

The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

How They Stage a Family Quarrel Scene for the Movies

TUST for a moment, let's suppose we are in our favorite movie house around the corner, watching one of those tense scenes between father and daughter that threaten to spill all the beans and spoll the whole love affair. You've seen

lots of them in the movies. There's been a young man in a green necktie and a flivver coming around pretty much every Wednesday and Saturday nights taking daughter out here and there—especially there—and papa doesn't like it and doesn't propose to stand for it any longer. He knows a chap just this side of sixty who wears white spats and Ritzes it in a Roles-Rush with another monogram painted on the doors since he bought it second-hand.

So papa proposes to give Gasoline Gus the gate and add the monogram to the family cont of arms. That's the story, or at least the part of it I want to

We see what they call a medium long shot of papa and daughter seated sear the piano where daughter has been dreamily playing the "Maiden's Prayer." or else jazzing the aria from "Samson and Delilah" for a one-step or a fox-trot while she waits for Gus.

Enter papa; music stors. Business of daughter pretending she isn't a blt mad at pater coming in just them. Papa sits down on chair near piano bench with "daughter, come hither; I wouldst speech with thou" atmosphere Daughter comes hither and action begins. We see it all in this medium long shot-that is, the camera is just far

enough away to show the full figures with a corner of the keyboard and the chairs and the lamp on the table or the floor or wherever they happen to hang lamps in that house. We see the talkfest start. A couple of titles flash on the screen to establish the fact that it isn't a happy family reunion and then we get a close-up of father

getting all het up as he thinks of that monogram. Then we get a close-up of daughter, and the book two seats behind us reads us the title that gives us daughter's indignant comeback and her loyal defense of Gasoline Gus. SK nine fans out of ten how a scene like this is made and they

A will tell you that they have an impression the camera was placed thirty or more feet away for the start of it, then moved up close in front of-papa while he spoke his piece, then over to daughter while she spoke hers and so back and forth, taking a bit from each Icoation until the scene was finished.

NOT a bit like it. If they did, it would take them all day to do it. Every time they moved the camera, they would have to readjust everything and rearrange all the lights.

Now let's imagine ourselves in the studio watching that scene being taken. Maybe it will mean visits on several days; you never can tell in the movie business. You will find on this place several photographs that I had taken over in the

big Fox studios in New York to illustrate this little explanation for you. I happened to be wantlering about in there one day while a scene almost like this suppositious one was being shot and, next day, came in just as they were making the close-up of Peggy Shaw in the daughter's part. Maybe you remember that I've raved a good deal over this little Peggy Shaw, but that had nothing to do with my going to the studio on these two days.

Honest. That's my story and I'll stick to it. Now, with the perverse luck that hangs about a movie studio, it may be that the big set isn't quite ready for the long shot you see in the top picture. Let us suppose that it isn't; the furniture and the side walls still need a lot of

Dgesn't matter. It requires more than that to delay a director. He sees that Peggy is ready for work. So he has the big bank of Cooper-Hewitts brought up close to the chair she's to sit in, has an ashcan-as they call a small spotlight-aimed to hit her from the other side, calls her over and they sit down while the cameraman attends to his end of the business.

THIS is where the director has to prove his versatility. The man who plays papa may be off fishing for the day, but he isn't really needed. The director takes his part and can get away with it because the camera isn't photographing him at all. But the director has got to work up to it pretty strongly when the emotion begins to get tense. If he didn't, it would be doubly hard for Peggy to get just what was wanted.

SEARLE DAWLEY was the director in this case. I don't know the exact about myself. story, but we can easily imagine the scene for the sake of illustration.

Father starts the conversation with, "Peggins, is that young Gasoline Gus days of motion pictures. Do you stead of then, because one is given coming around here again tonight?" And Pergy, getting flustered and self-conscious, node a bashful admission that, to the best of her knowledge and belief, Gus is. Then father begins to boil. He blurts out, "I won't have it, I tell yuh! He's a scoun-drel."

That makes Peggy mad-gee! you ought to see how pretty Peggy Shaw is when she looks mad !- and she flames up indignantly at father and begins to lost in the corner of the modern openbreathe staccate, which is a musical term meaning one cylinder missing. "No, sir stages such as we have at Universal father." she cries, "Gus is not a scoundrel."

"You must give him up." be thunders. "I forbid you to see him again." And days. Consequently we had to exagI will never give him up. I will have a sufficient time to register her tornade of emotion, cries, "No: I will never give him up. I will leave you forever." Then they both spring to their feet and that's enough as far as this explanation is concerned. Now,let's see how they take it. The set isn't ready; father is away fishing.

