

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

We're a Temperamental Lot, We Movie Fans

WE HAVE always made a lot of fun of the temperamental stars of the stage and screen. Whenever they did things that ordinary people are not supposed to do, we put it down to temperament and let it go at that.

And now I'm beginning to wonder if we ordinary people aren't just about as temperamental as the stars. It's like the story of the old husband who said, "The whole world's queer except thee and me, and sometimes I think thee is a little queer."

For several weeks past we have been carrying on quite a serious high-brow discussion in this column as to why we were all staying away from the movies. I first gave several possible explanations, one of which was the abnormal spell of hot weather we had during the summer.

In a dozen letters from readers the problem was discussed from various angles, and several thoughtful analyses of the movie situation were made. But every one agreed that the weather had nothing to do with it.

Nope, the trouble lay deeper than that. It was that plays are poorer or the star system is too high, or the law of supply and demand in Timbuctoo and Saghalien was operating unfavorably—or something.

But it wasn't the weather. No, sir; weather had nothing to do with it. We were all mad about something and we didn't intend to go to the movies again until that something was corrected, weather or no weather.

AND then came the recent cooler spell and we all started together to crowd into the swarming movie house and sit back in the darkness to enjoy our favorite form of amusement again.

DO YOU know that this sudden resumption of movie-going is so marked and so totally unexpected that there are about a dozen houses in this city unable to reopen and take advantage of it?

The managers took us at our former word, and thinking that we were going to stay away until there was an entire readjustment of industrial affairs, closed their houses and started to renovate the interiors.

They were taking their time to it, sure that they would not reopen until well into September. And here, suddenly, with the seats all torn up and the heating systems dismantled and the painters' scaffolds skeletoning the whole place, you and I come knocking at the door and yell: "Hey! What's the idea? Why in so-and-so don't you open up and let us in?"

You haven't any idea how widespread the "hot summer" condition really is. It isn't local. New York has been hit as hard as Philadelphia, and the New York offices of the big producing companies have been swamped by letters and telegrams from the Middle West, all crying, "The fans are coming back. For heaven's sake, send us some good stuff!"

And for the benefit of those who have written to this department complaining of the quality of recent pictures, let me say that there is plenty of really first-class material ready for the market. But it has been held back this summer. It wouldn't have paid to send it out.

The productions cost a lot of money to make. The producer, in order to get his money back and stay in business, must charge a good price when he rents the film to the owner of the movie house. And the owner of the movie house, whose business demands that he keep his price of admission about the same all the time, cannot afford to take these big productions unless he knows that you and I will flock to see them in sufficient numbers to allow him to pay for the film and make a decent living besides.

Were we flocking, were we? No; we spent the hot spell sitting on the front steps in our shirt sleeves with a fan, or taking a trolley to the country, or out in the park, or jumping into our driver for a spin before bedtime.

And, if we had a few minutes to spare, we sat down and wrote to this page, telling the wide world how low the movies had fallen and how we have determined not to go to them again until they get better.

Then one cool evening the will has finished the dinner dishes and you are looking over your paper, you say casually: "I see that Ann Sophia Brighteyes and Cyril Doorknob are playing in 'The Perils of a Peanut Vendor' at the Diamondstudded Theatre."

And the wife says, "Oh, I just love Cyril Doorknob; let's go see them."

And as you yourself have a sneaking admiration for the neat curves of Ann Sophia, you put on your coat and away you go.

You enjoy it. It's like old times. Afterward you go home, and on the parlor table you see the half-finished letter you had started to send to this page. You throw it in the waste basket, put the cat out and douse the lights. And you go to bed.

YES; we're a temperamental lot—we movie fans. We're the big human pendulum and we're always swinging. But now that we've started to swing back in the right direction, let's swing regularly so that the clock can keep good time once more. What do you say, Geraldine?

Daily Tabloid Talks to Fans on Breaking Into the Movies

By JOHN EMERSON and ANITA LOOS

You Should Find Out What Job You Are Fitted For

The authors of this series are the famous Emerson and Loos, who have written some of the most successful photoplays. They now have full charge of all scenarios for Constance Talmadge.

MUCH to blame for the general mix-up in the films are the beginners themselves. In the majority of cases they state in loud, penetrating accents that they desire to break into motion pictures, here and now; but when questioned as to the exact capacity in which they desire to accomplish this ambition, they appear to be a bit hazy.

Anything with a large salary and short hours will do, they say. The organization of the business, and sordid details connected with the various highly specialized jobs in the studios, concern them not at all.

