



The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Dick's Stardom Simply Went Right to Mother's Head

WHEN you go into a moving picture studio, Geraldine, you will notice one very peculiar thing. You will find a lot of chairs in more or less passable state of repair standing about just beyond the camera on the set. There will be two of them that are good. They will be folding chairs with canvas backs and there will be a name painted on each back.

DICK'S NAME ON HIS CHAIR GAVE HIS MOTHER A REAL THRILL



Mrs. Barthelmess is shown here telling her son, Dick, that she has a thrill in the name on the chair which she has named after him.

WESLEY BARRY IS 'RIPE' FOR 'PENROD,' DECLARES NEILAN



Wesley Barry

MARSHALL NEILAN'S next completed picture is "Penrod," Booth Tarkington's famous boy character, with Wesley Barry in the title role.

CONFESSIONS OF A STAR As Told to Inez Klumpp

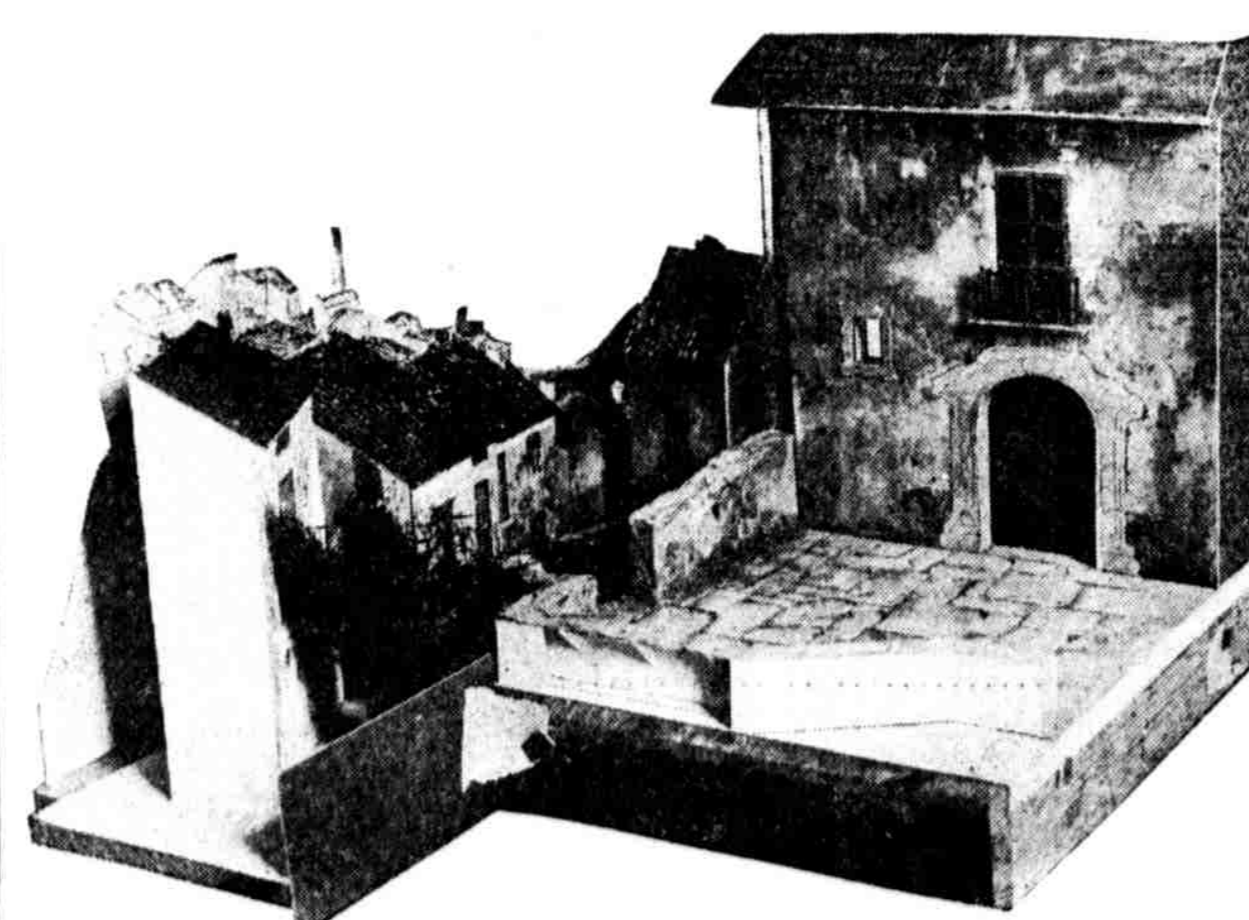
CHAPTER III
IT SEEMS funny to me now to look back on that time when Isabel Heath was just starting out to charm the world of men. I've never really grown accustomed to having nice women say to me, "Well, I wouldn't want my husband to meet you—you actresses are all such women!"