80 Peggy and Dawley get as close to the Cooper-Hewitt's as they can without Double exposures had not been in-Peggy's make-up melting and Dawley explains the whole situation to her. They go through it all while the camera grinds within about four feet of Pergy's pretty face. Dawley speaks the father's lines and tries to act savage. In dress or furniture. Peggy comes back at him each time until she finally springs to her feet—and it's go in a door wearing a white dress and Viola Dana's maids of honor when the we didn't get home till late.

tells them just how they are to do it and rehearses them two or three times. Then it is shot. Maybe it is number 169.

Meanwhile, all the things they are to say are being lettered in white on Meanwhite, all the things they are to say arate strip of film. Each title has a little number down in one corner to dentify it

This all seems formless and shapeless and haphazard, doesn't it? But later it is gathered and made consecutive and coherent. They take shot No. 169 and cut off all up to where father asks if Gus is

soming. They cut those words from the strip of titles and paste them to this first strip of 169. Then they cut another bit from No. 169 to establish the scene in which it is said.

Then they paste on a few feet of the close-up of Peggy, No. 129, where the blushes and nods. Then they attach some of 134, showing father getting het up about it. Then they stick on the title, "I won't have it, etc.," and another bit of father showing him finishing this speech.

Next they cut from 129 enough to show Peggy's eyes flashing, stick on the title, "No, father, etc.," and then more of 129 to let her say it. Then back to father's close-up and the title, "You must give him up," attach thirty feet of 129 showing Peggy's emotional tornado, tack on the title hurling her defiance, then back to her close-up to let her say it and spring to her feet and. just as her head begins to get out of the picture, they go back to that part of the long shot, No. 169, showing both Peggy and father rising for the bell to

VOU can imagine, from the trouble it takes to get this little scene completed, what a job it must be to finish a big special production. The studio work isn't so bad; there's action and human association and something doing every minute. But afterward, when the cutting and assembling and editing begins, all the romance goes from the movies and it settles into a steady grind. Yet that's the part that gives you the

Answers to Questions by Movie Fans

CONSTANCE—You must be pleased her hair bobbed and straight. The style or you would not read constantly. It is necessary for you to type your scenario. Send it in the form of a dare to wear her hair in this fashion, regular story. Be sure to send stamps for its return in case it is not accepted. Sometimes they are not, you know.

Her nair bodded and straight. The style is a great test of beauty. No one but an extremely good-looking girl would scenario. Send it in the form of a dare to wear her hair in this fashion. She is not matried. She is playing with faity Arbuckle in "Should a Man Marry?"

RREUZIE—"The Green Goddess is a stage play with George Arliss playing the leading part. You think New York must be a wonderful place. I'll guar-saltes your first visit wil be filled with thrifts. Ask Colleen Moore about her experiences to be flest visit. KREUNIE-"The Green Goddess" is

RHODA - Mabel Julienne Scott is ter's son.

EMILY W. Florence Vidor has been is more than six feet inn. He has been in pletures two years, and is married to make a star. Harriet Hammond for- in pletures two years, and is married to Josephine Hill Josephine Hill ing beauties. She has an important

BETTY-It is a fact that Doris May

playing in Edna Ferber's story, Fanny CORNELIA - Jack Perrin is twenty three. Has brown hair and eyes, and

DOROTHY J.—Mary Thurman wears

TEXAS GIRL—Harry Carey played in "The Wallop. Priscilla Dean is Mrs. Wheeler Oakman in private life. Her latest picture is "Reputation."

HERE IS THE WHOLE PROCESS OF FILMING-A QUARREL BETWEEN PEGGY AND HER FATHER

THESE pictures, taken in the Fox A studios, especially for readers of the Daily Movie Magazine, illustrate the method by which they film a dramatic scene between two people.

In the big picture, you see the gen-cral appearance of the set in the studio. In the distance, the director, Searle Dawley, is seated with Peggy Shaw and the man who plays the part of her father. Peggy and papa are to have a colent quarrel over Peggy's affections for the handsome hero.

of them, with Dawley illustrating the enations they are supposed to portray.

The third photograph shows one of the close-ups being taken with Peggy in front of the camera and Dawley speaking the father's lines out of range of the lens.

The article at the beginning of the rage explains the whole process and ow the shots are afterward gathered and arranged.



