

# The Daily Movie Magazine

IMAGINE CENSORS ON FIFTH AVENUE, EXCLAIMS GARRY

By HELEN KLUMPH

THE next time Hope Hampton makes a personal appearance, I hope she sings a song about New York censors," Garry announced vehemently as the Pathe news flashed on the screen and the scenes of the opening of the rolling bathhouse at Atlantic City failed to disclose Hope in her newest creation, a sealskin bathing suit. They were cut out by the new Board of Censors in New York.

"What, for instance?" I asked, hoping for once that I could stump Garry.

"But no; it isn't possible. Garry retorted offhand:

"Well, if I couldn't think of anything better, but of course Hope could because she's so good at improvising speeches or songs or anything—I'd sing, 'Censors, may I go out to swim? Yes, my darling daughter. Put a blanket on or two about each shapely limb and keep up to your neck in water.' Apparently that's what they want every one to do. Let's only hope that they stop at bathing suits. If they ever started censoring street clothes where would anybody be?

"I think it would be a good idea if the New York Censor Board was compelled to walk down Fifth avenue every day about 3 o'clock in the afternoon. After that nothing in a picture could show a man.

"Or perhaps it would be better if they went to Atlantic City for the week-end. They'd never survive the shocks they'd get there.

## CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

### Here's How Mary Pickford Impressed Frisco Scribes

A WEEK or so ago, Mary Pickford took her company to San Francisco to film a lot of the exteriors for "Little Lord Fauntleroy." Naturally, the city made a great fuss over her. She is one film favorite who never seems to lose her popularity. She was dubbed "America's Sweetheart" some years ago, and she seems still to be "America's Sweetheart."

It was interesting to look over the San Francisco papers during her visit. Every journalist, near-journalist, real reporter and sob sister in the Coast city had at least one interview with her and promptly printed the impression which the little star made. Judging from the number of interviews she gave, I don't see how she found time to film those exteriors.

But, running through all the stories printed, it is possible to cull out here and there little sentences which, taken together, give a mighty interesting composite pen picture of the personality of Our Mary. I've picked out the most significant of them because I thought the Pickford fans here would like to have them for their scrap books. Let's go:

"She doesn't like to talk shop."

"She goes through a day of activity that makes a rockpile seem light work, and never once acts like a spoiled darling."

"Any day in Mary's life would make any modern Martha's eight hours by the clock seem padded with rose leaves and perfumed with attar of oranges."

"Mary was willing to talk of everything under the sun except life before the camera."

"The colors she wears in her Fauntleroy costume are golden curls under a soft hat of dove brown, with three green plumes curling over the upturned brow; dove brown corduroy coat, close-fitting breeches, and close-fitting garters; soft green the sash."

"HER ambition is to study and learn the things she hasn't had time to learn up to now. She looks forward to the time when she may stop making pictures to study new arts and to travel."

"SHE has been busy since she was five years old and wouldn't mind cleaning the slate in order to go in for French, Italian, history, philosophy and art."

"At the hotel she wore a stunning gown which was a regular Cinderella costume, only it was a gray wool with a Chinese blue stripe in it, alternating with a black shiny braid. It is a one-piece dress with a tiny cape attached."

"Her heart is true to 'kads.' She declares that in five years it will be her picture to be remembered best."

"Mary admits she is old-fashioned, but vows she isn't a prude."

"Compared with the enameled, calcimined, rouged debutantes of the day, she looked like a flower from an old-fashioned garden."

"Mary says she feels like a schoolgirl—when she doesn't feel like a kid in a nursery."

"For a complexion Mary advises soap and water and a little cold cream—as well as an unconscious, sincere feeling of youth."

"The best way she knows to be happy is to be with Doug, because he is such a fine spirit and so normal and so wholesome."

"Mary likes jazz as much as she despises jealousy."

"SHE served notice on her lord and master that the mustache must go."

"BETWEEN them Mary and Doug have six nieces and nephews, and their idea of a week-end is to have these kids down from Saturday until Monday for a swim and a general romp."

"She wore a trim little traveling suit of fawnish gray tweed, striped with a inch-ribbon of bright green and dull patent leather, a short cape giving a modish touch, and brown stockings, and low-heeled shoes with two straps."

"She looked like some schoolgirl from a fashionable finishing institution."