That's the way it is with Isabel. She's awfully pretty, but if people would look at her clearly enough they'd see that she has a lot of little sly tricks, rather than a magnetic personality.

When the company got back to town we all headed straight for the rooms where pictures were run off. In the movies we run off what we've taken every few days, sometimes every day, so that if there have to be any retakes they can be made at once.

"Penrod" is to the present generation of playgoers and magazine readers what "Peck's Bad Boy" was to those of another generation. The story is considered one of the most valuable pieces of theatrical property that has appeared in years, and Neilan has the screen rights to it for about two years. He explains that his delay in putting it into work was due chiefly to the fact that he desired to wait until Wesley Barry was "ripe" for it.

MODEL LOOKS LIKE A TOY, BUT IT'S NOT



This little village was constructed of cardboard and appropriately painted by the technical department of Cosmopolitan Productions.

It is necessary to establish the sacredness of these chairs in your mind in order that you may understand the pretty little scene that I saw in the Biograph studios in New York last week when Dick Barthelmess was finishing the interiors for his first starring picture, "Tolable David."

DICK'S "silly old mother," as she calls herself if every man had a "silly old mother" like her there would be no jokes, has purposely kept out of the studios while he has been making his climb upward. During the four years he has been in pictures she has sat and watched him act just three times.

But, after the company came back from location in the Virginia mountains and began to shoot the interiors in the studio, she broke her rule and went to see him. She has been on the stage and in pictures herself, she knows the rules about the chairs around a set.

By good luck I happened to be in the studio talking to Dick when she entered. We did not see her until we heard a little cry of happy astonishment. Then we turned and saw her staring unbelievably at the chair with Dick's name on it.

Figuratively, she rubbed her eyes and then pointed it out excitedly to two friends who had come in with her. I never saw a woman look happier in my life. She knew her son had been made a star; she knew in the papers and all that sort of thing, but it remained for that one visual, hallowed sign to bring it home to her.

DICK himself feels that a great weight has been lifted from his shoulders, now that he has finished "Tolable David." It's a big responsibility for a boy of twenty-five to carry by himself the fortunes of a dozen other actors and actresses and the big sum of money that is necessary to launch a new star.

The shooting is finished; he's cutting and editing now. It's an unusual part that he has in this picture and something totally different from anything that he has done before. So he and Mother and every one else concerned are looking forward with a good deal of nervousness to the impression it is going to make on you and me, Geraldine. But I think there's a one thing he already has in his favor. We've always liked him immensely, haven't we?

Daily Tabloid Talks to Fans on Breaking Into the Movies

By JOHN EMERSON and ANITA LOOS

Rules for Beginners in Movie Studios
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 Cosmopolitan.

THERE are a few rules which beginners in the studios would do well to follow. Here they are:
Be modest. Because you don't understand why something is done don't believe it is all nonsense. And remember that you have ever so much to learn about the business.

What Your Favorite Film Stars are Doing
Agnes Ayres says she can sympathize with the American soldiers who spent months in the trenches, waiting for their camp, where sand-trials were more frequent than calls to sign the payroll. For the last week Miss Ayres has been in the midst of a big sand-trial, and it turned up perfectly good airplane motors, which will be one of the features of the production of "The Sheik," E. M. Hull's novel.

Lila Lee plays the double role of a country girl, sweet and ingenuous and of a city girl, up to the minute in fashion. In "Roscoe (Fatty) Arbuckle's latest picture, "Freight Prepaid."

Kathryn Perry, the Ziegfeld Follies girl, who's recent cloud with Oscar Moore, the film star, plays the role of a gold digger in the photoplay version of the stage play called "Why Girls Leave Home," produced by Warner Brothers, supervised by Harry Rapf and directed by William Nigh.

