

The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

There Are Interesting Things in Prospect for the Fall NOW that we've all started to go to the movies once more and are forgetting the grouches that the hot weather gave us, let't take a little look ahead

and see what the coming season promises us in our favorite form of entertain-

The best of recent productions, as I have explained to you, have been held back from the local houses because you and I were too busy going to the seashore or the country to contribute our share of the expense of bringing them here. But we're beginning once more to dig down into our pockets for our quarters

and our half dollars, and turning them over to the managers of our movie houses and they, in turn, are turning them over to the people who sell the pictures. So we've closed the switch and opened the carburetor, and, with a heave of the crank, the old motor will soon be humming once more.

And there really are some unusually interesting things in prospect. The industry hasn't been standing still during the slump in attendance. The people who are in the producing end of it have kept busy, trying out new ideas, improving here and there, probing into defects and correcting them.

You will see the result this fall and winter. You will sit as a jury upon

the whole production phase of the business and, with the evidence before you, you will deliberate and deliver your verdict either for or against.

IT TOOK a lot of nerve for the producers to go ahead as they have been doing during the slump. They kept entering up their losses in their books and plugging away at new things, confident that you and I would soon get tired of fishing and come ashore again.

WE'VE been talking a lot here lately about poor stories being the cause of our continued absence from the theatres. But-did you see "Sentimental Tommy"? No? A lot of people didn't

My own opinion is that "Sentimental Tommy" is the greatest photoplay achievement in recent years. It was Barrie, in all his whimsical spirit, ideally translated to the screen. In cast, scenario, setting and direction, it left nothing undone that could have been done. And the popularity of the story proves its Yet "Sentimental Tommy" was a flivver commercially.

There is one very important experiment on trial in the coming season. It

is the commandeering of many famous authors by the studies and assigning them to desert their old fiction form of writing to write stories directly for the screen. We have seen several of the results of this experiment. But this fall and winter will bring us almost a deluge of them, and if we can only get away from the influence of the famous names and consider their stories as stories in competition with those written by unknown authors we will be able to form our own opinions as to whether the experiment is worth the very large sum of money

And we have a perfect right to tell the producers whether they are to continue the experiment or not. They are not spending their own money. They are spending yours and mine and the money the owner of our neighborhood movie house has invested in his property so as to give us a chance to see things without all the trouble of coming into the center of the city every night.

OU and I and the theatre owner have got to get together a good You and I and the incatre owner many policy this year than we have deal oftener and a good deal more intimately this year than we have ever done before. How? Applaud what you like when you see a film. You'd do it in a theatre: why not in a movie house? And hiss, if you want to, when you see things that displease you. And don't forget that a postal card, which costs you only a cent.

will give the house manager a valuable tip on how his shows are pleasing you. Drop him a card every week. Tell him how you like the films he is showing. He'll pass the word along.

BESIDES the general run of pictures the coming season will show us some notable attempts to do big things on the screen. Most of these superspecials, as they are called, have been seen in New York, where there are enough transient visitors to keep them going even during the slump that hit the rest

There's the immense screening of Ibanez's powerful war novel, "The Four Horsemen of the Apocalypse." Any one who has read the book will marvel at an organization having the sheer nerve to try to transfer such a huge conception to the silver sheet. Yet it has been done-and I hope my highbrow friend, the critic, will approve of it. If he does I'll promise to read his criticisms for two weeks running-and that's a big price to pay Then there will be the Fox spectacle, "Queen of Sheba," with as much of

Betty Blythe in it as the censors don't want to cut out to save for themselves. We have already printed a lot of pictures showing the great scale upon which For simple heart appeal, and as representing the very antithesis (I love that

word) of the spectacle, we will have an opportunity to weep voluminously with the pathos of "Over the Hill" and then to laugh uproariously at the screen adaptation of Mark Twain's "Connecticut Yankee in King Arthur's Court, with Ralph Spence's titles (which, by the way, just about saved the show in its

We can shiver at the grotesqueries of "The Cabinet of Dr. Caligari." And, in this connection, let me urge you not to treat this remarkable film as a joke, but to get the viewpoint of the producers and the men who conceived the startling scenic effects. Remember that they faced the very difficult problem of presenting the world as it might be seen by a disordered brain, and, as one scene after another comes before you, keep that viewpoint in mind and see how very cleverly they have done it.