"In the evening Mary was herself again in the distasteful of gray silk gowns with a fetching trimming of lavender velvet ribbon and with gold slippers on her tiny feet."

"Mary's breakfast at 7 A. M. is a gesture with a spoon in the general direction of the grapefruit."

"Mary's feet are about half as big as a minute."

## "AMERICA'S SWEETHEART"



MARY PICKFORD

### Answers to Questions by Movie Fans

**ANN**—John Barrymore will soon be seen in "The Lotus Eater." In private life he is Mrs. Rudolph Cameron. Richard Barthelmess is twenty-five years old and can be reached at Harrison, N. Y.

**FOXY**—Thomas Meighan was Norma Talmadge's leading man in "The Prodigal Son." His full name is Thomas Meighan. He will soon be seen in "Ace of Hearts," a story by Gouverneur Morris. He also has a prominent part in "Marshall Neilan's Bits of Life." Oh, yes, everything you say is true. Wallace Reid, Gloria Swanson and Elliott Dexter are to star in "The Rainbow's End."

**TOM**—Alice Joyce was the former wife of Tom Moore. Both are married again. Alice is Mrs. James Logan and Tom married Renee Adoree, his leading lady in "Made in Heaven." Tom was born in County Meath, Ireland.

**LYSBETH**—Anita Stewart's latest picture is "Her Mad Bargain." In private life she is Mrs. Rudolph Cameron. Richard Barthelmess is twenty-five years old and can be reached at Harrison, N. Y.

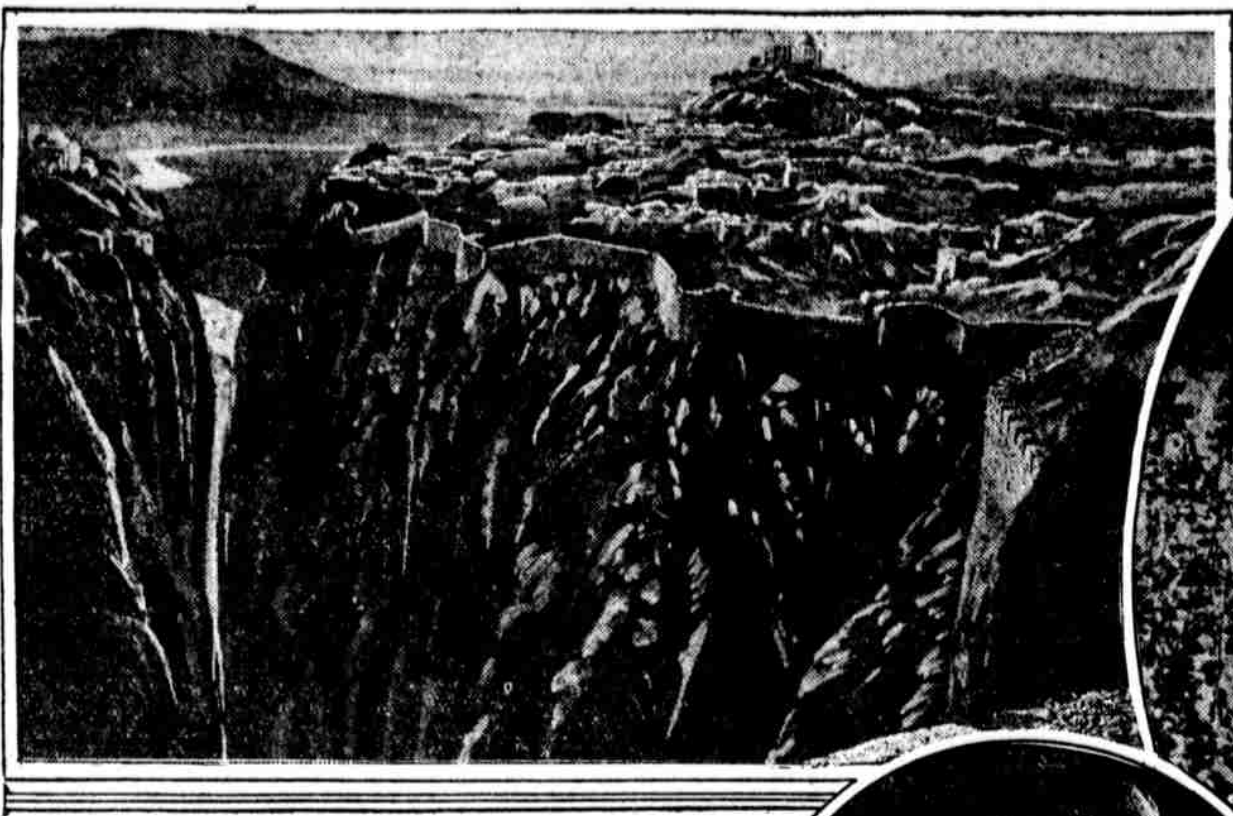
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## LIGHT IS THE HERO, SHADE THE VILLAIN IN EARLE'S "RUBAIYAT OF OMAR KHAYYAM"