They let it go with an unqualified statement that they want to break in the worst way—and generally they do.

Now, making motion pictures is not a child's play. It is a profession—or rather a combination of professions—which takes time and thought and study.

True, there are fortunes to be made for those who will seriously enter this field and study their work as they would study for any other profession. But unfortunately, most of those who head toward the cinema studios do not take

time to learn the facts about the industry. They do not look over the multitude of different highly specialized positions which the motion picture offer and ask themselves for which one they are best suited. They just plunge in, so intent upon making money at the moment that they give no thought at all of the future.

THEREFORE, in writing these articles, we shall start with an old saying—a warning to amateurs to look before they leap. No industry in the world presents so many angles, varying from technical work in the studio to the complexities of high finance.

If you really wish to break into motion pictures, go to the studios and see for yourself what you are fitted for. Perhaps you think you are an actor, and are really a first-rate scenarist. Perhaps you have an ambition to plan scenery, and instead find that your forte lies in the business office.

Men who started as cameramen are now directors. Men who started as writers have ended as highly successful advertising managers.

So there you are. You pay your money—and if you are wise—you take your choice.

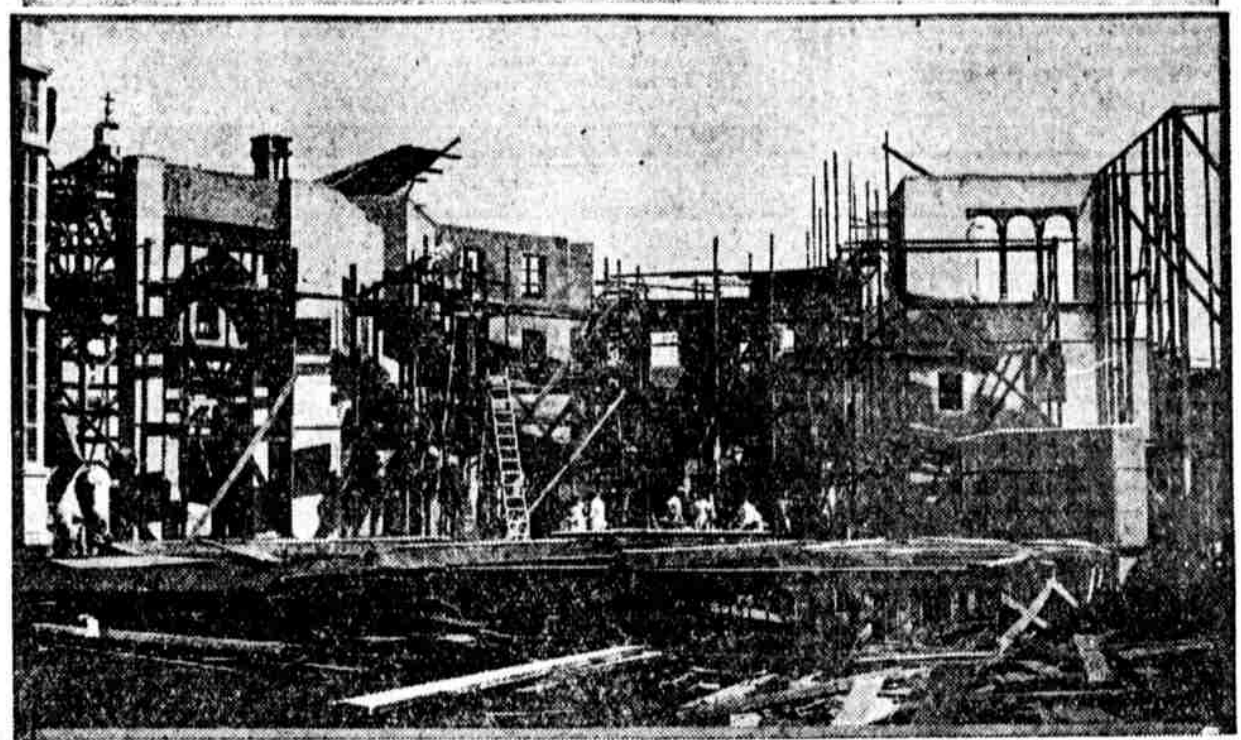
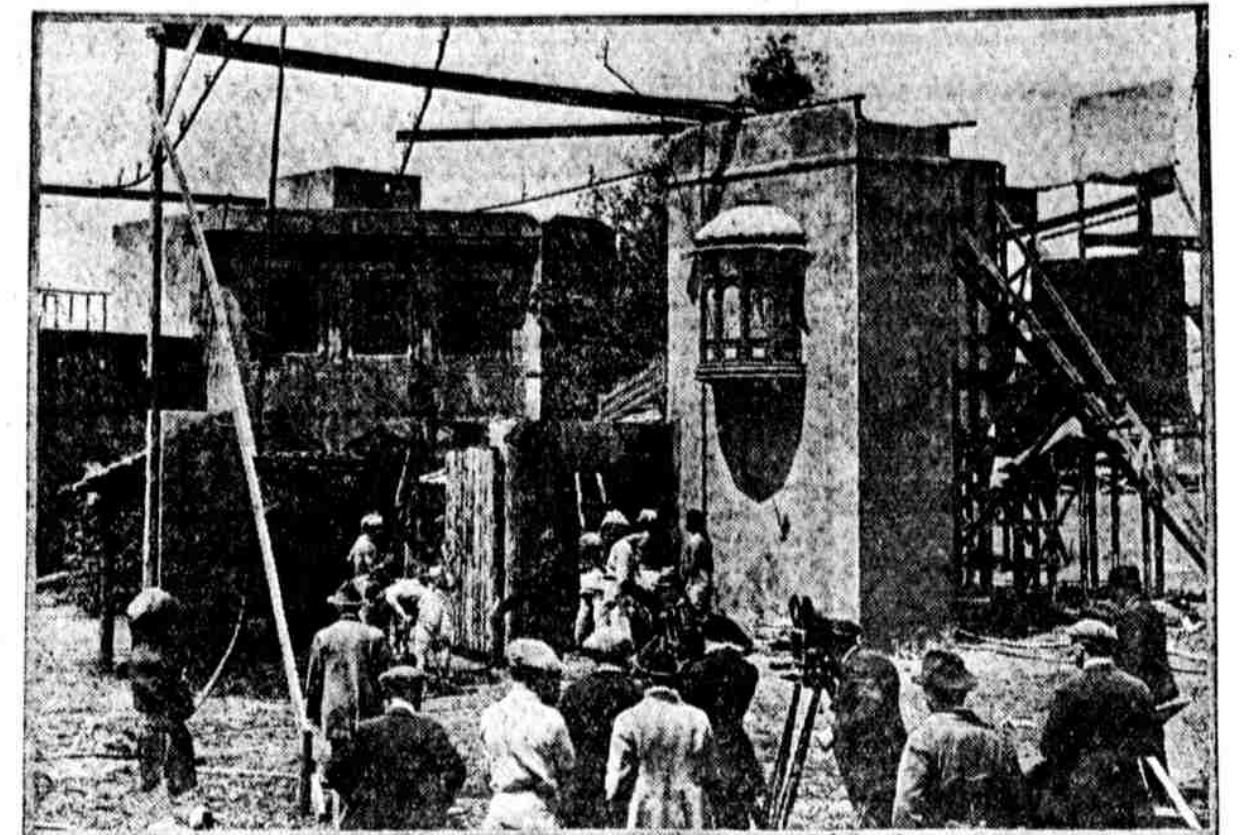
(These "Tabloid Talks" are condensed from the material for a book by Mr. Emerson and Miss Loos to be published by the James A. McCann Company, New York.)