Kate Blinck, who plays the mother in the picture "The Old Nest," plays a similar part in "Why Girls Leave Home," produced by Warner Brothers, and directed by the screen by William Nigh. Harry Rapf, the theatrical and motion picture producer, supervised the filming of the picture.

Betty Blythe, who has been in New York for several months, has finally decided to return to her home in California. Los Angeles will welcome Miss Blythe back on September 1, she having decided to return there and resume her picture work rather than stay in the East. Miss Blythe says "Queen of the Crowd" gives her a thrill, and she expects she will be among those present when it plays in Los Angeles.

SCHILDKRAUT FAR TOO GOOD LOOKING DECLARES GARRY

By HELEN KLUMPP

THERE'S a new menace in the movies. Garry announced pompously before she even said hello to me. "And even the censors haven't realized it yet. But they would, she added wondrously. They had been watching the filming of 'The Two Orphans' at the D. W. Griffith studio at Manhattanville."

"Soon he began making love to her," said the girl, who played nothing like that for novelty in "The Two Orphans," she added. "All he needs is Joseph Schildkraut. And if his smile is as devastating to the girls in the audience as it is to the girls in the company—well, all the young men in the country will have to brush up on their catty manners if they are to be in the running with him."

"When he first arrived at the studio the girls—every one from the pretty Hilce to the loveliest operator to some of the leading players, was simply moonstruck. I didn't know any one could be so good-looking, they all declared. At their earliest opportunity they journeyed down to New York and saw him play on the speaking stage in 'Lillian' and then they decided that his good looks had very little to do with his after all. It was his manner they like."

"Sooner he began making love to her," said the girl, who played nothing like that for novelty in "The Two Orphans," she added. "All he needs is Joseph Schildkraut. And if his smile is as devastating to the girls in the audience as it is to the girls in the company—well, all the young men in the country will have to brush up on their catty manners if they are to be in the running with him."

"Mr. Schildkraut likes acting on the screen so well that it's possible he'll leave the speaking stage and just do pictures. But even that I'm afraid that some company would get hold of him that would just capitalize on his good looks and then where would his acting talent be?"

"All right," I agreed. "Let's go."

Back From British Columbia



PRISCILLA DEAN

"She's as game as a United States marine. That is what members of 'Priscilla Dean's expedition' force called the famous star when the outfit rolled into Universal City after four gruelling weeks in British Columbia, where the principal scenes for 'Penrod' were directed by Stuart Armstrong. The traveling group is with Priscilla to a man. 'She slept on the ground, ate the grub without squeaking, worked like a Trojan and made every one around her happy,'" said one of the bunch.

SEVEN battered packing cases, delivered at Universal City the other day, marked fins to the most tragic death and heroic expedition in the history of the motion-picture industry.

The boxes contained trophies and equipment returned from Africa by members of the Smithsonian-Universal African expedition.

In July, 1919, under the joint auspices of the Smithsonian Institution and the Universal company.

The expedition left Universal City in July, 1919, under the joint auspices of the Smithsonian Institution and the Universal company.

PILINY HORNE, the cameraman, was so badly injured that he was unable to return to the United States for several months, lying unconscious in a Congo hospital.

Because of the death of Stowell and Dr. Armstrong, Carl Laemmle recalled the expedition. Although more than 300,000 feet of film had been exposed and a record made of people never before photographed, the explorers left the jungle.

The packing cases received at Universal City contained, among other curios, three elephant feet, two hippo feet, scores of rare skins, horns, and furs, and a variety of other trophies of the chase.

Besides Stowell, Dr. Armstrong and Philiny Horne, the personnel of the expedition included Prof. Edmund Heller, representing the Smithsonian Institution; Dr. Homer Shantz, of the United States Department of Agriculture; Harry Ravenel, chief of the Smithsonian; Henry Kohler, laboratory expert, and George Scott, cameraman.

Famous Feet Got Nervous When Charlie Landed Tuna

THOSE world-famous feet did a new kind of shuffle the other day. They registered about everything in the gamut of human emotions, and there wasn't even a lone cameraman on the job.

Charlie Chaplin, having completed his latest film, "The Idle Class," had gone fishing. He landed an eighty-pound tuna at Avalon. Not only that, but it was the only one he had ever hooked.

