



The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

"Fourteen Points" for Making Good Pictures

THE little discussion which was started here a few weeks ago with the object of finding out why movie fans are not patronizing pictures as they used to seems to have touched on a vital spot in the business. Three newspapers out in the Middle West have started departments headed "What's the Matter With the Movies?" and are printing letters from readers giving all sorts of views.

But the most interesting thing is to see the way the problem has hit the executive offices and the studios in New York. The people over there have felt for some time that there was something the matter, but there was a tendency to attribute it to the general slump in business conditions.

In a number of offices where the letters printed on this page had been read I found the effect quite surprising. The letters advanced ideas that had not occurred to those on the inside. They gave the perspective of the average fan, and people in offices and studios are too close to the industry to get this perspective for themselves.

It was especially interesting to talk to leading film actors and actresses about the situation. I found that they, more than the folks in the offices, took the view generally expressed by the letters—that the pictures being put out today are not as good as they were a year or two years ago.

Just before Marion Davies finished making "The Young Diana" and went out to the West Coast for a vacation and another picture I had a talk with her between scenes in the Cosmopolitan studios. She seemed to feel keenly that there must be a radical improvement in the product being put on the market. As we talked she developed her ideas in an interesting manner that I asked her if she wouldn't find time to put them in writing for me so that the readers of this page could get the inside view point, and she agreed to do it. They reached me yesterday as she was on her way west.

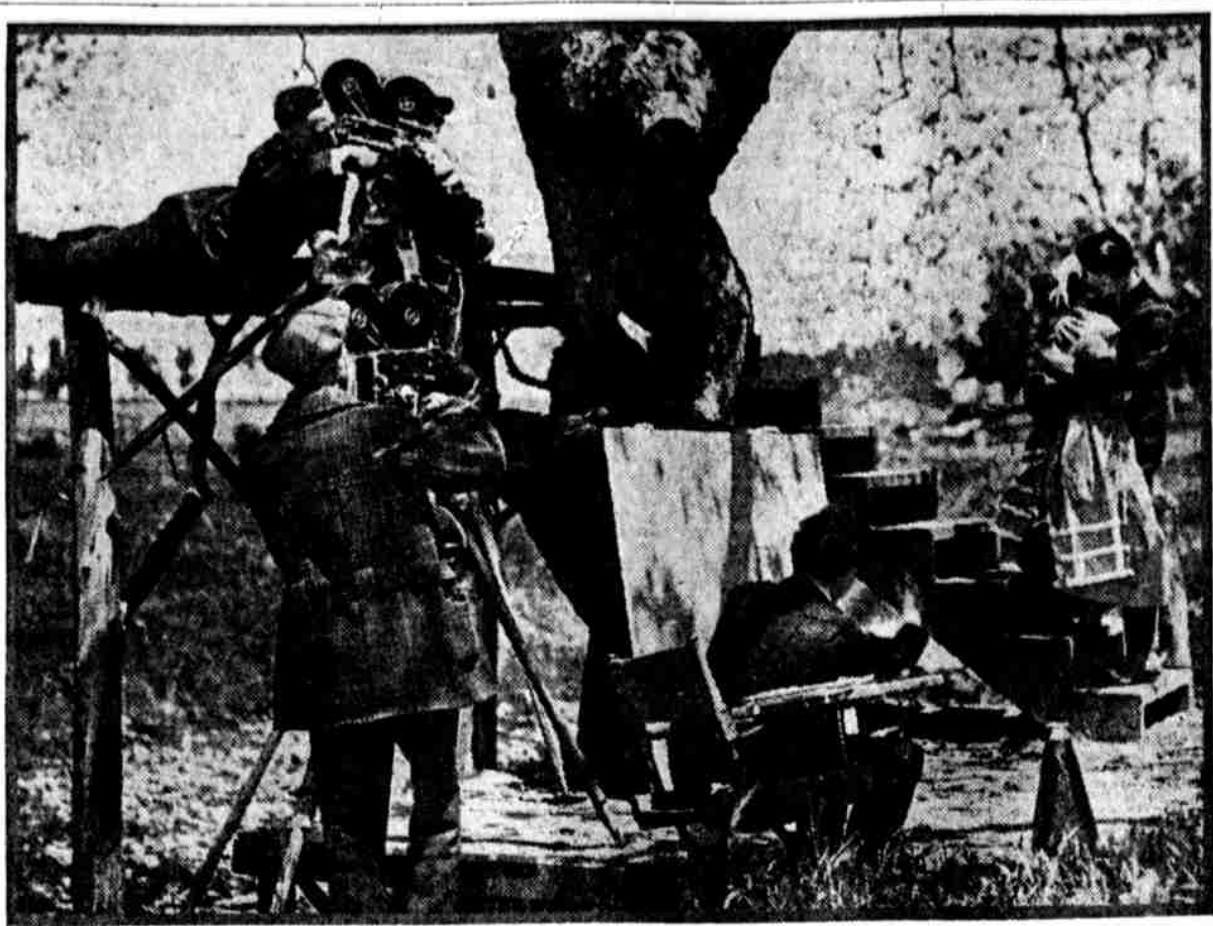
MISS DAVIES, like President Wilson, stands on fourteen points. And into these fourteen she crowds a whole course of instruction in scenario writing, direction, acting and production.