I'm allowed to speak favorably of this because, as it deals with disordered brains, my highbrow friend, the critic, will admit it comes quite within my We are going to have Douglas Fairbanks' most ambitious effort, "The Three

Musketeers" and Mary Pickford's "Little Lord Fauntleroy" and Arliss' "Disraeli" and the Reid-Ferguson screening of "Peter Ibbetson" under the title of And we will get Von Stroheim's super-foolish "Special Wives"-no, that

isn't right. I mean Von Stroheim's super-special, "Foolish Wives." This prima donna director has just finished spending a million and a quarter of our dollars and a year of our time on the production, and he has thrown away fifty-nine and three-quarters MILES of film-I said MILES-to keep, perhaps, ten or twelve thousand feet!

IT STRIKES me as being a simple problem in the rule of three. A is I to B as C is to D, where A is the wastage, B is what is kept, C is the foolishness of it all and D is the possible value. I may be wrong, though. Whenever you speak of sums greater than \$10. I get dizzy and all mixed up.

Daily Tabloid Talks to Fans on Breaking Into the Movies

By JOHN EMERSON and ANITA LOOS

Motion Picture Business Now a Complex One

The authors of this series are the ever, is in the hands of the producing famous Emerson and Loan, who have teritten some of the most successful photoplays. They now have full charge of all scenarios for Constance

MOST people seem to think there are concerned in the making of motion pictures just four classes of people—actors, scenario writers, directors and -actors, scenario writers, directors and cameramen. 'It all seems very simple tor, who is on the lookout for good magazine stories or plays or original the morning and works out a scene, he wakes up the director, who packs some actors and a cameraman in an automobile, together with a picule lunch, and goes out to make the picture on some lovely hillside. Then, having finished the photonlay, they ture on some lovely hillside. Then, having beinght the story, he turns it having finished the photoplay, they take it around to your local theatre and exhibit it at twenty-five cents a sent.

Having beinght the story, he turns it over to a scenarioist—the "continuity writer." This type of specialist is much in demand, since no story can

As a matter of fact the motion-pic-ture business, now the fifth national The scenario writer puts the story industry in the United States, has as into picture form exactly as a drama many phases and as many complexities that may just a novel into play form as any other industry in the world.

Broadly speaking, the motion-picture continuity writer, who really gives to

industry is made up of alliances be- the story its screen value. Hence the tween producing companies and dis- very large prices paid for this work tributing companies.
The great distributing companies

employ the salesmen, advertising ex-perts, business men, and so forth.

All the technical work concerned with the making of the picture, how-

Company, New York, J. Cupid Given Leading Role -

when it is well done.

Another Building for Movies Cupid invaded the Fox lot again the Work has been started at the Lucky other day at Hollywood and stood in Studio, Hollywood, on the constructhe corner while Howard Mitchell, Shir- tion of another building to house the Mason's director, and Alleen added directors and members of the Hughes answered a few questions before scenario staff at the studio. Owing to a clergyman. Miss Hughes is a Los the influx of writers and others for-Angeles society girl who was stopping on Catalina Island when Mr. Mitchell was making a picture there with Miss Mason. This is the sixth marriage on Fox lot in two months.

Mason of the sixth marriage on been considerably increased.

