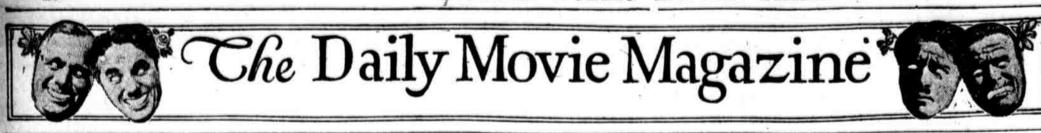
SHOWING STUDIO SCENES OF NEW BARTHELMESS MOVIE



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

You Can Begin Almost Anywhere in the Movie Business

MAN came into this office the other day, and as is the habit of visitors, A started tossing about one of the piles of photographs which are always on the table of a movie editor. The fact that they have been carefully sorted into these piles means nothing in the young lives of visitors. Pictures are pictures to them, and they toss 'em about as though they were just for the entertainment of casual droppers-in. So, having got that off our chests, let's resume.

This man came in and, as he glanced at one photograph after another, he stopped with an exclamation. "Well, well!" he said. "Why, that's little Bennie Zeidman, isn't it? And Mary Pickford with him?"

It was. It was the photograph you see reproduced herewith. You'll recognize Miss Pickford. But we might have made a guessing contest of the identity of the young man, and not many readers would have won it.

This visitor, however, had been in a business that brought him in frequent contact with the old Lubin studio up at Twenty-first street and Indiana avenue. It was there he met Bennie Zeidman. Everybody who went there met Bennie. They had to. That was Bennie's job—to be met by visitors first and find out who they were and why they wanted to see somebody and think up quick reasons

why they couldn't see 'em. In other words, Bennie Zeidman was a combination office boy-telephone operator-handy man about the place.

Today Bennie Zeidman, twenty-six years old, is general manager for Mary Pickford and Douglas Fairbanks, and is one of the ruling spirits in the combina-tion known as United Artists, which is familiarly spoken of in the trade as "The Big Four." The other two are Charlie Chaplin and D. W. Griffith. George Arliss is now making a fifth.

WELVE years ago Bennie was making \$3 a week. Nobody knows TWELVE years ago Bennie was making to a what he is making today, but it isn't probable that his income has fallen off very much from the old Philadelphia standard.

THE visitor to this office sat down with the photograph in his hand and began to get reminiscent.

"I remember that kid very well," he said. "First few times I met him I thought he was just fresh. But I realize now he had more brains then than

He smiled a little ruefully, and I asked him why. 'Well," he said, "I'm thinking of one day I went up there to see old 'Pop' Lubin. He was expected in almost any minute so I sat down to wait and I

"I thought I was doing pretty well in business then-you know, the twentyfive or thirty-dollar-n-week kind of satisfaction that a lot of us had before the H. C. of L. went up so far. And it amused me to hear three-dollar-a-week

'You ought to get into this business,' he told me that day. 'Of course you'd have to start at less than you're making now, but there is nothing ahead of you in what you're doing. This game's just beginning. It's going to be one of the biggest things in the country in a few years. It's going to be so big that everybody in it is going to have a chance. Won't matter what department they're in; there will be a fortune for them if they're wise. Why don't you try I can get you a chance here if you want me to.'

BENNIE, mind you, was an office boy and answered the telephone. Nobody but a visionary would have considered that a chance worth boasting about. So we'll say that Bennie was a visionary. He probably is yet. He can afford to be now.

HE STAYED with Lubin until, office-boy-like, he had managed to edge his way into every department of the game. And all the time his young eyes were observing and his young mind was sorting and sifting and storing up the

things that his eyes observed,

When he made a jump. With nothing definite in sight, he quit his \$3 job Then he made a jump. With nothing definite in sight, he quit his \$3 job and went to New York. He knew that there were more studios there, and consequently more chances. And he had made friends with many of the Lubin actors and executives who had gone to bigger things over there.

So Benny went, too. He did all sorts of odd jobs as they turned up. Then he gave the publicity end of it a fling—and made good.