BEST of all, she doesn't merely tell how bad everything is and leave it to somebody else to fix it. It's what the highbrows call constructive criticism, and that's the kind supposed to be most valuable—only every time it appears all the other critics start to pick flaws in it and nobody tries it in practice. But here's Miss Davies' platform:

- "First. Get a good story, plausible and human and interesting.
- "Second. Cast it with intelligence regardless of the 'fame' attached to any given name.
- "Third. Direct it artistically with an eye to reality, dramatic effect and constructive building up.
- "Fourth. Keep your suspense. Don't give everything away no matter how conventional the plot may seem. Only waiting for something it isn't sure of will keep the audience in its seats. I mean that people don't want to foresee everything that is going to happen. Like life itself, it is the unexpected that adds color. If you know everything that might happen to you in advance there would be nothing to live for.
- "Fifth. Watch your 'business.' The duller motion-picture story in the world can be made into a memorable thing if there are enough diverting incidents in it.
- "Sixth. Keep your main story always in the foreground. Don't jump all over the place with superfluous sidelights that mean nothing.
- "Seventh. Have the sets correspond with the action and the atmosphere, but don't have them so elaborate that they put everything else in the background by the attention they call to themselves. Sets must be slaves to the picture, not masters of it.
- "Eighth. Costumes, too. The same may be said of them as of sets.
- "Ninth. The main title is of utmost importance. The picture must have one which will mean something interesting to every one.
- "Tenth. The advertising must tell accurately and honestly enough of the story to arouse interest without disclosing the sequence of events.
- "Eleventh. The titles of a picture can make or ruin it. Boistered up by titles which say something and don't forestall everything that is going to happen nearly any photoplay is sure of a modicum of appeal. Titles can be literature, and this is the picture's one chance to belong to the written arts.
- "Twelfth. The ending must not be known as soon as the first reel is over. This is a waste of footage and you merely ask yourself the question, 'Why stay until the end?' We know they are going to marry.' Here's the chance for the unexpected or at least to make the expected something different.
- "Thirteenth. Remember that a picture can do things which no other method of telling a story in the world can do. Take advantage of this and use it for all it's worth, which is 100 per cent.
- "Fourteenth. Remember that the art is still very young, so don't just grouch at every picture and say 'It's rotten.' Ask yourself what you have done remarkable in the few short years pictures have been made."

THAT seems simple enough, doesn't it? In a general way, I outlined these points to a man pretty high up in another company. "Yes," he said, "it's all true. And most producers would be glad to follow every one of those points if you could answer just one question—where are we going to get the good stories?"

ROMANCE AND MUSIC FOR THE PHOTOPLAYS



MARY MILES MINTER is seen high above the studio floor. She is emoting to the tune of soft music which makes her romantic. The top picture shows how cameramen get what is known as "back lighting." The subject is placed so that the sun shines into the camera lens with high lights shown all around them.

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Earle Williams Back at Work
"Lucky Carson" is the title of the picture which Earle Williams will star in immediately after "Bring Him In." "Lucky Carson" is an adaptation of the widely read novel "Salvage" by Aquilla Rempter. His current production, "Bring Him In," is a rugged and dramatic tale of the Canadian Northwest Mounted Police and Williams appears in the scarlet coat of the famous guardians of the law north of 53.

Newcomer for Screen Honors
Jack Roach, one of the featured players in "Deburau," probably the greatest individual stage success of the last season in New York City and certainly the most artistic success, has a prominent role in support of Alice Calhoun in this star's newest Vitaphone production, "The Rainbow." He was especially selected by Edwards Jose, the director. This is Mr. Roach's screen debut.