(These "Tabloid Talks" are con-

densed from the material for a book by Mr. Emerson and Miss Loos to be

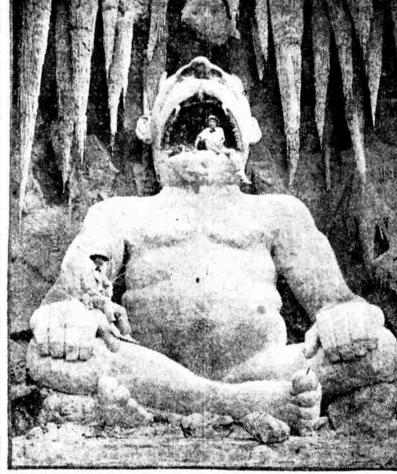
published by the James A. McCann

company, and since we are engaged in such work ourselves it is about these

TF WE are to take the studio jobs

THE TECHNICAL SIDE OF STUDIO LIFE





In "The Old Nest" there is a train going over a trestle. It was much cheaper to build one in the studio than to have a real one smashed up. The picture below it shows an idol, and its size can be judged by comparing the height of the two men. It was built in Florida for Fox's "Her Elephant Man"

Cranking as Dynamite

Mussed Nature All Up

It was turning a camera.

The scene will be in "Conflict."

Smith is lugging around a letter of appreciation from Levine 1999. Kept Cranking as Dynamite

THEY nudged a log-jam with a ton of general manager at Universal City. It dynamite for Priscilla Dean's latest says something about "gallantry picture, "Conflict" and showered some action." of the prettiest scenery in British Co. lumbia with splinters and muck for Photoplay Shown in Church

Of course it had to be photographed. It had to be photographed close-up,

Five minutes before they sent the judge tingling down through the stack of powder Harald Smith set up a camera in a shack about seventy-five feet away from the logs and about a mile too near for either comfort or safety.

Behind Harold Smith stood a stupid Swede lumberjack. He had his hands on Smith's shoulders. If Smith stayed for the party the lamberjack was to be fired. If Smith stayed for the party the lamberjack was to get a pint of hone.

A large congregation saw the photoplay at the church performance. In his "Yes, and no matter low happy at the church performance. In his "Yes, and no matter low happy at the church performance. In his "Yes, and no matter low happy at the church performance. In his "Yes, and no matter low happy "Yes, and no matter low happy" "Yes, and no matter low happy "Yes, and no matter low happy" "Yes, and no matter low happy "Yes, and no matter low happy "Yes, and no matter low happy" "Yes, and no matter low happy "Yes, and no matter low happy "Yes, and no matter low happy" "Yes, and no matter low happy "Yes, and no matter low happy" "Yes, and no matter low happy "Yes, and no matter low happy" "Yes, and no matter low happy "Yes, jack was to get a pint of liquor. They fooled that lumberjack. thought that Smith wanted to go fish-ing and that Stuart Paton, the director, wanted him to stay,

"Ay tank he stay dere," said the lumberjack, "Ay hold him." Putting the lumberjack there was Smith's idea. He isn't on to high-tone human nature. He knew that a

Then something happened. The sky went black. It seemed all littered up all directions. "They swooped down his family at 5:30 each morning and with litty toothpicks. Smith's ears on me like a ton of bricks," said Arpounded and his heart did a dip. The buckle. "We got the scenes and they all motor to the seashore for an lamber jack swallowed his totacco. A were great. And we didn't have to hire after-dinner dip about 8 o'clock every night." second later Smith looked at his wrist. a lot of extras to get 'em, either.'

Causes Trouble in Alabama SUNDAY presentation of the film 'The Inside of the Cup' in the First Universalist Church of Birming-Five minutes before they sent the ham, Ala., has caused an investigation

Taxi Drivers in Abundance

The simple word "taxi" served Ros-coe (Fatty) Arbuckle well when he tone human nature. He knew that a for of dynamite sometimes turns feet toward the outgoing trail and he wanted to shoot that scene.

That the minutes second like a seed by taxi drivers, so the cameras That five minutes seemed like a were set and the star walked out into the center of the station and yelled:

Then something happened. The sky "Taxi." Taxi-drivers appeared from

OF A STAR

THE CONFESSIONS

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, jenlousy, ambition, the sordid contrasting with the spiritual and ideal, vice rubbing clows with clear, clean living in the studios-all these combine to make the story

The Most Gripping Novel You Have Read in Years It begins on this page next Tues-

? ? WHO WHOTE IT ? ?