At the time Charlie was visiting the California resort as the guest of Edward Knoblock, the author.

CAN MOVIE PLAYERS COME BACK AFTER LENGTHY ABSENCE?

"I JUST couldn't stay away any longer!" was the enthusiastic declaration of Cleo Ridgely, beautiful screen actress and former Lasky star, as she went to the Hollywood studio, recently, to begin her work as a strolling vehicle. "The Woman in the Case."

Miss Ridgely, although still a young woman, was one of the first motion picture stars. She remained in pictures up to four years ago, at which time she was married to James W. Horne, a prominent film director, whose wife she left the Lasky studio. Soon after she left the Lasky studio, where she had been a co-star with Wallace Reid, and later became the principal star in "The Golden Chance," she had had a pair of beautiful boys, a boy and a girl, whom she named Jim and June.

"Motion-picture work is very exacting," she says. "And yet it is very fascinating. Once one has it in one's hands it is not to be let go."

Miss Ridgely began her career in 1910, after playing one year in legitimate stock. She was with the old Kalem Company in Florida, then with Lubin, contemporary with such stars as Florence Lawrence, Ethel Taylor, Louise Weber, Phillips Smalley, Jack Standing, etc.

"She will be recalled as the girl who made the trip from coast to coast on horseback, a journey requiring sixteen months. All the way through the country Miss Ridgely made personal appearances at motion-picture theatres, and was said to be one of the first screen actresses to establish this precedent, which has since become a very popular custom."

AFTER arriving on the west coast, Miss Ridgely joined the Lasky studio stock and co-starred with Wallace Reid in two of three pictures, the first being "The Golden Chance." The re-starring team with Edith Graham, Wallace Reid playing their split-up, including the return of Edith Graham, Farrar and Lou Tellegen supporting Miss Ridgely.

"The Loves Mask," "The Yellow Flaw," "Victory for Consolation" and other vehicles followed. After two and a half years' work at the Lasky studio came her marriage and temporary retirement from the screen.

Miss Ridgely and her husband reside in a beautiful bungalow in Glendale, near Hollywood.

Mustaches Again in Style. Though Not Like Chaplin's

THE sight of Douglas Fairbanks' beautiful flowing mustache, which he grew especially for his latest production, "The Three Musketeers," has aroused such every audience his studio that every one there is trying to follow in his footsteps.

The first competitor to Douglas was the hirsute adoration of Robert Fairbanks, his brother and production manager. And now even the office boy, Thomas Clark, has blossomed out with a little peachfuzz.