CARMEL MYERS TELLS WHAT SHE THINKS OF HERSELF

By CARMEL MYERS

WHAT do I think about myself? That question makes me feel as if were on trial and the Magistrate says: Everything you say will be used against you." I don't know whether he really says that, as I've never been arrested for anything worse than murder, and that was in a motion picture. Seriously, though, I've been too busy acting and keeping house to think much

Sometimes I muse about the early remember how one scene faded into another so that one saw part of two scenes at once? In those days we scenes at once? In those days we now. worked in little studies that would be I think I am fortunate to be able to

gerate emotions so they would register at a distance. Repression was not in the vocabulary of the early stars, vented or discovered.

Little attention was paid to accuracy

Cheyne relates the tale; she begins with the day in the studio when she and Isabel Heath, not stars then as they are now, were sitting on the stairs when a strange man came into the studio and looked at them. The cameraman called them down to meet him, and it proved the turn-ing point in Isabel's life. He was Phil Crancy, a famous director from the eastern studios, and he taught Isabel to be the first of the screen's "baby vamps," and engaged her for such a part in a photoplay he was

NOW GO ON WITH THE STORY

have been connected with the growth of this great industry-the fourth largest United States-and want to do Isabel's as soon as I could. riage.

One of Nevada's Pretty Girls

Frequently we'd and who thereby qualified as one of on the way home, and-well, anyway, go in a door wearing a white dress and all over. They take it maybe two or three times so as to be sure they've got it and then go about something else. But, each time they have taken that seeme, a young man, who hopes to be a director himself some day, goes out in front of the camera and holds up a slate containing the number of the scene and the cameraman photographs this, too. Let's imagine this is number 129.

Next day father comes back with the fish he has bought and they put him has gone shopping. This shot may be numbered 134.

And then the lose-ups, with Dawley acting in place of Peggy, who has gone shopping. This shot may be numbered 134.

And then the next day the set is ready and they go through the whole be there and Dawley sits down with them before they shoot, explains it all, but I'm glad I'm a star now intending the attributed that the other side attired in an come out the other side attired in an itied may be used on the seeme of the Reno Round-up, was Miss Dana's guest of and the other side attired in an come out the other side attired in an itied may be used of the Reno Round-up, was Miss Dana's guest of an antice of the Round-up, was Miss Dana's guest of an antice of the Reno Round-up, was Miss Dana's guest of an antice of the Round-up, was Miss

MAE MINUS MOVIE MAKE-UP



Mae Murray and Robert Z. Leonard "at home" in their new studio

where they are producing independently. It was here that "Peacock Alley," their first independent picture, was made. The star helped Mr. Leonard in the direction, designed her own costumes and scenic effects and assisted in working over the story. In private life these two are Mr. and Mrs. Bob Leonard and live in the Hotel des Artistes in New York

OF A STAR As Told to

INEZ KLUMPH CHAPTER V

DERRY and I had planned to go to DERRY and I had planned to go to the movies that night; they have a terrible grip on you when you're in them, you know; I suppose it's like the faccination the scene of his crime has for a murderer.

But when I got home I found a mea-

Lillian Davidson, who was voted one terribly frightened. "I went motoring of the nine prettiest girls in Nevada stopped for supper and had a blow-out George Loane Tucker's Last Picture

separation and tell about my being out with him-and if she couldn't hold him the ought to let him go-and anyway I was just doing the things be taught me to do, and he should have known better

"Isabel Heath, you know perfectly well that that's an onl story, about men's wives not understanding them!" I told her, feeling very old and sophis-ticated. "But if his wife is a sensible person at all she'll understand that you didn't mean to do anything wrong.

"She isu't sensible," wailed Isabel.

"And he says she's misunderstood him before this, when he just went for a little joyride—and this'll simply kill me in pictures if she makes a lot of

BALTIMORE DIST & BALTIMORE DVE 0.30, SAT.MAT. Well, I could see that fast enough. There have always been so many rather wild people in the motion-picture industry that their reputations besmirched all the rest of us. People would never forger that Isabel Heath had come between a man and his wife, if this thing got out as she seemed to think it

The evening paper came as we sat there talking. And sure enough spread across the front sheet in big head was the announcement. Movie rector Joyrides with Pretty Star." (The sensational papers always call any movie actress a star in the head-

Well, Isabel simply raged when she read that story. She stamped up and down the room and swore that she'd go to Mrs. Craney and make her say the story was a lie, and wept and stormed and acted as if she'd lost her mind.