MARRIAGE, A LA MOVIEDOM. IS ON FULL BLAST

By HELEN KLUMPH COURSE, I can't quite

Theda Bara in orange blossoms. to a seat. "But I think any one as young and pretty as Kathryn Perry ought to be compelled by law to have a regular wedding, with rose leaves to walk on and a tulle veile and a techarine soprano voice singing "I love ou truly" and an organ and -

A groom who forgets the ring." I Gish and Constance Talmadge started the fashion of dashing up to Green-knew that you were one of my adorers wich, Conn., to get married they bepicture world. Why on earth some of these fans who chase all over the country trying to see their favorite stars at 'personal appearances' don't just go up to Greenwich and patrol the road in front of Justice of the Peace Mende's house for a while I can't see. Sooner house for a while I can't see. Sooner or later they'd have the pleasure of interested me, too. I felt that you had, being the first ones to know about a like me, a strong personality. I sus-wedding. Of course, every one knew pected that you had great natural gifts

in. "That was an inspiration on his part to have them play opposite each other in 'A Divorces of Convenience."

A large congregation saw the photo-play at the church performance. In his sermon, which preceded the showing of the picture, Mr. Clark said that motion pictures as important in theme as "The Inside of the Cup" should be shown in churches throughout the country.

1 es, and no natter how happy they are, some girls in the audience will think they detect signs of weariness and trouble in his face and blame it on his lovely new wife instead of on the scenario writer. These motionpicture stars lead a hard life some "Well, you'd never know it to see the Owen Moores now," I told her, "You

can save your sympathy for some one

Easy Life of a Director

Director Frank Lloyd, of Goldwyn is having a rather strenuous time these warm summer days. He gets up with his family at 5:30 each morning and

HERE'S CHARLIE, CAROL AND RALPH



Remember these playeds in "Dream Street"? Each of them is preparing to appear in new productions. Oh, yes! their last names are Mack, Dempster and Graves

The LOVE STORY MOVIE STAR

This Is How the Story Begins: NELLA MORELAND, most famous 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 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 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

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 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 his lave-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

ND then came that memorable Wednesday, when we took the scene little I deserved it. I loved it! for our new play, on the steps of the ambition than to please him, and to never made a confident of any living make any picture he is interested in a soul. success. I should be an ingrate if I felt otherwise, after all he has done for me. For I never forget that it was he who gave me my real first chance. He has made me. Where would I be if it had not heen for him! he who gave me my real fir He has made me. Where w if it had not been for him!

The scene itself was simple. Faber, one of our new leading men, was coming down the steps with me, very majestically. For he was an Ambassador from one of the greatest countries in the world, and I was an important Senator's daughter. At the foot of the long flight of steps were tweet was an ambassador. long flight of steps we met my Ameri-can lover, who suspected that the great Ambassador was plotting against our country. But I scorned my faithful American lover. The Ambassador sneered, and we passed haughtily on. That finished that scene. I went back, half-way up the steps, to where H-was standing. We smiled at each other, as we often did now, a quiet, comprehending smile.

hending smile.

"Nella," he said, "you look superb today. There is something unusually radiant about you!"

"Is there, old one?" I laughed. It was then that you came along. Annette Wilkins. You smiled brightly, and climbed up to II—— and greeted him almost affectionately, as a daugh finished apologizing to the last four bly delighted to see you. He turned to me, keeping your hand in his.
"Nella," he said, "here is one of the loveliest and sweetest youngsters in all

Washington. I looked at you with interest. You n and sweet in your smar little suit, that my heart instantly warmed to you. And when II-- said, "Annette, this is Nella Moreland," And I was glad to feel that, somehow you looked up to me; that, with the generous impulse that belongs only the first springtime of life, you had made of poor me a sort of ideal. Am I mistaken? I think not.