He met Douglas Fairbanks, who was just beginning to be famous, and

Benny became publicity agent for Doug. They got to be great friends. Then Benny decided to take a chance as his own boss. He tried to start a company, but something happened and he got a set-back. But he came up smiling and asking for more. He tried publicity again, all the while attracted by the business end of the

When Doug and Mary came East to sail on their honeymoon, Benny went to the dock to see them off. But they wouldn't have it that way. Somehow or other they got him a passport at the last moment and he sailed with them.

growing industry.

He was their chaperone, or something like that, on their honeymoon tour of the Continent. He came back with them. He went West with them. And his shrewd business ideas proved so good that he is still with them, just as important

a part, in his way, of the Big Four as they are.



BENNY ZEIDMAN AND MARY PICKFORD

They don't know him. But he knows them. And it is very largely because of Benny's knowledge of the fans that the affairs of the Big Four are run as they plays a tricky little happer who hides behind a mask of innocence and a flimsy curtain of lies. Really, you'd hardly believe it was nice, quiet little Faire up there playing havor with all the men in the cast. And she looks so grown-up and so awfully pretty, she seems more like Constance than the little girl Faire. are and the Pickford-Fairbanks pictures are as good as they are.

REMEMBER Benny myself in the old days. And I remember a lot of the old friends at Lubin's who kept advising me to quit the newspaper business and join them. But I couldn't see it. I thought it was just a cheap, catch-penny game.

But I often see these old friends now. Usually they go rolling past

my boarding house in their limousines while I sit at my hallroom window, pounding the brains out of my typewriter.

Answers to Questions by Movie Fans

beginning, there was more chance for your ambition to be realized. Now it

Yama—Anita Stewart's latest picture is called "A Question of Honor." The supporting cast included Edward Hearn. Arthur Staurt Hull, Adele Farrington. Frank Beal, Walt Whitman (not our be and Eva Novak are engaged

mits that he intends to be the future

be called 'A Question of Honor. The support in general results and the support results and support results and results

GARRY TELLS US

FAIRE BINNEY IS

SUCCESS ON STAGE

By HELEN KLUMPH

"WELL the players won't have to be silent as in movies any more."

Garry announced with an air of final-

ity as she tried first one seat and then

another in an effort to get in the path

of the breeze from the electric fan.

"Done what?" I asked sharply, dis-

tracted with the effort of giving the

screen my eyes and Garry my ears at

"Succeeded on the speaking stage,"

she answered crisply. "Why do you watch the screen now! That's no way

to see a picture. You should keep from looking at it unless you get in at the

start-wait until you can see it from

waiting, no matter what other people

"That never bothers me," Garry offered, her temper unruffled. "People always like to listen to me. Just look at those women in front of us now. I bet if I mentioned Rudolph Valentino

"And talk, I suppose while you're

the same time.

the beginning.'

"Faire Binney's gone and done it."

These pictures show the making of "Tol'able David." Richard Barthelmess and the cast which is supporting him in "Tol'able David," which will be his initial starring vehicle, have returned from the mountains of Virginia. where the exteriors were taken in the same locality that the author, Joseph Hergesheimer, obtained the material for the story. The interiors are being made later registers it, greatly magnified on in the Biograph Studio. The picture will be finished in about three weeks. The author is the central figure in the group able to express the most delicate shades author is the central figure in the group in the circle at the top. The other two his face, but with his body, and by his are Barthelmess and Director Henry lightest gesture. A type that, having



FAIRE BINNEY

beg me to tell about him. A perfect stranger stopped me just the other day out of a theatre to ask me ous to go down to Anita's to see themto the divorce notes and tell her 'not "Where on earth are you going?"