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 her a photograph full of love letters. 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, makes love to her, proposes marriage, Welles reappears and tries to rescue his love-making, but she knows he wants her for her value as a film favorite in his pictures, and she repulses him. Desperate, she writes a photograph full of love letters, "stunts," and she and H—, her director, who has stood by her in all her troubles, prepare to film it.

Here the Story Continues

"NOT so badly damaged that it can't be fixed. Tomorrow you can swim out there and get your head will be just so much more thrilling in the end. It will show your bad fall. But you can appear to right yourself, and swim on. But promise me."

"Yes," I said, "I promise you. You know best."

It was a complete surrender, sweet because it was so complete. It was the dawning of a great, new and real happiness in my life.

But only the dawning. And a beautiful dawn does not always mean a clear day!

Ab, Annette, why did you ever cross my path?

The end is not yet. Why, I ask again, why, dear H—, can I not love you as completely as you love me?

But let me go back to say that it was nearly a week before my poor strained back would permit of the finishing of that picture which might have cost me my life. Eventually it was finished along the lines suggested by H—. And it was one of the most successful I have ever been connected with.

But for nearly a week, I kept to my bed. H— came to inquire for me every day. And he never came without leaving a huge box of the choicest flowers behind him.

September 3rd.

H— just poked his head in at the doorway.

"Who?" he said; "may I ask if you are writing a tragedy?"

"No—yes. Why?"

"Because you look like Lady Macbeth in the sleep-walking scene. But, seriously, what is it? A diary?"

"Sort of."

"Then just jot in it!" H— looked in and wished me well.

There it is, dear H—. If ever you come to read this, you will see that I have obeyed you. I know you wish me well. I know that I have one true friend in this world. And, ah, how I need a friend!

I had one of my blue spells again yesterday. Not so blue, possibly, as the ones I used to have, but bad enough. First, I thought of spending the evening in writing. But what is there to write? Am I going to go on with this to the end of my days?

Instead, I went downtown to a big photoplay theatre on Broadway. The place was crowded with people. One of a series of historical pictures which I worked up myself, during lonely Sunday afternoons and evenings in a dusty, musty branch of the public library. And it gratifies me to think that these pictures have given me a new and different standing with the public.

In them I hope I have been able to show some of the larger possibilities, both for the producer and the actor in motion-picture work. The European producers have done things along the same line for a long time. But there has been all too little of it, up to now, in this country. And I must say that I do not believe that the fault has lain

EDWIN CAREWE SAYS SCREEN DEMANDS GOOD ROMANCES

"YOUTH, love and romance will be the key to public taste for the coming year," thinks Edwin Carewe. "Every picture is as good as its director" is not a fair standard. "Many stars have been broken by producers who kept them in roles of similar character too long."

These are some of the ideas regarding the film industry which Carewe enunciated before his departure from the West for New York.

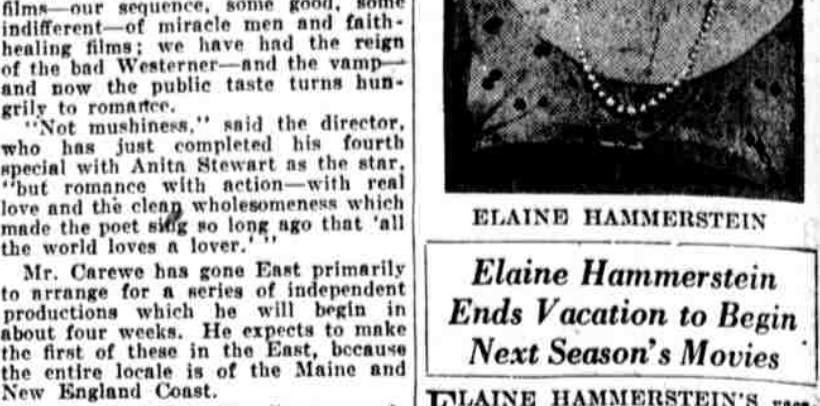
He means them all—but particularly the first one.

"We have had our reign of 'Kaiser' films—our sequence, some good, some indifferent—of miracle men and faith-healing films; we have had the reign of the bad Western—and the vanguard of the public taste turns hungrily to romance."