I took your pretty little hand in mine wedding. Of course, every one knew pected that you had great natural gifts about Owen Moore and Kathryn Perry, which were as yet lying fallow, waiting though—"
"Even Mr. Selznick," Garry chimed natural sweetness of character as well, A sweetness which I have never had.
"Yes," II— went on, "this is the daughter of one of my best and oldest friends. Heavens, I am forgetting that you do not know her name! Let me

Back in California



He is one of the featured players in "The Affairs of Anatol," which Jeanie MacPherson wrote

rtroduce you properly. Miss Moreland, et me present Miss Annette Wilkins. But come, let's get out of this, now that we have a little time to ourselves, and take a walk in this glorious weath-

Then we went walking down the street, we three. He—on one side of me, you on the other. And ever and again, I caught a glimpse of your face turned toward me with that ador-When we came to the door of my

I am telling you all this, so that you may know how deeply I was affected may know how deeply I was affected dreadful moment I never even gave a thought to the friend whom I was afresh. Thinking only of my And after the first pang of the knowledge had passed, I recalled your ador-

worthy. That I must be nobler and

on his face.

"Nella," he said, "do you remember meeting a girl called Annette Wilking in Washington?

"Do I remember? Of course I do," I

"Do I remember? Of course I do," I answered warmly.

"Well," he went on, a smile breaking through the trouble in his face, "she wants to go into the movies, and I was wondering whether or not we could make a place for her up bere. I am sure she has talent, or gives promise of having talent."

"I'm sure of it!" I said positively,
"There's something most striking and
unusual about her, which shows that
she's a real person. Certainly bring her
here to us. Why not?" He hesitated. Again the troubled look overcluded his expressive face. How well I have grown to interpret

its every change! "Here's the difficulty." he said finally. "It's that fellow in the study where you were working before you came to us." I felt the blood leave my face. I looked at him sharply, but he was gazing intently down into the street

"The man in the studio where I was working before I came to you?" I re-

"Yes," he said quickly, still with-out looking at me. I knew that it was as hard for him as it was for me. "I-mean Welles, Roland Welles," he went on after a time. My hands clenched in my lap, under the dressing table.

the dressing table.
"Tell me all about it. What do you mean?" I demanded breathlessly.

He shook his head in troubled perplexity. "She's met him somewhere, and she's

I was amazed at what happened to

All my hard-fought-for self-control forsook me in my time of need, I wounding afresh. Thinking only of my edge had passed, I recalled your adoring glance. When one is conscious that some innocent young heart has made a sort of ideal of one, it brings forth whateved latent nobility there may be in one's nature. I was swept by the and hard. feeling that I must show myself CON CONTINUED TOMORROW

SHE'S GOING TO THE MOVIE BALL

Constance Talmadge and her sister, Norma, will interrupt their vacation to go to Atlantic City for the movie ball next Tuesday night. It will be given on the Garden Pier by the Motion Picture Theatre Owners.

PHOTOPLAYS

Hanley,

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.

PHOTOPLAYS

APOLLO DE A THOMPSON STR.
MATINEE DAILY
ALL-STAR CAST IN "THE CALL OF YOUTH" ARCADIA CHESTNUT Bel. 16TH IMPERIAL 60TH & WALNUT STS. COSMOPOLITAN PRODUCTION IMPERIAL 60TH & WALNUT STS. CHAPTER AND PRODUCTION

"THE WILD GOOSE" ASTOR FRANKLIN & GIRARD AVE.