"But what about Faire?" I begged. 'Aren't you ever going to tell me about might be cutting out the part where I scenes.

showed in the audience," Garry answered excitedly. "And I'm going Director's First Vacation in 5 Years 'Just give me time," Garry answered. "And I'll tell you about any film star, past, present or future-no,

down to Anita's projection room to proon second thought, let's cut out the tect myself." Their futures are much more rasts. Their littures are much more interesting. Well, Faire opened in 'The Teaser' Wednesday night and the audience was almost a 'Who's Who in Pictures in the East.' Constance was there, of course, and Doris Kenyon and Anita Loos and John Emerson and leads of others. They all applauded ber wildly-and she deserved it because

she gives a beautiful performance. She plays a tricky little flapper who hides

WIFE WITH HUMOR CAN DEFEAT VAMPS, SAYS-PLAYWRIGHT

A NY wife with a sense of humor A can defeat the willest vamp that ever lived and keep her husband for herself," declares Thompson Buchan-an, noted playwright, who is supervis-ing the production of "Exit the Vamp," starring Ethel Clayton starring Ethel Clayton.

"The situation in 'Exit the Vamp,' " says Mr. Buchanan. "exists in many homes. In the story, which was written by Clara Beranger, a husband and wife are almost estranged by the machina-tions of a vamp who poses as a friend o! the wife. "The wife, however, has a sense of

numor, and she circumvents her rival. "That's the trouble with most marital misadventures—the wife lacks a sense of humor. Given one, she can handle the husband like putty."

Took a Year to Make Picture "The Son of Wallingford," by George Randolph Chester, has undergone thou Randolph Chester, has undergone thorough titling and editing except for the very final touches, and will be seen on the screens of the country within the next few weeks. This picture, written, adapted and directed by the creator of the famed "Get-Rich-Quick Wallingford" characters, is the biggest production ever put out by the Vitagraph Company, or perhaps any other, with one or two possible exceptions. It was a year in the making, required engineera year in the making, required engineer I asked her a moment later as I noticed ing feats which have helped to make ther reaching for her hat. her reaching for her hat.

"It just occurred to me that they and actresses appear in some of the

Jack White, director of Educational-Comedies, has suffered nervous breakdown after an unusua Here's a Red-Headed Leading Man amount of strenuous work on the lates Truman Van Dyke is the only red-ceaded juvenile leading man in pic-ton-White studio, and has been ordered tures, and furthermore, he is proud of by his physician to his mountain camp it. He does not worry either, for "red outside of Los Angeles for his firs photographs black," he claims, and on the screen nobody knows the difference. director of Sunshine Comedies, is continuing in the screen nobody knows the difference. The continuing is continuing in the continui

MAKING BRICKS FROM PLASTER OF PARIS



TheLOVE STORY of a MOVIE STAR

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 idol of the screen. Miss Moretand, 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 Annette so she may know the kind

Annette so she may know the kind of man he is.

She tells how, while a pianist in a movie theatre in a Western Pennsylvania town, she met Welles when he made a "personal appearance" there, how he invited her to come to Nere, 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 schich he gave her in the studio. Then, becoming interested in her, he gets her a job, makes love to her, proposes and she is deliriously happy until another woman reveals Welles' perfidy. Then she quits him and the company. Later, when she has achieved fame, Welles reappears and tries to renew 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 photoplay full of dangerous "stunts," and she and H——, her director, who has stood by her in all her troubles, prepare to film it.

Here the Story Continues

THE rest of the series were purposely made less elaborate, and touched upon the chief events in the Queen's stormy life, concluding with the final picture of her being led to execution.

You may imagine how hard we both vorked. I pored over every volume that I could lay my hands on that could one shouting for new talent and new aid me in gaining a knowledge of the types, the rest for a chance to demonthat I could lay my hands on that could ald me in gaining a knowledge of the period. But I never begrudged a moment thus spent. Aside from the pleasure and pride I took in the result, there was the comfort of knowing that in fitting myself to play the part of the ill-fated Scottish queen, I was adding a little at least to my small store of knowledge.

nowledge.

