised about to the nth power, whatever that is. And, by the way, the story will go out to the public under the title "Forever." It co-stars Wally Reid and Elsie Ferguson, with Montagu Love and George Fawcett doing two of the best character parts they have ever done.

BUT I didn't start out to write a review of the picture. That must be left to the dignified high-brow gentleman whose province it is to think about the components and tell you and me what we ought to think about a play, regardless of the fact that we never think it and wouldn't if we could. It would kill our enjoyment of life to take everything as seriously as these intellectuals take them.

I WAS particularly interested in seeing this completed production because I had been down at the Lasky Long Island studio a good deal while it was being made, and one rather elaborate set in particular interested me.

They built it in what they call their "back yard." The big picture on this page shows you the actual construction under way.

First there is the great back drop of canvas on a huge wooden frame to represent the distant view of the Arabian desert. You can see that in the upper left hand corner of the photograph. Near the edge you see the scene painters' ladders and stands, and just to the right of that, a canopy. Then comes a palm tree and then the side of an Arabian house with its quaint stairway leading up to the door.

In front of it all, leading back to the camera stand on the right, you see the white sands of the desert, glistening in the sun. Just between the two men who are running up toward the steps, you see a camel in the background being harnessed for the thing-um-jig in which the passengers ride.

The thing-um-jig itself is in the foreground just under the stairs. It looks more or less like a gigantic poke bonnet. Get it?

It took the technical department a long time to get the authentic details for this set and it occupied a great deal of valuable space in the back yard, as you can see.

YET all that is shown of it on the screen can be seen in the other two pictures. It lasts less than three minutes in the finished production. It is merely a dream that the hero and she-ro have. You see them come down the steps, the camel is driven in, they mount into the thing-um-jig and ride off. That's all.

AND the dreams of these two take them into many of the far corners of the earth. You see them in a gondola under the Bridge of Sighs in Venice (built in the studio) and that lasts about two minutes. You see them in their imaginary honeymoon home which is built with all the elaborate details of construction, design and furnishings of any other part of the picture.

It means a lot of expense to put on a picture like that. Yet it has to be done. You and I wouldn't be satisfied nowadays to let 'em put across any of the old stuff on us. We've learned to expect the ultimate in all scenic settings and it means nothing in our young lives that these things are only three-minute dreams.

When I spoke of this production coming near to the well-known nth power of something I did not refer only to the scenery. The thing that interested me most of all may not impress you at all—that is, you will be impressed by the effect without feeling any curiosity about how it was obtained.

I am referring now to the photograph. I have cranked a movie camera myself and I know most of the standard tricks, but the guy who get elbow cramps behind the lens in "Forever" has put across several stunts that are entirely new to me and I've been puzzling what I call my brain to find his methods.

He has a dream garden scene in which the fully grown characters wander and see themselves as children. Of course, it would have been easy to do with the old double exposure. But this accomplishes effects that mere double exposure couldn't touch.

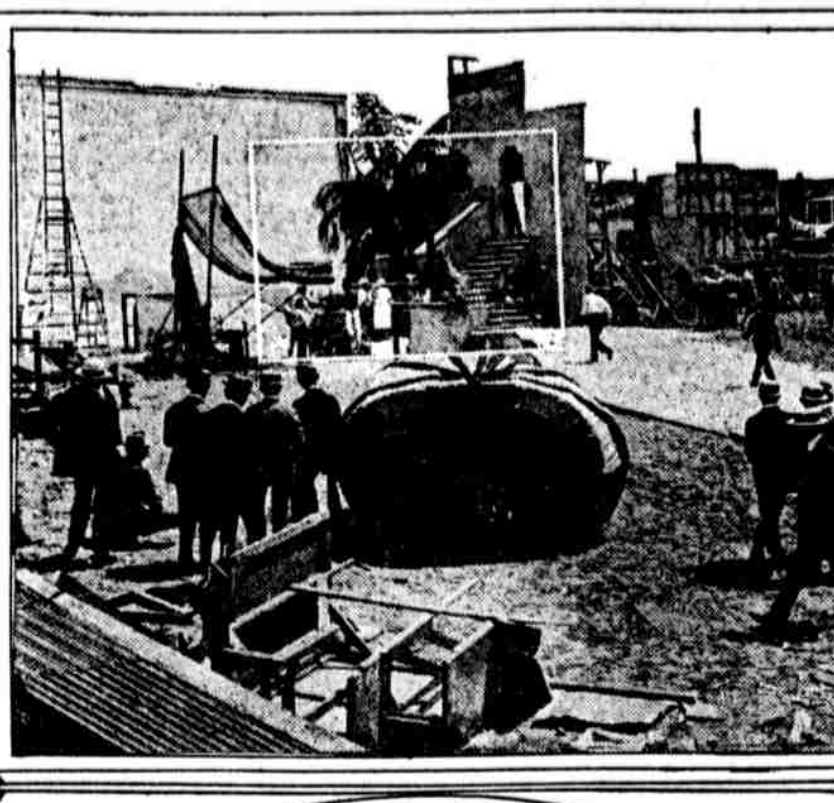
I'm going to hunt up that camera bird and see if I can get him to tell you how he did it. Maybe he will and maybe he won't. They're a secretive lot, those camera men.