"Not mushiness," said the director, who has just completed his fourth special with Anita Stewart as the star, but romance with action—with real love and the clean wholesomeness which made the poet sing so long ago that 'all the world loves a lover'."

Mr. Carewe has gone East primarily to arrange for a series of independent productions which he will begin in about four weeks. He expects to make the first of these in the East, because the entire locale is of the Maine and New England Coast.

The last picture this director made with Miss Stewart was "A Question of Honor." Previous to that he made "Playthings of Destiny," "The Invisible Foot" and "Something Money Can't Buy" with the same star. His two notable productions in the last two years are "Rio Grande" and "Isobel."



Elaine Hammerstein Ends Vacation to Begin Next Season's Movies

ELAINE HAMMERSTEIN'S vacation is drawing to a close, despite the fact that she had hoped for a much longer furlough. During the last winter and early spring Miss Hammerstein worked almost continuously, going from one picture to another with virtually no intermission.

When she finished off "Handcuffs or Kisses" at the Fort Lee studios, Myron Selznick hoped to give her a respite for several weeks, but plans of the producer, like theatrical programs, are always subject to "change without notice." Miss Hammerstein must start at once upon pictures for next season.

REX TAYLOR'S story, "The Way of a Maid," will go into production at once with William H. S. Earle directing. Incidentally, Mr. Earle will be the third director Miss Hammerstein has collaborated with in three successive pictures—George Archainault having directed "Handcuffs or Kisses" while Ralph Ince was director of "Remorseless Love."

"The Way of a Maid" will again bring Niles Welch into Miss Hammerstein's company as leading man. He played opposite the Selznick star "Remorseless Love." Another production in which he has prominence is "Who Am I?" in which Clara Anderson is the lead. Her next picture, a son is featured along with Mr. Welch.

Miss Hammerstein's forthcoming appearance in "Remorseless Love" and the presentation of "Who Am I?" promise to be the last appearance of Niles Welch in pictures for some time to come. He has contracted to play the leading part in "The Hot Heels," a stage production that comes to Broadway early in the new season.

Larry Simon, Versatile Artist, Fools His Fellow Workers

A WELL-KNOWN reviewer recently marked in a magazine article some time ago that Larry Simon—the Vitaphone comedian, if necessary, could make a funny picture with an other asserts that a broomstick and a tin can. It is sure that Larry possesses the faculty of taking instant advantage of the Bell-Hop. Larry decided to take a holiday later in one of the most whatever may offer itself in the way of a situation. On Vitaphone's Hollywood original script, but he decided to put it on hold until later in the year.

Miss Hammond is the latest beauty to enter the dramatic field from the pie-theater troupe. "This is So Sudden" will be released following "Crazy to Marry."

Bathing Players in New Roles

Three graduates of Mack Sennett's comedy college appear in "This is So Sudden." The star, Roscoe (Fatty) Arbuckle, the star; Mary Thurman and Harriett Hammond. Arbuckle made his motion picture debut as a five-dollar-a-day actor at the Sunset studio several years ago. Mary Thurman left the comedy fold three years ago and since that time has appeared as a leading woman opposite William S. Hart in others. She is playing the lead in "This is So Sudden." Miss Hammond is the latest beauty to enter the dramatic field from the pie-theater troupe. "This is So Sudden" will be released following "Crazy to Marry."

GLYCERINE TEARS ARE COMING BACK AMONG ACTRESSES

ACTRESSES may come and stars may go but the little glycerine tear drop rolls on forever before the relentless movie camera.

For a time this substitute for the real tear was in danger of being superseded in supremacy by actual briny drops from the limpid eyes of beautiful actresses, but according to statisticians of the Lasky studio in Hollywood, the glycerine tear is here to stay.

The property man who carries the glycerine bottle and eye dropper at the studio is an ardent supporter of the artificial tear, and he says that no matter how proficient an actress gets in crying, there are times when nothing will do so well as a little drop of glycerine.

"The glycerine tear has had its ups and downs in the movie industry, just like everything else," said the ubiquitous prop man. "When the business was young, no one thought of anything but artificial tears, but later, when a few stars were discovered who could cry real salty tears, with the aid of soft violin music, these tears became the vogue and the glycerine bottle was put on the shelf."

"Now the glycerine tear drop is coming back. It has been found in so many instances an artificial tear, it is much more artistic than a real one."

OBTAINING TEARS FOR THE CLOSE-UP

It is a matter of temperament, he explained. Some actresses are more emotional than others. When they want tears they permit their emotions to swell within them until the lacrimal ducts flow freely.