But with all my study and research,
was a little humiliated to discover that there was nothing I could tell H— that he did not already know. His mind is a perfect storehouse. And what is downright exasperating, he never seems to forget the smallest thing he reads! No wonder that he is considered by all who know anything of the business, the most scholarly as well as resourceful producer in the country. And in "Mary Queen of Scots," he more than outdid himself. And when I told him of the lavish praise I had heard and read on all sides, he only

smiled and said: "We'll show them that we still have a few tricks up our sleeves when we

And I am confident that he will keep his word. For I place no limit to the possibilities of pictures. In the first place, the intimacy and accuracy of the camera, which catches the faintest mastered the almost lost art of pantonime, will be able to convey more subtle peaking voice alone. be stripped of everything but the drama of poetry and discussion; of plays fol-

Already the movies show certain advantages over the older stage. The actors are able, in the very nature of things, to live a more normal life, even —shall I say?—a more moral life. For the great thing from the point of view of the welfare of the actor, is that it permits of living in one place; of making a real home, and choosing your own friends, thus building up a little social life-a thing which some of the best of the older actors seldom knew.

is often compelled to choose between our of theatre-dark, orchestra music a close companionship with unpleasant and fever lanterns. Then, too, the and uncongenial companions, or utter stage-door "Johnnies" are done away solitude. A most charming and elderly with, woman once told me, speaking of the 'horrors of the road.' that many and deed, that would dare wait outside the as "Screen Lice!" many a time when stopping at some door of a moving-picture studio! And wretched second-class hotel, she would there is always the greater health and

PHOTOPLAYS

Daily Tabloid Talks to Fans on Breaking Into the Movies

By JOHN EMERSON and ANITA LOOS

Producers Need New People All the Time

famous Emerson and Loos, who have scritten some of the most successful photoplays. They now have full charge of all scenarios for Constance Talmadge.

photoplays. They now have full photoplays. They now have full charge of all scenarios for Constance Talmadge.

WERE the average man suddenly women in his town who looked like Norma Talmadge, he might find himself at a loss as to how to commence. In fact, he might even doubt that there were sufficient persons answering this description to warrant such a campaign.

We know a way to get them all tomature to the producer of the producers. They built up an industry which, in its early days, was vitally dependent upon individual personalities. A picture, according to the views, was made or unmade by a single star or director or writer, and very naturally they were loath to intrust the fate of a hundred-thousand-dollar investment to untried hands.

We know a way to get them all to-gether on twenty-four hours' notice. Just insert a small advertisement in the

local newspaper, reading;
"Wanted, for motion picture—a girl
who looks like Norma Talmadge—apply at such-and-such a studio tomor-row morning."

We guarantee that not only will every woman who looks like Norma Talmadge woman who looks like Norma Taimage be on the spot at sunrise, but that a large preponderance of the female popu-lation without any resemblance to the star, will drop in during the morning. For it is a puzzling but indisputable fact that nearly everybody wants to break into motion pictures. break into motion pictures.

The curious part of it all is that the motion pictures really need many of hese people.

On the one hand are countless men

and women besieging the studio doors in the hope of starting a career in any one of a thousand capacities, from actress to scenario writer, from director to

And on the other hand are the men who manage the motion pictures send-ing out all manner of exhortations, appeals and supplications to just such people to come and work in their stu-

They drown each others' voices, the

The authors of this series are the strate that they are just the talent and types that are so in demand.

THIS economic paradox, this passing

investment to untried hands.

investment to untried hands.

Producers preferred to pay twenty times the price to experienced professionals, no matter how mediocre their work might have been in the past, than to take a chance on a promising begin-

The very nature of the industry esponsible for this situation, and to large extent, it is a condition which a large extent, it is a condition which still prevails in a majority of the small-er studios. The greatest obstacle which every beginner must surmount is the one which first confronts him—the priv-ilege of doing his first picture—the first

The larger companies, however, The larger companies, nowever, in the last year or so have awakened to the fact that by excluding beginners, they have themselves raised the cost of motion picture production many times, They have found themselves with a very They have found themselves with a very limited number of stars and directors and writers and technical men to choose from, all of whom, for this very reason, could demand enormous salaries.

One by one these companies are institution, various systems for the en-

stituting various systems for the en-(These "Tabloid Talks" are con-densed from the material for a book by Mr. Emerson and Miss Loos to be published by the James A. McConn Company, New York.)

Player Now a Star



The stage will will signalize the introduction of Mr. Stromberg into the ranks of the propagation; of plays foldings. Associated with him in the ducers. Associated with him in the could both laugh and cry. It was both lowing the lines of Shakespeare and enterprise will be William A. Seiter, Ibsen. When that day arrives, what marvels we shall see! well-known director, who for a number of years supervised productions in which Douglas MacLean was featured.