DRAMATIS personae unconceived of by Euripides, Shakespeare, the compiler of the "Thirty-six Dramatic Situations" or the author of One Million Photoplay Plots are presented for the first time by Ferdinand Earle in his "motion painting" of the Rubaiyat of Omar Khayyam.

Introducing the hero, Light, and the villain, Shade!

With methods comparable to those of Rembrandt, Ferdinand Pinney Earle is executing a motion painting in which floods of light from huge sunlighters, and pillars of light from Windfall-Korner, and even little pencils of light from baby spots are manipulated by the artist-director to depict bold, dramatic feelings of joy and gloom, daylight and

dark, comedy and tragedy, happiness and pathos on the screen.

It is inevitable that Earle's interpretation of the Rubaiyat will create a lot of comment here and in the European centers of film production, according to fellow craftsmen and critics who have examined his new work. But it is doubtful whether any other individual can immediately even approximate his methods, for Ferdinand Earle has devoted the last five years to one object—that, it is said, he now is attaining.

With the mechanics of the things so carefully worked out first that there are no petty interferences with the interpretation of his artistic ideas—art backed by the traditions of 2000 years—the artist is painting for the living silver sheet instead of the canvas his unique wedding of poetry, painting and the photodrama.

Don't really get along with each other; he says she doesn't sympathize with his interests.

"And you—oh, is, don't go into this thing," I begged her. "I just had a sort of hunch that she was going to get into trouble. A married man with a wife who didn't understand him—and pretty Isabel interested in getting his money—I didn't like the huge sunlighters, and pillars of light from Windfall-Korner, and even little pencils of light from baby spots are manipulated by the artist-director to depict bold, dramatic feelings of joy and gloom, daylight and

pose," she answered. "Why, look at Derry Winchester—he's perfectly wild about me."

"That hurt. I'd tried all the time to tell myself that he didn't really care for her, but now I couldn't doubt it. I looked through the vines and saw him just then hurrying up the street and cutting the corner so that he could get to her house sooner. He was very good-looking—tall and broad shouldered, with the nice, clean look that Dick Barthelmess has. A lump came into my throat as he hurried along; he couldn't have been so anxious to get there if he didn't care a good deal for her; he'd never hurried to my house that way."

"I'm going into the house to speak to your mother a minute," he told me, running into the hall as Derry crossed the lawn. But I went right on out of the back door and ran home as fast as I could. I didn't want to see them meet each other.

To be continued tomorrow

## CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

### CHAPTER VII

AS I hurried over to Isabel's it seemed to me that the way life worked out was absolutely unfair. Here was Isabel being starved and going round with Derry Winchester and having a perfectly gorgeous time, while the only thing ahead of me was the prospect of working harder than ever.

Of course, I'd gone into the movies to work; that is, because I wanted to earn my own living. My uncle and aunt had asked me to live with them when my father's death left me an orphan, and had urged that I let them support me, but I knew that I would never be able to do that. I was married, and so a premium would be put on matrimony. And I wanted to feel that when I did marry it would be because I loved the man so much that I simply couldn't live without him.

Some of the girls I knew had gone into the movies with the idea of getting married. Even in those days many motion picture actresses married wealthy men—of course, the screen is a market place for beauty. One of them, just a year ago, achieved a million, and married a young millionaire. She met him when she was doing location scenes in Florida.

Some of the other girls just wanted to make loads of money and have beautiful clothes. Isabel was one of those. But most of the ones I knew, like me, wanted to support themselves, and knew that unless they were successful they would be wanted to make the biggest possible success in their chosen work.

I found Isabel languishing on her front porch, in the most gorgeous gown I recognized it instantly as a copy of one that Clara Kimball Young had worn in a recent picture.