Sometimes a particular tune on the violin inspires a flood of tears. Other actresses are acutely sentimental and when ordered to cry they need no outside help to make the tears come. Still others cannot cry at all, and then the little glycerine bottle and eye dropper come in very handy. It is all a matter of degree.

At times directors have to use rough methods to get their actresses to weep. One director recently told his star bluntly before a crowd of fellow players that her acting was bad—terrible—and that she showed no spark of genius, and that he was about at the point of giving up.

The little actress burst into tears at the trade. The director called "Cuts," and in a low tone, and the result on the screen was immense.

After the scene the director explained to the actress why he had talked harshly to her, and she forgave him. The only trouble with the method, however, is that it cannot be used on the same actress twice.

SUCH ACTRESSES as Gloria Swanson, Betty Compson, Ethel Clayton and Agnes Ayres are classified as "highly emotional." They are so that they are playing so intensely that they find it fairly easy to cry.

Crying for the camera is exhausting work and after a highly emotional scene it is no uncommon sight in a studio to see the actress slip into a chair, completely unnerfed.

Answers to Questions From Movie Fans

Geraldine—Constance Talmadge is at work on "Good for Nothing," an original story by John Emerson and Anita Loos. The picture will be directed by John Emerson. The cast includes George Fawcett, Frank Lator, Nita Naldi, Theresa Maxwell Conover and Thomas Carr.

Ethelyn—If you control the rights for a good screen story, your fortune is made. Producers pay large sums for a story that has made a hit on the stage or has screen possibilities. For instance, you probably know that "Turn of the Mind," the well-known stage success, has recently been sold for \$500,000.

Newman—Douglas Fairbanks has grown a real moustache. It's not part of his make-up. Jack Mulhall, the leading man for Viola Dana in "The Offshore Pirate."

Roderick B.—Sessue Hayakawa's latest picture is "Where Lights Are Low." The story was written by Lloyd Osbourne, stepson of Robert Louis Stevenson.

Francis—May Collins is reported to have denied her engagement to Charlie Chaplin. This is all I can tell you. It was announced at one time and acknowledged by both of them. Believe whichever version you prefer. However, it is true that she has been engaged to play opposite Gareth Hughes in "Little Eva Ascends," a Saturday Evening Post story by Thomas Beers.

Bunty—"The Old Nest" is not the latest story for the screen by Robert Hughes. He has just completed "The Wall Flower."

Mrs. F. M. H.—Charles Ray was his own director in "Scrap Iron." Kenneth Harlan plays opposite Constance Talmadge in "Lessons in Love."

HERE'S A COWBOY ROMEO—WILL ROGERS

When Goldwyns Made "Doubling for Romeo" They Took the Comedian From His Regular Line of Work and Put Him in Medieval Doublet and Hose



Real Mother Plays Mother Role

Very rarely indeed does the real mother of a famous motion picture star play the part of the star's mother on the screen with her, but that is what Pauline Starke's mother does in "Flower of the North," the James Oliver Curwood special production, now being directed by David Smith for Vitaphone, on the Pacific Coast. The picture requires that Miss Starke, in the title role, dreams and conjures visions of her dead mother. There is a striking personal resemblance between the youthful star and her mother. Mrs. Starke was sitting in the studio one day, watching her daughter being directed in a scene with Henry B. Waltham, who plays the main lead, when Director Smith, noting the startling resemblance between mother and daughter, suggested that Mrs. Starke play in the vital part.

More Players Arrive at Hollywood

The Hollywood film colony has been increased recently by an influx of players, directors and production representatives from New York. Among the recent arrivals at the Lasky studio are Robert M. Haas, formerly art director at the Famous Players-Lasky Long Island studio; Clara Beranger, author; Walter de Young, scenarist; and Gilbert Warrenton, cameraman. Thomas Meighan and his director, Tom Forman, will arrive in Hollywood next week to begin work on the pictureization of George M. Cohan's stage success, "A Prince There Was."