Another thing: one works in the day

time, and often out of doors. One's One is not thrown back on the lone-liness of "life on the road," where one blessed light of today, without the glam-

sanity of the outdoor work to be weighed in the balance.

Then, thhe outlet for one's creating



ice-water, which she would pour down of contemptuous toleration with which, the basin as soon as it was brought to years ago, they used to look at vaudeher. But every few hours she just had to speak to some one, even if that "some one" were only a "bellhop."

Then, the outlet for one a creative ability is one of the chief charms of the work. My ideas fairly clamor for expression. My resources sometimes seem to be inexhaustible. Besides, play-

seem to be inexhaustible. Besides, playing a new role each week keeps one's mind continually on the qui vive. I don't know just why it is so different from doing the same thing in "stock"; but it is. Somehow, we never seem to be hurrled. There are so many departments, all managed by capable people. Everything seems to move on wheels, as the phrase goes. One has only one's own work to consider or worry over. Ah, now I have it! Organization is the secret. There is hardly a stock company, in the world—certainly property in the continuation. a stock company in the world—cer-tainly none in this country—that pee-

tainly none in this country—that possesses such an organization.

I am not judging solely from my own experience. I perfectly realize that my apprenticeship with Beaver-Face was no criterion for forming so sweeping a judgment. But I have talked to actors and actresses who have "graduated" to the movies after long and varied experiences with first-class stock companies. And they all bear witness to the fact that the work is not nearly so hard, and that there is no

Vivacious Doris May is a full-fledged star at last. Under the terms of the deal by which she achieves stardom her series of subjects will be known as Hunt Stromberg productions, and they will signalize the introduction of Mr. pathetic and ridiculous!

well-known director, who for a number of years supervised productions in which Douglas MacLean was featured.

There is another thing that the fature will bring. Indeed, already there is a change. A higher class of actors will become interested in our work. For a long time, the legitimate actors regarded the movies with the same sort of conventional control of the control of the

Driven by necessity, they would condescend to "take a fly at it" occasion-But any one can remember the hus

and cry that was raised in the the-atrical world when the great Bershardt made her plunge.

Now no one thinks anything of it. And so it will be with the movies. As I say, the change is already beginning.
I will never forget my rage and indignation when I first heard us spoken of

To Be Continued Tomorrow

PHOTOPLAYS

THEATRES

THEATRES

in "WORLDS APART"

CEDAR 60TH & CEDAR AVENUE 2:30 and 6:30 to 11 P. M. Jack Holt, Hedda Nova, Little Mickey Moste

"THE MASK"

COLISEUM Market bet. 59th & 600 Jane Novak & the Wonder Dog, Kazan, b

"KAZAN"

JUMBO FRONT ST. & GIRARD AVE ALICE JOYCE AND SPECIAL CAST IS

"THE SCARAB RING"

LEADER 41ST & LANCASTER AVE

ETHEL CLAYTON

in "WEALTH"

LOCUST 52D AND LOCUST STRESTS

WALLACE REID

in "TOO MUCH SPEED"

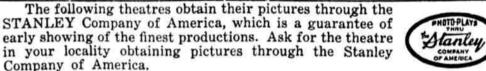
RIVOLI 52D AND SANSOM STS.
MATINEE DAILS
Special Cast in De Mille's Production

"THE LOST ROMANCE"

STRAND GERMANTOWN AVE.
AT VENANGO STREET
COURTENAY FOOTE and DORIS MAY IN
"THE BRONZE BELL"

PHOTOPLAYS

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of



Company of America. "GYPSY BLOOD" ARCADIA CHESTNUT Bel. 16TH

Stanley

"A WILD GOOSE" ASTOR FRANKLIN & GIRARD AVE. WILLIAM RUSSELL BALTIMORE SIST & BALTIMORE EVE 6:30.8AT.MAT.