"It isn't true at all: I just went for a sirtle ride with ham and I never knew till last night that he was married—and he says that unless I have experience I can't act—and he never even held my hand!" she raved. "But just because she has all those children just because she has all those children of course public sympathy will be with her, and my name will be mind. Public sympathy ought to be with r. I answered. "Any woman who's

Just then somebody rang the bell and before I could say she wasn't at home a young man came in. He seemed to be nice enough, and Isabel sat down and smoothed her hair and was awfully civil to him at first. Then she blew up—for he announced that he was a reporter from the paper that up—for he announced that he was a reporter from the paper that had run that story.

She insisted that the story wasn't that story.
She insisted that the story wasn't

true; that she hadn't gone out with Mr. Craney the night before, and that she would sue Mrs. Craney for libel if the story wasn't denied at once.

But when I got home I found a mes-sage from Isabel waiting for me. It bim last night, didn't you?"

Jack Cunningnam and Joe will direct the picture, started soon at the La Hollywood.

What Your Favorite Film Stars Are Doing

Jack Holt's first starring picture will be "The Call of the North." an adaptation of Stewart Edward White's novel of Alaska, "Conjuror's House."
The screen adaptation will be made by Jack Cunningham and Joseph Hennbery started soon at the Lasky studio in Hollywood.

"Why not go to see her right after dinner, and I'll stop there for you and take you to the second show?" Derry suggested, when I told him. So we arranged to do that and I went over to Isabel's as soon as I could.

The she was trying to save her reputation, that her denials weren't having the slightest effect on the reporter.

She saw it too. And she played her trump card then. It was an inspiration, and it worked.

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The second with a blond wig in several the chain are all that should be worn, with process of production at Hollywood. Even Miss Compson's fellow players have a hard time recognizing her when they see her "off set" in the wig.

(These "Tabloid Talks" are contented from the material to ra book Betty Compson covers her chestnut

Isabel's as soon as I could.

She was in the living room—her eyes hadn't been burned at all, of course—and when I came in she clutched me with both hands.

"Di, I'm in such a mess!" she cried,

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Oliver and Fred Huntley in the cast. | a real one.

TABLOID TALKS ON BREAKING INTO MOVIES

By JOHN EMERSON and ANITA LOOS

Clothes Are Important for Men In Movies

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

THERE is only one drawback to the pleasurable-life of the motion-picture actor or actress. They draw big sale. ries; they get their names in the papers and are deluged with "fan" letters to such an extent that special postal de-partments are installed in their offices; the work is interesting and the hours comparatively short. But, alas! they

have to have a lot of clothes.

To be sure, the buying of clothes is a most pleasurable experience to all women and to many men. And, forsooth, if they draw big salaries, why cavil about the cost of replenishing a

wardrobe every now and again?
The fact is, the wardrobes are not replenished every now and again; they are constantly in a state of replenishment, and for that reason the average actor's bank account, no matter how big the salary, is also in constant need of being similarly replenished.

Every new scene is ant to require completely new scene is and to require

completely new gowns and suits, and, in the case of the actors who play the more important parts, no two suits or gowns can be worn in any two pictures or the fans will be sure to discover it and write mandatory letters to the

In the case of the beginner, however, no such expenses need be met if he or she has one complete wardrobe to start with. People playing minor characters must dress for the part at their own expense, but no one notices or cares whether they wear the same clothes with which they recently graced the studio next deor. If they play a part requiring a special dress or uniform the management will sup-

ply it without charges

It is rather difficult for a newcomer to the film world to know exactly what clothes are required for his or ber wardrobe. Therefore, we are including the following comments on clothes and styles, as applied to motion-pic-ture work:

MEN should have at least two bust-ness suits, one of which should be light and the other dark. For summer scenes, white flannels,

with a blue coat and a soft shirt—not a sport shirt—are required. White duck shors complete this outfit. Tweed sults are the proper thing for wear in the country club seenes and in most pictures calling for scenes on English country.

For dress wear, three outfits are necessary. There is the cutawny for afternoon weddings, society tens and so forth; a Tuzedo for club scenes and semi-dress occasions, and finally full dress for balls and dinners, where ladies are in the scene. A dark four-in-hand or bow tie, with a standup or wing collar, should be worn with the entaway, and regulation dress bow ties, black with the dinner coat and white with the dress suit. These clothes are an essential part of a motion-picture actor's outfit.

The great difficulty with young actors is the tendency to overdress and to attempt to hide bad tailoring with a flashy design and a frenk cut of the Since clothes are an actor's stock in

rade, he should patronize only the best, if the most expensive, tailors, and stick to conservative lines unless the part requires eccentric dressing. Jewelry should be avoided, unless called for in

densed from the material to ra book by Mr. Emerson and Miss Loos to be published by the James A. McCann Company, New York.)