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 532 & THOMPSON STS. MATT MOORE and SPECIAL CAST IN "STRAIGHT IS THE WAY"

ARCADIA 1078 CHESTNUT DEL. 10TH MARY MILES MINTER PAULINE FREDERICK In "MOONLIGHT AND HONEYCAKE" In "ROADS OF DESTINY"

ASTOR FRANKLIN & GIRARD AVE. SPECIAL MATINEE DAILY In "THE GREAT LOVER"

BALTIMORE 51ST & BALTIMORE CONSTANCE TALMADGE In "DANGEROUS BUSINESS"

BENN 64TH AND WOODLAND AVE. SYDNEY CHAPLIN In "KING, QUEEN AND JOKER"

BLUEBIRD 11th & Broad ELsie FERGUSON In "SACRED AND PROFANE LOVE"

CAPITOL 722 MARKET ST. NORMA TALMADGE In "THE MOTIF"

COLONIAL 6th & Maplewood Aves. LIONEL BARRYMORE In "THE DEVIL'S GARDEN"

DARBY THEATRE FOLA NEGRI and SPECIAL CAST In "GIPSY BLOOD"

EMPRESS MAIN ST. MANAYUNK ROSCOE (FATTY) ARBUCKLE In "THE TRAVELING SALESMAN"

FAMILY THEATRE—1311 Market St. TOM MIX In "A BIG-TOWN ROUND-UP"

56TH ST. THEATRE—Below Spruce ALL-STAR CAST In "NOBODY'S KID"

FRANKFORD 4715 FRANKFORD PAULINE FREDERICK In "THE MISTRESS OF SHENSTONE"

GLOBE 5901 MARKET ST. BERT TYELL In "A MESSAGE FROM MARY"

GRANT 4922 GIRARD AVE. EUGENE O'BRIEN In "WORLD'S APART"

GREAT NORTHERN Broad St. at Erie BERT LYELL In "THE PRICE OF REDEMPTION"

IMPERIAL 60TH & WALNUT STS. PAULINE FREDERICK In "ROADS OF DESTINY"

Lehigh Palace Germantown Ave. and 13th ELsie FERGUSON In "SACRED AND PROFANE LOVE"

OVERBROOK 65th & Haverford Avenues GLADYS WALTON In "THE MAN TAMER"

PALACE 1214 MARKET STREET HUGH HALLIN'S PRODUCTION In "THE JOURNEY'S END"

PRINCESS 1018 MARKET STREET ROSCOE (FATTY) ARBUCKLE In "THE TRAVELING SALESMAN"

REGENT MARKET ST. Below 17th MAY ALLISON In "THE LAST CARD"

RIALTO GERMANTOWN AVENUE ROSCOE (FATTY) ARBUCKLE In "THE TRAVELING SALESMAN"

RUBY MARKET ST. Below 7TH LOUIS LAUM In "AM GITY"

SAVOY 1211 MARKET ST. LIONEL BARRYMORE In "THE GREAT ADVENTURE"

SHERWOOD 54th & Baltimore Aves. ROSCOE (FATTY) ARBUCKLE In "THE TRAVELING SALESMAN"

STANLEY MARKET AT 10TH THOMAS MEIGHAN In "THE CONQUEST OF CANAAN"

333 MARKET STREET THEATRE THOMAS MEIGHAN In "WHITE AND UNMARRIED"

VICTORIA MARKET ST. at 9th EUGENE O'BRIEN In "WORLD'S APART"

The NIXON-NIRDLINGER THEATRES

BELMONT 52d AND BARK MARKET LOUISE LEE and FRANK WILLIAMS In "The Devil's Confession"

CEDAR 60TH & CEDAR AVENUE SESSUE HAYAKAWA In "BLACK ROSES"

COLISEUM Market bet. 59th & 60th BRYANT WASHBURN In "THE ROAD TO LONDON"

JUMBO FRONT ST. & GIRARD AVE WILLIAM S. HART In "BETWEEN MEN"

LEADER 41ST & LANGASTER AVE WALLACE REID In "TOO MUCH SPEED"

LOCUST 52D AND LOCUST STREETS CONWAY EARLE In "BUCKING THE TIGER"

STRAND GERMANTOWN AVE. ETHEL CLAYTON In "WEALTH"

AT OTHER THEATRES MEMBERS OF M.P.T.O.A.

Germantown 6510 Germantown Ave. BEBE DANIELS In "THE MARCH MARE"

JEFFERSON 29th & Dauphin Sts. OWEN MOORE In "A DIVORCE OF CONVENIENCE"

PARK RIDGE AVE. & DAUPHIN STS. HEARTS ARE TRUMPS"

WEST ALLEGHENY 25th & Allegheny MILTON SILLS In "THE FAITH REALEER"