| PHOTOPLAYS | PHOTOPLAYS | PHOTOPLAYS |
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| APOLLO 522 & THOMPSON STS. MATTINE DAILY 10 A. M. to 11:15 P. M. "THE HEART OF A FOOL" | GREAT NORTHERN Broad St. to Erie St. 7 & 9 P. M. Mabel Jullienne Scott and Ann S. H. P. M. "Don't Neglect Your Wife" | THE NIXON-NIRDLINGER THEATRES |
| ARCADIA CHESTNUT BE. 10TH 10 A. M. to 11:15 P. M. "BEBE DANIELS" | IMPERIAL 6TH & WALNUT STS. 10 A. M. to 11:15 P. M. MARSHALL NEILAN'S PRODUCTION "DINTY" | BELMONT 822 ABOVE MARKET ST. 1:30 & 8:30 to 11 P. M. SPELLEN'S PRODUCTION "THE CONCERT" |
| ASTOR FRANKLIN & GIRARD AVE. to CHESTNUT ST. 10 A. M. to 11:15 P. M. "PEARL WHITE" | Lehigh Palace Germantown Ave. and Lehigh Avenue "THE TEN-DOLLAR RAISE" | CEDAR 60TH & CEDAR AVENUE 2:30 and 8:30 to 11 P. M. WILLIAM DESMOND in DAN SMILEY "THE PARISH PRIEST" |
| BALTIMORE 12TH & BALTIMORE STS. 10 A. M. to 11:15 P. M. "MOTHER O' MINE" | OVERBROOK 93rd and Havardford Sts. 10 A. M. to 11:15 P. M. SIR JAMES M. BARRIE'S "SENTIMENTAL TOMMY" | COLISEUM Market St. 8th & 9th Sts. 10 A. M. to 11:15 P. M. Martha Mansfield and William Desmond "WOMEN MEN LOVE" |
| BENN 6TH and WOODLAND AVE. 10 A. M. to 11:15 P. M. "APPPEARANCES" | PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. "THOMAS MEIGHAN" | JUMBO FRONT ST. & GIRARD AVE. 10 A. M. to 11:15 P. M. GEORGE BERAN and SPECIAL CAST "ONE MAN IN A MILLION" |
| BLUEBIRD Broad & BURG AVE. 10 A. M. to 11:15 P. M. "ROSCOE (Fatty) ARBUCKLE" | PRINCESS 1018 MARKET STREET 10 A. M. to 11:15 P. M. "THE GOLDEN TRAIL" | LEADER 41ST & LANCASTER AVE. 10 A. M. to 11:15 P. M. THOMAS MEIGHAN "WHITE AND UNMARRIED" |
| CAPITOL 122 MARKET ST. 10 A. M. to 11:15 P. M. WILLIAM BRADY'S PRODUCTION "LIFE" | REGENT MARKET ST. below 17TH 10 A. M. to 11:15 P. M. MARY MILES MINTER "THE LITTLE CLOWN" | LOCUST 82D and LOCUST STREETS DOUBLE BILL HAROLD LLOYD in "I DO" Susan Owen in "The Woman God Chances" |
| COLONIAL 6th & Marketwood Ave. 2:30, 7 & 9 P. M. WILLIAM S. HART "THE WHISTLE" | RIALTO GERMANTOWN AVENUE 10 A. M. to 11:15 P. M. WILL ROGERS "JEN CALL ME HIM" | RIVOLI 52D and RANSON ST. 10 A. M. to 11:15 P. M. George Kirkwood, Alice Halliday, Ann Forml "A WISE FOOL" |
| DARBY THEATRE SIR JAMES M. BARRIE'S "SENTIMENTAL TOMMY" | RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. ALICE BRADY "THE LAND OF HOPE" | STRAND GERMANTOWN AVE. AT VENANGO STREET 10 A. M. to 11:15 P. M. WILLIAM S. HART "THE WHISTLE" |
| EMPRESS MAIN ST. MANAYUNK MATTINE DAILY JACKIE COOGAN "PECK'S BAD BOY" | SAVOY 1211 MARKET STREET 8 A. M. to MIDNIGHT CONSTANCE TALMADGE "LESSONS IN LOVE" | AT OTHER THEATRES MEMBERS OF M. P. T. O. A. |
| FAMILY THEATRE-1811 MARKET ST. DE MILLE'S PRODUCTION "THE LOST ROMANCE" | SHERWOOD 54th & Baltimore Ave. 10 A. M. to 11:15 P. M. Jack Holt and Lila Lee "THE MASK" | Germantown 6510 GERMANTOWN AVE. MATTINE DAILY PAULINE FREDERICK "ROADS OF DESTINY" |
| 56TH ST. THEATRE- Below Spruce 10 A. M. to 11:15 P. M. JACK PICKFORD "THE MAN WHO HAD EVERYTHING" | STANLEY MARKET AT 10TH 11 A. M. to 11:15 P. M. GLORIA SWANSON "THE GREAT MOMENT" | JEFFERSON 28th & Dauphin Sts. MATTINE DAILY JACK HOLT in DE MILLE'S "THE LOST ROMANCE" |
| FRANKFORD 4118 FRANKFORD AVENUE MADGE KENNEDY "THE GIRL WITH THE JAZZ HEART" | 333 MARKET STREET THEATRE 10 A. M. to 11:15 P. M. THOMAS H. INCE'S "THE BRONZE BELL" | PARK RIDGE AVE. & DAUPHIN ST. 10 A. M. to 11:15 P. M. LIONEL BARRYMORE "THE DEVIL'S GARDEN" |
| GLOBE 501 MARKET ST. 10 A. M. to 11:15 P. M. POLA NEGI in "GIPSY BLOOD" | GRANT 622 GIRARD AVE. MATTINE DAILY 10 A. M. to 11:15 P. M. D. W. GRIFFITH'S "The Greatest Question" | |