"GYPSY BLOOD" BENN 64TH AND WOODLAND AVE. ELSIE FERGUSON BLUEBIRD Broad & Susquehann Continuous 2 until 1 WALLACE REID

"TOO MUCH SPEED CAPITOL 122 MARKET 8T. 10 11 15 P. M ALICE BRADY "LITTLE ITALY" COLONIAL Gtn. & Maplewood Aver "THE BRONZE BELL" DARBY THEATRE

"GODLESS MEN" EMPRESS MAIN ST., MANAYUNK SYDNEY CHAPLIN FAMILY THEATRE-1811 Market St. A. M. TO MIDNIGHT LOUISE GLAUM

56TH ST. THEATRE—Below Spruc PAULINE FREDERICK FRANKFORD 4718 FRANKFORD HOBART BOSWORTH

GLOBE 5001 MARKET ST CONSTANCE TALMADGE GRANT 4022 GIRARD AVE.

HUGH FORD'S PRODUCTION

"A GREAT DAY"

APOLLO 52D & THOMPSON STS. GREAT NORTHERN Broad St. at Eric MARY MILES MINTED MARY MILES MINTER "MOONLIGHT AND HONEYSUCKLE" BELMONT 52D ABOVE MARKET 230 and 6:30 to 11 P. X EUGENE O'BRIEN IMPERIAL Mats., 2:30; Eves., 7 & 9 CHARLES RAY

> Lehigh Palace Germantown Ave. and SUPER-SPECIAL PRODUCTION "DECEPTION" OVERBROOK 63D & HAVERPORD THE SUPER-SPECIAL PRODUCTION "DECEPTION"

"THE OLD SWIMMIN' HOLE

PALACE 1214 MARKET STREET ROSCOE (Fatty) ARBUCKLE In "CRAZY TO MARRY" PRINCESS 1018 MARKET STREET
8 30 A. M. to 11:15 P. M
HARRY CARRY AND SPECIAL CAST 1
"DESPERATE TRAILS"

REGENT MARKET ST. Below 17TH DOUGLAS MacLEAN in "ONE A MINUTE"

RIALTO GERMANTOWN AVENUE GIR JAMES M. BARRIE'S "SENTIMENTAL TOMMY"

RUBY MARKET ST. BELOW 7TH "COINCIDENCES" SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT

THOMAS MEIGHAN in "WHITE AND UNMARRIED" SHERWOOD 54th 4 Haltimore Av. MAT. 2. EVE. 6:50 ETHEL CLAYTON

in "SHAM" STANLEY MARKET AT 10TH (11:15 P. M. **
"Don't Neglect Your Wife" 333 MARKET STREET THEATRE

"THE TEN-DOLLAR RAISE"

VICTORIA MARKET ST. AV STR

AT OTHER THEATRES MEMBERS OF M.P.T O.A. Germantown 5510 Germantown "THE TEN-DOLLAR RAISE"

JEFFERSON SPIN A DAUPHIN SYDNEY CHAPLIN in "KING, QUEEN AND JOKES"

HAROLD LLOYD in "BLISS"

DOROTHY DALTON

Zayda—You "just love the movies recting for Lasky. He is married to a want an opportunity to make a professional, also of the legitimate ood." Yes, indeed, there are thou-stage, who besides being an actress,

rands who voice your sentiments. Years has made a name for herself as an actress, ago, when the film industry was in its interior decorator.

beginning, there was more chance for quires trained experts for every detail a production, and the specially trained are not difficult to find.

in having a country home if you never live in it, so she's had a projection ma-chine and a cutting apparatus installed down home, and every morning a bus brings the cutters and splicers down to Hannah—Darrell Foss is supporting
Tom Moore in his new picture "From
the Ground Up." You ask if he is married. Well, not quite, although he adin a Chinese mandarin lounging suit isn't nearly so dignified and dictatorial as she can be in the Paris creations she

Constance has to leave for California

pretty soon, she's going to make pic-tures there now. Isu't that a shame just when Faire is going to have a sea-

"A NITA LOOS and John Emerson have finished Constance Tal-

madge's picture 'Good for Nothing' and they're cutting it now, but not at the

studio. Anita says that there's no use

son on Broadway?

Succeeds on Stage