BUT there is one thing that will interest all the dear girls more than cost of production or technical tricks of the camera. And that is Wally's hair. Marcelled. Yep; honest. It's a play of the early eighteen fifties, you know, and the gentlemen heroes of those days simply had to have curls.

So they added a hairdresser to the salary list down at Lasky's while they were making the picture, and every morning Wally had to have his lovely long hair Marcelled.

Wouldn't you just love to run your fingers through it, Geraldine?

IT'S ONLY A THREE-MINUTE DREAM, BUT IT COST A LOT OF MONEY



THE filmed version of Du Maurier's "Peter Ibbetson," which you will see under the title of "Forever" will show you a series of dream episodes.

Here is one that lasts for not more than three minutes on the screen. But you can see from these photographs how much money was spent to make the dream realistic to the audience.

The article at the beginning of this page tells you about it.



Mrs. Owen Moore's First Fall Release "Why Girls Leave Home"

"THE RUBAIYAT" IS BEING MADE ON A MOUNTAIN TOP

YESTERDAY afternoon I bumped along a new-born road up an ancient mountain peak to watch Ferdinand Pinney Earle direct his production of "The Rubaiyat." It was worth it. Mr. Earle, who is an artist, has been working in preparation for this undertaking for two years, actually maintaining a payroll of designers, researchers, other artists and writers during that time.

First I saw a troupe of wild-looking Persian horsemen swooping down on me. I dodged and they continued their tempestuous way to another distant hilltop.

Pretty soon we came upon scenes of black and white striped tents that would look lovely on any beach. Extras, swathed in multi-colored drapings, lay in the shade and did what extras usually do—nothing. Mr. Stevens might even add that at a rough estimate I noted their breath came in short pants.

After two or three hundred yards more we came upon the curtains focused on a dramatic scene between Edwin Stevens, as Hassan ben Sabbah, founder of the famous and notorious order of Assassins, and Hedwig Reicher, who, by the way, is a sister of Frank Reicher, of the Theatre Guild, and a very famous actress besides.

As the story has it, Miss Reicher is the "The" who sits beside me in the wilderness, together with the lot of bread and the jug of wine, for her recipe for that wine.

When the picture is released it will have a special musical score, which is even now being written by Charles Wakefield Cadman.

Mr. Earle is a very sweet man, a little diffident and much too nice to bear the brunt of the tremendous attention on the making of pictures.

But filming "The Rubaiyat" has been his dream for years. Now he is doubtful in the heartrending position of buffer between idealism and commercialism. Mrs. Earle works with him, both as adviser and as actress, and mentions I counted two little Earles in the costumes of old times.

Author Writes Special Movie Story "The Man From Lost River" is Katharine Newlin Burr's first original photograph. Picturizations have been made of her two novels, "The Branding Iron" and "Snowblind."

Japanese Emperor Likes Our American Movies

THE Emperor of Japan and the royal family have enlisted in the large army of Japanese motion-picture enthusiasts. Showings are held at the royal palace in Tokyo at regular intervals, and high-grade American films are always received with the keenest interest. Recently the royal family was entertained with a showing of Fred Stone in "Johnny, Get Your Gun," and according to the reports, the picture was one of the most popular ever shown the Japanese royal family.