Wardrobe Mistress on Screen

Eva May Roth, wardrobe mistress at George Loane Tucker's Last Picture

The last picture made by George
Loane Tucker, producer of "The
Miracle Man," before his death was
"Ladies Must Live," with Betty
Company in the leading role

Thomas Meighan's latest picture, "A Prince There Was." adapted for the screen from George M. Cohan's popular stage play, will have Lois Wilson, Nigel Barrie, Sylvia Ashton, Little for a costume designer, and Harry
Company in the leading role

Thomas Meighan's latest picture, "A Prince There Was." adapted for the screen from George M. Cohan's popular the Fourteenth Lover," from a story by Alice D. G. Miller, The story calls for a costume designer, and Harry
Company in the leading role

Company in the leading role

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



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"THE CONCERT"

MAE MURRAY

in "THE GILDED LILY"

WILLIAM S. HART

in "THE PRIMAL LURE"

LEADER SIST & LANGASTER AVE.

THOMAS MEIGHAN

in "WHITE AND UNMARRIED"

HAROLD LLOYD in "I DO"

Seena Owen in "The Woman God Changed"

RIVOLI 52D AND SANSOM STS.

Jas. Kirkwood, Alice Hollister & Ann Forrest

"A WISE FOOL"

STRAND GERMANTOWN AVE.

WILLIAM S HART

in "THE WHISTLE"

AT OTHER THEATRES

MEMBERS OF M.P.T.O.A.

LOCUST 52D & LOCUST STREETS DOUBLE BILL

JACK PICKFORD

Stanley

BEBE DANIELS in "ONE WILD WEEK" ASTOR FRANKLIN & GIRARD AVE. PEARL WHITE

CHARLES RAY In "THE OLD SWIMMIN' HOLE BENN GITH AND WOODLAND AVE. DOROTHY DALTON "THE IDOL OF THE NORTH" BLUEBIRD Broad & Susquehanna

in "BEYOND PRICE"

DOROTHY DALTON CAPITOL TO A MARKET ST. TO A M TO IT IN P. M. "LIFE"

WILLIAM S. HART in "THE WHISTLE" DARBY THEATRE NORMA TALMADGE EMPRESS MAIN ST. MANATUNK

COLONIAL Gir. 4 Maplewood Aves

DOROTHY DALTON FAMILY THEATRE—1811 Market St.

ALL-STAR CAST IN

"The Heart of the Range" 56TH ST. THEATRE BRIDE BALLY TOM MOORE

"HOLD YOUR HORSES" FRANKFORD +715 FRANKFORD STANLEY MARKET AT 19TH JACK PICKFORD MAN WHO HAD EVERYTHING GLOBE 5901 MARKET ST. JEWEL CARMEN

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ARCADIA CHESTNUT Bel. 16TH IMPERIAL GOTH & WALNUT STS. MARSHALL NEILAN'S PRODUCTION "DINTY"

Lehigh Palace Germantown Ave. and Lehigh Palace Germantown Ave. and Lehigh Avenue June Novak in James Oliver Curwood's KAZAN" in "WHITE AND UNMARRIED" OVERBROOK GAL & HAVER PORD COLISEUM 2 30 and 6.30 to 11 P. M.

"THE MAN-TRACKERS" PALACE 1214 MAPRET STREET N JUMBO FRONT ST & GIRARD AVE. THOMAS MEIGHAN IN "THE CONQUEST OF CANADAS"

PRINCESS AND AND TO IT IS P. M. WILLIAM S. HART IN "THE DESERT MAN" REGENT MARKET ST. Relow 17TH

MARY MILES MINTER in "THE LITTLE CLOWN RIALTO GERMANTOWN AVENUE AT TULFEHOUSEN S TOM MIX

RUBY MARKET ST. BELOW 7TH ALICE BRADY in "THE LAND OF HOPE" SAVOY 1211 MARKET STREET CONSTANCE TALMADGE

in "LESSONS IN LOYE" SHERWOOD MAT 2 EVE. JACKIE COOGAN in "PECK'S BAD BOY"

GLORIA SWANSON in "THE GREAT MOMENT" 333 MARKET STREET THEATRE JEFFERSON SHATINEE DAILY "THE BRONZE BELL" VICTORIA MARKET ST. ab. DTH

TOM MIX

"AFTER YOUR OWN HEART"

Germantown MATTINEE DAILY PAULINE FREDERICK

in "BLACK ROSES"

BEBE DANIELS

in "ROADS OF DESTINY" SESSUE HAYAKAWA

PARK RIDGE AVE. & DAUPHIN ST.