MATINEE DAILY

TOM MIX in "A RIDIN' ROMEO"

BALTIMORE 51ST & BALTIMORE ALL-STAR CAST IN BASIL KING'S "EARTHBOUND" BENN 04TH AND WOODLAND AVE MATINEE DAILY Special Cast in First W. Phila. Showing

"THE TEN-DOLLAR RAISE" BLUEBIRD Broad & Susquehanna Continuous 2 until 11 "SENTIMENTAL TOMMY" CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. ALICE BRADY "LITTLE ITALY" COLONIAL Utn. & Maplewood Aves. THOMAS II. INCE'S PRODUCTION

"THE BRONZE BELL" DARBY THEATRE CONSTANCE TALMADGE IN "THE PERFECT WOMAN"
EMPRESS MAIN ST., MANATUNE KATHERINE MacDONALD FAMILY THEATRE—1311 Market St. 8 A. M. TO MIDNIGHT

GLADYS WALTON "SHORT SKIRTS" 56TH ST. THEATRE—Below Spruce MATINEE DAILY JACK HOXIE and SPECIAL CAST In "The Man From Nowhere" HOBART BOSWORTH

GLOBE 6961 MARKET ST. ALICE LAKE

"SENTIMENTAL TOMMY"

GREAT NORTHERN Broad St. at Erle MARY MILES MINTER

CHARLES RAY "THE OLD SWIMMIN' HOLE" Lehigh Palace Germantown Ave and HOBART BOSWORTH In "HIS OWN LAW"

LOIS WEBER'S PRODUCTION "TOO WISE WIVES" PALACE 1214 MARKET STREET 10 A. M. to 11:16 P. M.

ROSCOE (Fatty) ARBUCKLE in "CRAZY TO MARRY" PRINCESS 1018 MARKET STREET 8:30 A. M. to 11:15 P. M. dames Kirkwood in Marshall Nellan's "Bob Hampton of Placer"

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

"MARRIED LIFE" RUBY MARKET ST. BELOW 7TH ALL-STAR CAST IN "COINCIDENCES"

SAVOY 1211 MARKET ST. 8 A. M. TO MIDNIGHT THOMAS MEIGHAN "WHITE AND UNMARRIED" SHERWOOD 54th & Baltimore Av.
ALL-STAR CAST in "CARNIVAL"

FRANKFORD 4715 FRANKFORD STANLEY MARKET AT 10TH VENUE OF THE STAN CAST IN THE STAN CAST IN "Don't Neglect Your Wife" 333 MARKET STREET THEATRE J. L. FROTHINGHAM'S PRODUCTION

"THE TEN-DOLLAR RAISE" GRANT 4022 GIRARD AVE.

GRANT MATINES DAILY

VICTORIA MARKET ST. AB. STM.

BIR JAMES M. BARRIE'S DAILY

VICTORIA MARKET ST. AB. STM.

ALL-STAB CAST IS.

"WET GOLD"

Stanley The NIXON-NIRDLINGER THEATRES THEATRES

EUGENE O'BRIEN in "WORLDS APART" CEDAR 60TH & CEDAR AVENUE 2:30 and 6:30 to 11 P. M. BRYANT WASHBURN in "THE ROAD TO LONDON"

BELMONT 52D ABOVE MARKET 2:30 and 6:30 to 11 P. M.

OVERBROOK GSD & HAVERFORD AVENUE COLISEUM Market bet. 59th \$ 600 Jane Novak & the Wonder Dog, Kazan, & **KAZAN** JUMBO FRONT ST. & GIRARD AVE Jumbo June, on Frankford "E CONWAY TEARLE AND SPECIAL CAST IS

"SOCIETY SNOBS" LEADER "IST & LANCASTER AVE ALL-STAR CAST in

"APPEARANCES" LOCUST 52D AND LOCUST STREETS MAIS. 1:30, 3:30, Evgs. 6:30 to 1 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

DORIS MAY and SPECIAL CAST in

"THE BRONZE BELL" AT OTHER THEATRES

MEMBERS OF M.P.T.O.A. Germantown 5510 Germantow

"THE TEN-DOLLAR RAISE HAROLD LLOYD in "BLISS" JEFFERSON 20th & Dauphin State DAILY JAMES KIRKWOOD and Special Cast in

"A WISE FOOL"

PARK RIDGE AVE & DAUPHIN ST. MAL. 2:15. Eves. 6:45 to

"DECEPTION"