It is hard on all her star manners, too. She informed me that she thought she'd take Derry Winchester east with her—oh, yes, she could think of working in California every exterior there had been shot hundreds of times! And dear Derry wanted to work into directing, she announced to me, as her husband knew all about the plans when she meant no more to him than a stick of grease paint.

"But who's putting up the money, I?"

"I'm going to do it," she beamed graciously back in the hammock and arranged her train more effectively. "It's a man I met while in the Alexandria with Phil Crane and his wife—we're dear friends, you know—and Mr. Markham noticed me for an introduction. He had loads of money and said he'd like to get into the motion-picture game, and he was willing to let me have the money to do it. I changed my question just in time. What I was going to ask was whether she thought she could carry a picture or not. You see, a star carries the success of a picture

on her shoulders, really, unless it happens that somebody else in the cast is so good that they just take it away from the star. I remember a picture that Jean Paige made, in support of Gladys Leslie, about two years ago. Jean was so good that the critics all gave her wonderful notices, and the Vitagraph company promptly put her into a serial, and then featured her in "Black Beauty." They simply had to do it.

But unless Isabel had a wonderful story, so that the picture didn't depend much on her, or had marvelous ways—like that Marion can't act—why, her picture wouldn't be worth going to see and people just wouldn't go to see it. Nobody has ever heard of her.

"I don't know who's going to release it," Isabel answered haughtily. "How could we possibly know until we've looked it and shown it to some of the big people? I'm not worrying about that, though."

Neither was I. I was worrying about

with the early days in the old Fine Arts studio in California, when Colleen Moore, the Irish girl, Beanie Love and a host of others were not much more than extra girls. Diana Chicago 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 turning point in Isabel's life. He was Phil Crane, 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 a part in a photoplay he was producing.

NOW GO ON WITH THE STORY

Derry Winchester, mostly, and a little about Is.

"Is Mr. Markham married?" I asked, just at random.

"Well, yes—that is, he and his wife

## Daily Tabloid Talks to Fans

on Breaking Into the Movies

By JOHN EMERSON and ANITA LOOS

## Clothes a Girl Will Need in the Studios

The authors of this series are the famous Emerson and Loos, who have written some of the most successful photoplays. They were here for a change of all scenarios for Constance Talmadge.

Girls will need a simple afternoon suit, and an outer coat to match. They must have two summer frocks, a sailor blouse with a dark skirt, negligee and an evening gown and wraps. Hats to match are necessary, of course, as are dancing slippers and white duck shoes.

The evening gown is perhaps the most important part of the young actress wardrobe, since she is more apt to be called in for ball and dinner scenes than any other.

Simplicity should be the keynote of the wardrobe. Simple French models are very attractive, but few women can wear them well, since most American girls are too broad in the shoulders for the Parisian styles.

The Talmadge girls are among the most up to date of motion-picture stars and they can wear the Parisian styles admirably. In their productions they wear the ultra-fashionable modes from Paris sometimes many months before the same are generally introduced in this country.

The Talmadge measure, accounts for their great popularity among the feminine patrons of picture theatres. Norma and Constance have a contract with Lucien Le Long, of Paris, whereby they are constantly being supplied with the latest garments long before they reach the general market. Many dresses and gowns will be popular in this country months after they have been seen in such pictures as "The Sign of the Cross," "Regeneration," "The Wonderful Thing," and "Smilin' Through," starring Norma, and "Woman's Place," "Wedding Bells"

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

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.