FOR YOUR SCRAPBOOK OF STARS

Ralph Graves is now in Los Angeles getting ready to act in "Kindred of the Dust"



PICTURESQUE PALACES PRODUCED FOR PHOTOPLAYS



Picture palaces are built in studios. It is less expensive to bring pictures to players than to transport players to palaces. These places cannot be distinguished from the real thing. They were constructed from photographic models.

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 Welles, 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 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 and she is deliciously 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 scenes.

Here the Story Continues

BUT when I began, there were few people in the work who were at all interesting to know. Even now, most of them fall into the habit of just "playing-acting"—all face and no look! I deplore this lack of mental life in our players of today.

For our players are, as a rule, divided into two classes; one, the middle-aged whose ambition is burned out; who, more or less, have been induced to follow this new branch of the quality which go to make up the true artist. No amount of training will ever equip him to take first rank among artists worthy of the name.

Ah, if only they could realize how much could be given, and with what rich returns! If they could only learn the lesson that they could not reap without sowing, and could not sow without reaping! I, that give all that give myself in everything I do, have reaped wonderful returns!

For example, when, as I told you, I went down to that large photoplay theatre and saw one of my own pictures run off, I was feeling very blue. But, as the picture ended, and I looked around me at that packed audience, none of whom had the least suspicion that I felt that my life had not been altogether thrown away. Some of them were crying, touched by the sorrows of that most unhappy of queens, whose fatal gift, whether it was beauty or charm or what not, seems to have made her the target for every arrow of outrageous fortune. And at the end of

THE CONFESSIONS OF A STAR

Who could have written this searching, intimate record of the inner life of a motion-picture star? Who but A STAR WHO HAS LIVED THIS LIFE HERSELF?

Love, jealousy, ambition, the sordid contrasting with the spiritual and ideal, vice rubbing elbows with clear, clean living in the studios—all these combine to make the story.

Elmer Rice, who under another name, wrote the stage success "On Trial," is now scenarizing for Rehnart. He also writes again under the direction of Frank O'Connor, and also keeps many members of her old cast. Guy Oliver appears this time as a New England farmer, instead of as a moonshiner, his part in "A Virginia Courtship"; Miss MacAvoy's last picture, Charles Ogle is also a farmer, and all of them were having a regular old-fashioned New England boiled dinner the day they saw them. They'd been eating corned beef and cabbage the entire day, which was sweltering, and they were weakening a little.

The Most Gripping Novel You Have Read in Years

It begins on this page next Tuesday.

?? WHO WROTE IT ??

to receive his ready encouragement in all my work. For now we always worked together. All his own ideas and plans he confided to me.

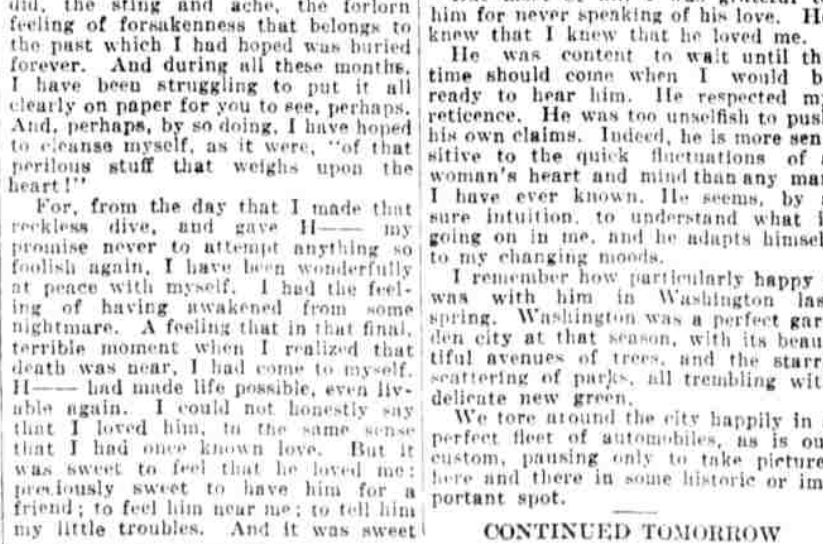
But most of all, I was grateful to him for never speaking of his love. He knew that I knew that he loved me. He was content to wait until the time should come when I would be ready to hear him. He respected my reticence. He was too unselfish to push his own claims. Indeed, he is more sensitive to the quick fluctuations of a woman's heart and mind than any man I have ever known. He seems, by a sure intuition, to understand what is going on in me, and he adapts himself to my changing moods.

I remember how particularly happy I was with him in Washington last spring. Washington was a perfect garden city at that season, with its beautiful avenues of trees, and the stately cottages of parks, all trembling with delicate new green.

We tore around the city happily in a perfect fleet of automobiles, as is our custom, pausing only to take pictures here and there in some historic or important spot.

Continued tomorrow

ANOTHER KIND OF MOVIE POSITION



These women examine the film after it comes back from the laboratory. They see it together so as to make the action continuous because the scenes are taken separately.

LARRY SEMON USES ALKAUFMAN IN HIS NEW PICTURE

By CONSTANCE PALMER, Hollywood, Calif.

LITTLE Jackie Coogan is just out of the hospital after having his tonsils and adenoids removed. He also lost two more teeth. "Oh, dear," he sighed, "with my adenoids 'n' tonsils 'n' teeth gone, there isn't much left of me, is there?"

A change has been made in his directors—Victor Schenckinger has been replaced by Victor Herrman, who directed Owen Moore heretofore. John Blackwood, formerly a Universal writer, is doing the script for the picture, which will be the lad's first five-reel independent production.