What Your Favorite Film Stars Are Doing

The cast for "The Threshold," the second feature produced by the United States Moving Picture Corporation, includes Walter Riegman, Edna Bennett, Jean Robertson, Logan Paul, May Kinton, James McLaughlin, Denton Vane and Rita Rogan.

Universal has purchased "Ropes," which will be used as a starring vehicle for Miss du Pont, when the new Universal star has finished "The Rage of Paris."

Roland Rushton, Reginald Barker's assistant in the new series of pictures for release through the F. B. Warren Corporation, is back from New York, where he looked over the play market.

While working in a picture under the direction of Fred Fishback, Brownie, the Century wonder dog, contracted a severe cold and has been confined to his bed for a week with little hope of getting out of it for another week.

George Chesbro, who was leading man in a number of feature pictures with the late Olive Thomas, played opposite Juanita Hansen in all of her serials and also played the lead with Ruth Roland in Pathé serials, has been engaged by the Morante Pro-Lo, to play the featured role in a series of Northwest Mounted Police stories, of which "The Recoil" is the first.

Wallace MacDonald, well known as a film player, having appeared opposite most of our famous feminine stars, has deserted the make-up and has picked up the megaphone. MacDonald is now in the midst of directing his first picture, "The Western Princess," is the title and Juanita Hansen is the feature player. Others in the cast include Eddie Sutherland, Wilbur Post, Eric Mayne and others of equal note.

Answers to Questions From Movie Fans

Toddle Top—So the fascinating little game has caught you, too? Be careful, Toddler. It may be expensive as well as fascinating and fashionable. I really can't tell you whether the stars you admire are fond of the game, but it's safe to say they are if they have time. Stars are hard-working people, despite the popular belief that all they do is to wear beautiful clothes and ride in their limousines.

Ridgewood—Eugene O'Brien, Nigel Barrie and Conrad Nagel are all six feet in height. John Bowers played the role of Clayton in "The Cumberland Romance." His latest picture is "The Sky Pilot," in which he plays the lead. Nigel Barrie is married.

Russell—I do not know the play you mention. However, there is a musical comedy called "The Wizard of the Town." It may be the one you have in mind. "Hold Your Horses" is taken from the Rupert Hughes story. Tom Moore plays the lead.

HERE'S ANOTHER ADDITION TO MOVIE STARS

This Girl Loyal to Movies
Mildred Moore, the promising young ingenue, who has been seen in small parts in several Famous Players Lasky and Metro pictures, has now definitely decided to forsake the speaking stage for the screen. She has been given the part of the pretty "schoolgirl" in "School Days," which William Nigh is making.

Henry B. Walthall, Star, Working
Henry B. Walthall, male actor of the far-famed "Birth of a Nation," leads the big cast of "Flower of the North." Pauline Starke co-stars with Mr. Walthall. The picture is an adaptation of one of the best-known stories of James Oliver Curwood, whose tales of the North have made him famous.

Introducing Little Miss Ruth Margaret Nagel. She Is the Cause of Heart Breaks in the Breasts of Feminine Movie Fans



Owen Moore is a recent bridegroom. He is now the hubby of the beautiful Katherine Perry. She is the star in "Why Girls Leave Home." Maybe Mr. Moore is the answer.

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 Wilkins, has fallen in love with Roland Welles, an idol of the screen. Miss Moreland, to save Annette, writes the story of her own tragic love affair with Welles, intending to send it to Annette so she may know the kind of man he is.

She tells her, while a pianist in a movie theatre in a Western Pennsylvania town, she met Welles when he made a "person appearance" there. 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.

The manager insults her and she leaves, finally getting into pictures in New York. Here she works with Welles. He makes love to her, proposes and she is deliriously happy until another screen beauty, Nellie Perdy, then she quits him and the company.

Here the Story Continues

"I'll do as you say," he said—and there was a positive ring in his voice: it was no longer cracked with fright and embarrassment—"not because I believe for a moment what you say about not being worthy of me. There isn't any one else in the world that I would let say such a thing. If a man were to say it, I'd punch his head!" (And he looked as if he would welcome the opportunity.) "I don't even like to hear you say it. But I'm going to do it because I see now what a fool I have been to ever dream that you could even think of a fellow like me. I must have been loony to think such a thing! You, who must have thousands of people in love with you! You, so beautiful and famous, with the whole world at your feet! You, who have fully to choose! Ah, Hanses of Rochester, James of Rochester, what would you have said if you had known that the one being in the world to whom the wretched woman before you now and her woman look at you, like an ass, so little did he value it! I sure was plumb crazy, cracked, to think of such a thing! Why, I'm nothing and a nobody! I can only beg you to forget all about me."