**APOLLO** 522 & THOMPSON STS. WESLEY BARRY in "DINTY"

**ARCADIA** CHESTNUT bet. 10TH & 11TH STS. WANDA HAWLEY in "THE SNOB"

**ASTOR** FRANKLIN & GERRARD AVE. SYDNEY CHAPLIN in "KING, QUEEN AND JOKER"

**BALTIMORE** BIST & BALTIMORE AVE. JAMES OLIVER in "KAZAN"

**BENN** 94TH AND WOODLAND AVE. Special Cast in Paramount Picture "PROXIES"

**BLUEBIRD** Broad & Susq. Ave. HOUSE PETERS and FLORENCE VIDOR in "LYING LIPS"

**CAPITOL** 722 MARKET ST. TON MOORE in "MADE IN HEAVEN"

**COLONIAL** 6th & Maplewood Ave. THOMAS MEIGHAN in "THE CONQUEST OF CANAAN"

**DARBY THEATRE** KING VIDOR'S PRODUCTION "THE JACK-KNIFE MAN"

**EMPRESS** MAIN ST. MANAUNUK WILLIAM DE MILLE'S PRODUCTION "THE LOST ROMANCE"

**FAIRMOUNT** 26th & Girard Ave. ETHEL CLAYTON

**FAMILY THEATRE** 1311 Market St. EDITH ROBERTS in "LYING LIPS"

**56TH ST.** THEATRE—Below Spruce KATHERINE MacDONALD in "MY LADY'S LATCHKEY"

**FRANKFORD** 4715 FRANKFORD AVE. ALL-STAR CAST IN "THE TEN-DOLLAR RAISE"

**GLOBE** 2501 MARKET ST. ALL-STAR CAST IN "THE LITTLE FOOL"

**GRANT** 4222 GERRARD AVE. Myrtle Steadman and Special Cast in "THE TIGER'S COAT"

**GREAT NORTHERN** Broad St. at Erie POLA NEGRI and SPECIAL CAST in "GIPSY BLOOD"

**IMPERIAL** 60TH & WALNUT STS. MURPHY PHILLIPS in "DORAN—WOMAN—MARRIAGE"

**Lehigh Palace** Germantown Ave. and Lehigh Ave. WILLIAM DE MILLE'S PRODUCTION "THE LOST ROMANCE"

**OVERBROOK** 6224 HAVERFORD AVE. THOMAS MEIGHAN in "WHITE AND UNMARRIED"

**PALACE** 1214 MARKET STREET. CLARA KIMBALL YOUNG in "CHARGE IT"

**PRINCESS** 1018 MARKET STREET WILLIAM DE MILLE'S PRODUCTION "THE LOST ROMANCE"

**REGENT** MARKET ST. Below 17TH JUSTINE JOHNSTONE in "SHELTERED DAUGHTERS"

**RIALTO** GERMANTOWN AVENUE AT SPECKENKILL ST. ETHEL CLAYTON in "SIAM"

**RUBY** MARKET ST. Below 7TH CONSTANCE BINNEY in "THE MAGIC CLIP"

**SAVOY** 1211 MARKET STREET J. L. FROTHINGHAM'S PRODUCTION "THE TEN-DOLLAR RAISE"

**SHERWOOD** 54th & Baltimore Ave. MARJORIE DAW in Marahall Neilan's "Bob Hampton of Placer"

**STANLEY** MARKET AT 10TH REGINALD BARKER'S PRODUCTION "THE OLD NEST"

**333 MARKET STREET THEATRE** THOMAS MEIGHAN in "THE CONQUEST OF CANAAN"

**VICTORIA** MARKET ST. bet. 9TH GOVERNOR'S MORRIS' STORY "A Tale of Two Worlds"

**The NIXON-NIRDLINGER THEATRES**

**BELMONT** 522 ABOVE MARKET WANDA HAWLEY in "THE OUTSIDE WOMAN"

**CEDAR** 60TH & CEDAR AVENUE ALL-STAR CAST IN "THE LURE OF EGYPT"

**COLISEUM** Market bet. 50th & 60th ALL-STAR CAST IN "THE GOLDEN TRAIL"

**JUMBO** FRONT ST. & GERRARD AVE. RUBY BARKER'S PRODUCTION "SEE MY LAWYER"

**LEADER** 41ST & LANCASTER AVE. DOUGLAS MacLEAN in "ONE A MINUTE"

**LOCUST** 22D AND LOCUST STREETS THOMAS MEIGHAN in "THE CONQUEST OF CANAAN"

**RIVOLI** 62D AND RANSON ST. SHIRLEY MASON in "LOVE TIME"

**STRAND** GERMANTOWN AVE. AT VINCENNY STREET THOMAS MEIGHAN in "THE CONQUEST OF CANAAN"

**AT OTHER THEATRES MEMBERS OF M.P.T.O.A.**

**Germantown** 5210 GERMANTOWN AVE. ALL-STAR CAST IN "THE JOURNEY'S END"

**JEFFERSON** 29th & Dauphin ST. BEBE DANIELS in "THE MARCH HARE"

**PARK** RIDGE AVE. & DAUPHIN ST. ROSCOE (Fatty) ARBUCKLE in "THE TRAVELING SALESMAN"

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