Elliott Dexter is back from New York. He will take a few days' vacation before starting a new picture. One of his ways of resting will be joining Willie Reid and Jack Holt in a polo match, in which they hope to defeat the Chemawa Park Club team at Riverside.

After Trizie Frigiana's Orphan contract is up she is to enter films, putting Elmer Harris' "Poor Mama" into celluloid. She has a ten-by-four plot of ground here that she fondly calls her "ranch," and a little house in which she lives with a sister and brother-in-law.

C. B. DE MILLE is off on his yacht, the Cee Bee, scowfishing with Theodore Kosloff, the Russian dancer, who does so many things in Mr. De Mille's productions. He dances himself, designs sets and costumes for other dances in which his pupils appear (he has a school, too), acts, and is generally handy. What must he be at swordfishing?

I was called down a little while ago for being sarcastic—not rampantly so, but just nasty. Can you imagine that? And me, just a nice girl, trying to get along!

Larry Semon is at work on a new comedy called, "The Bell Hop." He not only acts, but he directs all the scenes in which he does not appear.

I watched him doing the latter on a big set yesterday. Doves of hotel guests were surging through a lobby. When they had been put on a very battered and dazed policeman arose from the floor, and in a sort of dream, kept blowing his traffic whistle and going through the motions of a moonshiner, lumpy creature, so it must have been a terrible battle. I found out later he was Al Kaufman, an ex-prize fighter.

Mr. Semon has a new leading woman, very pretty. Her name is Norma Nichols. She appears as a musical comedy sort of maid, in a satin uniform and a lace apron. She replaces Lucile Carter, who for a long time was Larry's leading woman.

MAY MacAVOY, Rehnart's new star, is a sweet child. She is at work on a new picture, called "The Happy Ending." She is again under the direction of Frank O'Connor, and also keeps many members of her old cast. Guy Oliver appears this time as a New England farmer, instead of as a moonshiner, his part in "A Virginia Courtship"; Miss MacAvoy's last picture, Charles Ogle is also a farmer, and all of them were having a regular old-fashioned New England boiled dinner the day they saw them. They'd been eating corned beef and cabbage the entire day, which was sweltering, and they were weakening a little.

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Start Charles Ray's New Production

Charles Ray has started work on his tenth production, "Gas, Oil and Water," from the story by Richard Andre. Charles van Denoel, cast director at the Ray studios, and Mr. Ray have chosen the following artists for important parts in "Gas, Oil and Water": Charlie Pierce, Otto Hoffman, Robert Gray, William Carroll, Bert O'Neil and Richard Sutherland. "Gas, Oil and Water" will be a comedy-melodrama of the Mexican border, in which automobiles and motorcycles and the adventures of their riders will play a prominent part. Al Ray, cousin of Charles Ray, will assist in the direction of the original story into continuity form.

Talks About Herself



EILEEN SEDGWICK

Answers to Questions From Movie Fans

Joseliah—Gloria Swanson's latest picture is "The Great Moment." "The Green Goddess" has not yet been filmed. I do not know whether or not it will be, although two of the famous Arliss plays have been adapted for the screen. "The Devil" was the first. "Disraeli" is to be finished soon.

L'Origan—Conway and Noel Terpe are brothers. Kenneth Harlan is married. He has been playing opposite both Constance and Norma Talmadge in their recent pictures.

Lucretia—You ask if Natalie Talmadge will appear in a picture with her husband. They both say "No" to that question, so I think we shall have to take their word for it.

Kipling Admirer—Since the picturization of "Without Benefit of Clergy" Kipling fans have clamored for more. So you see you are not unique in your admiration. "The Gate of a Thousand Sorrows" and "The Jungle Book" are both to be filmed.

Frivol—Your favorite actress, Pola Negri, will soon be seen in "One Arabian Night." I do not know when she is coming to America, but she is surely coming some time, as she has signed a contract with a producing company, which will bring her here as soon as her contract with her present producers has expired.

PHOTOGRAPHIC EFFECTS OBTAINED INDOORS



The scene shows an exterior set which was erected in a studio. It represents night and the light is coming through the windows.

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.