But besides remembering your wonderful kindness and patience—for if you'd shown me the door, it would have been more than I could bear. I'm not a coward. I'm not one thing I can still do. Every time one of the pictures you are in comes to Rochester, I can go and see it. And I can sit there and look at you, just like all the rest do, but feel proud to remember that I once actually talked with the most beautiful and loveliest and sweetest woman in God's world, and that I have been in love with her."

His voice was eloquent with sincerity and earnestness. Nella never doubted that he believed every word that he said. The tears came in her own eyes, and she was no longer a child. He was Hanses of Rochester set and we kissed. With a sudden impulse she stepped close to him and kissed him on the forehead and on the cheek.

"You're a dear boy! Now, go! Good-bye!"

He gave her a last wonderful look, a look in which gratitude and despair were mingled. Then he went. Nella heard the door close behind him. Then she laughed and wept at the same time.

Fame? Such is fame! Then one becomes honey, and the bees are drawn—and also the flies!

And one name, greater than all the rest, but I will not write more of the coming. I have been waiting for you. I do not want to sigh. I am going to stay happy tonight!

I wrote: "One name, greater than all the rest." Greater—ah, yes, and better. He was still longing for him to come. And I was still waiting to hear those well-known footsteps. Still watching for a sight of that well-built form, and that handsome face. He, the chivalric, the noble, the idol; he that

"I had glorified in the white fire of an innocent love."

And my heart was still his. I know that he was a scamp, that he was utterly unworthy. But what of that? Since I knew that I still loved him, and if he came back to me, I could not say "No." I knew that I could not. The whole tide of my being was toward him.

I was sitting in a corner of the Studio, in one of the sets, waiting for the next scene. There was a window in the set, a window-seat, and next to it a bookcase. I was sitting on the window-seat, trying to read. But now and then I looked up sadly at the empty spaces of the set. No work was being done at that time.

It was during one of those lulls in the early afternoon when no one is in the set and the carpenters are silent. Then, suddenly, in the silence, they came footsteps, familiar footsteps. They went to the window seat, and I saw him coming!

My whole being caught fire. My arms stiffened. My fists clenched. A glory seemed approaching, rushing over me, drowning me. It was as if all ways back, ever since I had first met him! It was my dream come true! The same thrill as came to me that afternoon in autumn when we kissed beside the still pool, under the great tree, with the leaves falling all about us.

He came nearer and nearer. Then he was standing over me, just as he had so often done in my dreams. Then he looked where he stood over me, and I was back to back with him. He stroked his cheek, and we kissed.

"Well, Nella," he said softly in that well-remembered voice.

The air was filled with golden points. The world seemed to be rising in steam under my feet. My heart was beating madly.

Then I gave him a glancing look of a look, which took in nothing but a burst of gold. He was looking at me.

"Well, Nella," he repeated, and his voice was velvet.

"Yes," I murmured, trying to control myself, trying vainly to hang on to a great and glorious victory.

"Isn't it about time that we made up our little quarrel?" he asked.

Without waiting for an answer, he went over to a small table that stood near and laid his hand on my shoulder. In another moment he was sitting beside me.

I could hardly breathe. I was sure that he could hear the beating of my heart.

"Why did you come here?" I asked in a breathy tone.

To Be Continued Tomorrow



LOUISE GLAUM
She is resting after her strenuous season of picture making under J. Parker Reed's direction.