<p>APOLLO 522 & THOMPSON STS. MATINEE DAILY "GYPSY BLOOD"</p> <p>ARCADIA CHESTNUT BLK. 16TH ST. MATINEE DAILY "THE WILD GOOSE"</p> <p>ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY "WILLIAM RUSSELL"</p> <p>BALTIMORE 51ST & BALTIMORE STS. MATINEE DAILY "GYPSY BLOOD"</p> <p>BENN 64TH AND WOODLAND AVE. MATINEE DAILY "ELsie FERGUSON"</p> <p>BLUEBIRD Broad & Susquehanna STS. MATINEE DAILY "WALLACE REID"</p> <p>CAPITOL 722 MARKET ST. MATINEE DAILY "ALICE BRADY"</p> <p>COLONIAL 9th & Marketwood Aves. MATINEE DAILY "THE BRONZE BELL"</p> <p>DARBY THEATRE Russell Simpson and Helen Chadwick in "GODLESS MEN"</p> <p>EMPRESS MAIN ST. MANAYUNK MATINEE DAILY "SYDNEY CHAPLIN"</p> <p>FAMILY THEATRE 1311 Market St. MATINEE DAILY "THE GOLDEN TRAIL"</p> <p>56TH ST. THEATRE Below Spruce MATINEE DAILY "MOTHER O' MINE"</p> <p>FRANKFORD 4715 FRANKFORD AVE. MATINEE DAILY "HOBART BOSWORTH"</p> <p>GLOBE 5501 MARKET ST. MATINEE DAILY "CONSTANCE TALMADGE"</p> <p>GRANT 4922 GIRARD AVE. MATINEE DAILY "ANITA STEWART"</p>	<p>GREAT NORTHERN Broad St. at Erie MATINEE DAILY "MARY MILES MINTER"</p> <p>IMPERIAL 60TH & WALNUT STS. MATINEE DAILY "CHARLES RAY"</p> <p>Lehigh Palace Germantown Ave. and Lehigh Avenue THE SUPER-SPECIAL PRODUCTION "DECEPTION"</p> <p>OVERBROOK 68D & HAVERFORD STS. THE SUPER-SPECIAL PRODUCTION "DECEPTION"</p> <p>PALACE 1214 MARKET STREET MATINEE DAILY "ROSCOE (Fatty) ARBUCKLE"</p> <p>PRINCESS 3018 MARKET STREET MATINEE DAILY "ETHEL CLAYTON"</p> <p>REGENT MARKET ST. Below 17TH ST. MATINEE DAILY "DOUGLAS MacLEAN"</p> <p>RIALTO GERMAN TOWN AVENUE MATINEE DAILY "SENTIMENTAL TOMMY"</p> <p>RUBY MARKET ST. BELOW 17TH ST. MATINEE DAILY "COINCIDENCES"</p> <p>SAVOY 1211 MARKET STREET MATINEE DAILY "THOMAS MEIGHAN"</p> <p>SHERWOOD 54th & Baltimore Aves. MATINEE DAILY "ETHEL CLAYTON"</p> <p>STANLEY MARKET AT 10TH ST. MATINEE DAILY "Don't Neglect Your Wife"</p> <p>333 MARKET STREET THEATRE MATINEE DAILY "THE TEN-DOLLAR RAISE"</p> <p>VICTORIA MARKET ST. At 6TH ST. MATINEE DAILY "WET GOLD"</p>	<p>The NIXON-NIRDLINGER THEATRES</p> <p>BELMONT 52D ABOVE MARKET MATINEE DAILY "EUGENE O'BRIEN"</p> <p>CEDAR 60TH & CEDAR AVENUE MATINEE DAILY "THE MASK"</p> <p>COLISEUM Market bet. 20th & 21st STS. MATINEE DAILY "KAZAN"</p> <p>JUMBO FRONT ST. & GIRARD AVE. MATINEE DAILY "THE LURE OF YOUTH"</p> <p>LEADER 41ST & LANCASTER AVE. MATINEE DAILY "ETHEL CLAYTON"</p> <p>LOCUST 52D AND LOCUST STREETS MATINEE DAILY "WALLACE REID"</p> <p>RIVOLI 52D AND HANSON STS. MATINEE DAILY "THE LOST ROMANCE"</p> <p>STRAND GERMAN TOWN AVE. MATINEE DAILY "THE BRONZE BELL"</p> <p>AT OTHER THEATRES MEMBERS OF M. P. T. O. A.</p> <p>Germantown 8510 Germantown Ave. MATINEE DAILY "THE TEN-DOLLAR RAISE"</p> <p>JEFFERSON 20th & Dauphin STS. MATINEE DAILY "DOROTHY DALTON"</p> <p>PARK RIDGE AVE. & DAUPHIN STS. MATINEE DAILY "SYDNEY CHAPLIN"</p>
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