APOLLO 52D & THOMPSON STS. MATTINEE DAILY LIONEL BARRYMORE in "THE DEVIL'S GARDEN"	GREAT NORTHERN Broad St. at Erie SPECIAL CAST IN "THE GREAT LOVER"	BELMONT 52D & CEDAR AVENUE MATTINEE DAILY FRANK MAYO and SPECIAL CAST IN "THE BLAZING TRAIL"
ARCADIA CHESTNUT DEL. 16TH ST. at M. ST. at M. "MARY MILES MINTER" in "MOONLIGHT and HONEYMOON"	IMPERIAL 60TH & WALNUT STS. Mats. 2:30. Even. 7 & 9 POLA NEGRI and BIG CAST IN "GYPSY BLOOD"	CEDAR 60TH & CEDAR AVENUE MATTINEE DAILY PRISCILLA DEAN in "REPUTATION"
ASTOR FRANKLIN & GIRARD AVE. MATTINEE DAILY "THE CONCERT"	Lehigh Palace Germantown Ave. and SIX JAMES M. BARRETT "SENTIMENTAL TOMMY"	COLISEUM Market bet. 50th & 60th MATTINEE DAILY SESSUE HAYAKAWA in "BLACK ROSES"
BALTIMORE 61ST & BALTIMORE ST. at M. ST. at M. MATTINEE DAILY "GODLESS MEN"	OVERBROOK 63D & HAVENFORD ST. at M. ST. at M. THOMAS MEIGHAN in "THE CITY OF MILDEN MEN"	JUMBO FRONT ST. & GIRARD AVE. MATTINEE DAILY ALICE JOYCE and ALL-STAR CAST IN "HER LORD AND MASTER"
BENN 64TH and WOODLAND AVE. MATTINEE DAILY "SENTIMENTAL TOMMY"	PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. JOHN BALLIN'S PRODUCTION "THE JOURNEY'S END"	LEADER 41ST & LANCASTER AVE. MATTINEE DAILY James Kirkwood and Ann Forrest in "A WISE FOOL"
BLUEBIRD Broad & Bungebanna ST. at M. ST. at M. MATTINEE DAILY David Powell and Special Cast in "APPEARANCES"	PRINCESS 3018 MARKET STREET MATTINEE DAILY "PROXIES"	LOCUST 52D & LOCUST STREETS MATTINEE DAILY William Desmond and Special Cast in "THE PARISH PRIEST"
CAPITOL 722 MARKET ST. MATTINEE DAILY NORMA TALMADGE in "THE MOTH"	REGENT MARKET ST. Below 11TH 9:45 A. M. to 11:15 P. M. MAY ALLISON in "THE LAST CARD"	STRAND GERMANTOWN AVE. at WENAND STREETS MATTINEE DAILY "THE LOST ROMANCE"
COLONIAL 23D & Maplewood Aves. WILLIAM DEAN MILES and Special Cast in "THE LOST ROMANCE"	RIALTO GERMANTOWN AVENUE 1018 WEBER'S PRODUCTION "TOO WISE WIVES"	AT OTHER THEATRES MEMBERS OF M.P.T.O.A.
DARBY THEATRE MILDRED HARRIS CHAPLIN in "POLLY OF THE STORM COUNTRY"	RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. SIDNEY CHAPLIN in "RING, QUEEN and JOKER"	Germantown 8510 GERMANTOWN AVE. HAZEL DAWN and E. K. LINCOLN in "DEVOTION"
EMPRESS MARKET ST. at M. ST. at M. MATTINEE DAILY Paramount Super-Special Production "DECEPTION"	SAVOY 1211 MARKET STREET MATTINEE DAILY "COINCIDENCE"	JEFFERSON 29th & Dauphin MATTINEE DAILY MAY ALLISON in "ENTRAVAGANCE"
FAMILY THEATRE—1811 Market St. MATTINEE DAILY CARMEL MEYERS in "THE KISS"	SHERWOOD 54th & Baltimore Ave. MATTINEE DAILY MAY ALLISON in "ENTRAVAGANCE"	PARK RIDGE AVE. & DAUPHIN STS. MATT. 2:15. Even. 6:45 to 10 "GYPSY BLOOD"
56TH ST. THEATRE —Below Spruce MATTINEE DAILY "EAST LYNNE"	STANLEY MARKET AT 10TH 11:15 A. M. to 11:15 P. M. THOMAS MEIGHAN in "THE CONQUEST OF CANAAN"	WEST ALLEGHENY 2510 & ALLEGHENY AVENUES MATTINEE DAILY ALL-STAR CAST in W.M. DWILLER'S "What Every Woman Knows"
FRANKFORD 4715 FRANKFORD AVENUE MATTINEE DAILY "A PERFECT TIME"	GLOBE 5001 MARKET ST. MATTINEE DAILY WILL ROGERS in "THE GULL OF WOMEN"	
GRANT 4022 GIRARD AVE. MATTINEE DAILY CONSTANCE TALMADGE in "DANGEROUS BUSINESS"		