

# The Daily Movie Magazine

## CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

### Is the Day of the Huge Spectacle Drawing to a Close?

THERE is a growing feeling in the moving-picture industry that this coming season will just about mark the end of the huge spectacle picture—the mammoth production costing a million or more in money and many months in time.

Producers are beginning to doubt whether the public cares enough for them to make them worth the tremendous labor and expense involved in making them. While Griffith was staging the big mob scene for "The Two Orphans" over on Long Island last Sunday, I stood talking to a man high up in his organization, and as he watched the two thousand people going through the action again and again to get it right, this man said:

"Do you know, I doubt if you will ever see Griffith put on another spectacle after this. I'm not speaking officially, but my own opinion is that he has about come to the conclusion that they are not worth while."

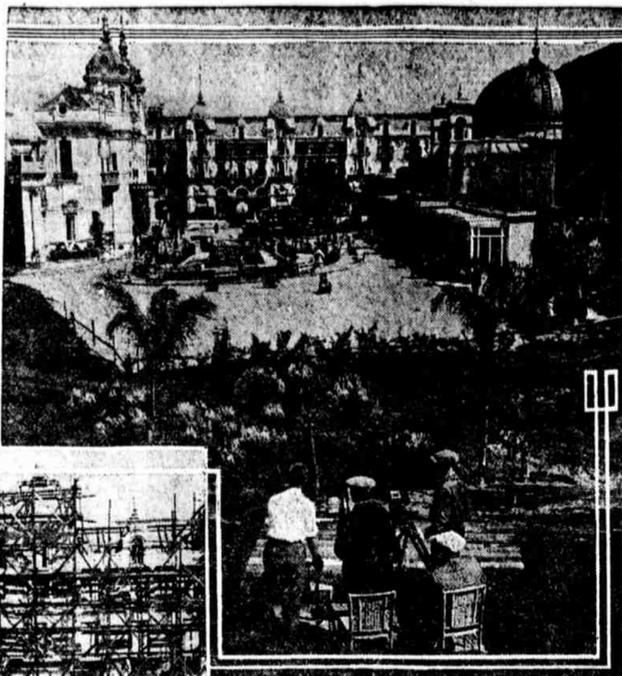
And, as I watched the nerve-shattering work and thought of the thousands of dollars that that one day represented, I found it easy to get this viewpoint. For, except for the reputation that it leaves behind it, the big spectacle does not live much longer than the really good five-reeler.

You are going to have a chance this season to see the very last word in spectacle making. There will be three American productions that will probably decide the fate of this form of picture. There is the present Griffith work, Fox's "Queen of Sheba" and Universal's huge production of "Foolish Wives."

This last is the most costly and elaborate picture ever staged. It has totaled

## COST QUARTER OF A MILLION TO BUILD "MONTE CARLO"

Here is one of the most stupendous sets ever built for a motion picture. It shows the plaza at Monte Carlo with surrounding buildings. Below it is seen during construction. At the right you see it finished, with the cameras shooting it.



This immense set was built for Universal's production of "Foolish Wives." The article at the beginning of the page tells about it.

## TABLOID TALKS ON BREAKING INTO MOVIES

By JOHN EMERSON and ANITA LOOS

Most Modern Stars Began at Bottom. 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.

MOST of the present-day screen actors and actresses gained their experience as extras, although a few have first made their success on the spoken stage and then stepped directly into film stardom. Doug Fairbanks was one of the latter, and so was Mary Pickford, Charlie Chaplin and Wallace Reid, on the other hand, have done little of note outside of the motion pictures.

Both Norma Talmadge and Constance Talmadge rose from the ranks. They took small parts in the old Vitaphone pictures; but their extraordinary beauty and talent were immediately recognized by the directors, and they were permitted to try bits, then parts and finally leads. Norma Talmadge went in for the more emotional roles, while Constance developed her ability as a comedienne. Within six years they had attained positions of leadership in their respective fields.

D. W. Griffith himself was once an extra. He was a good extra, too, according to some of his former employers, who now work under him in his great studios at Mamaroneck, N. Y.

But he had at his command ideas as to how pictures should be acted, directed and photographed. For example, he thought that more effective scenes might be made, at times, by photographing actors "close up," cutting off their legs and arms with the frame of the picture and showing only their faces many times enlarged; and he had a theory that one might heighten the dramatic suspense by "cutting through" the scene to another, instead of following one line of action in a monotonous sequence through an entire photoplay.

The directors and actors and cameramen thought of taking a character's picture from the bust up to down, were nevertheless interested in this eccentric chap and even asked him to direct a picture to time. Finally, the eccentric got his chance as a director to try out a few of these radical theories. His "Birth of a Nation" changed the entire technique of the motion pictures.

MANY noted directors received their training in directing plays for the spoken stage, as, for example, Hugh Green, who was a playwright, and Allan Dawn, came in from outside professions.

Without exception, those who have achieved distinction in the film world have been students of motion pictures. Hence the ambitious amateur who really wants to "break in" should store up all the knowledge he can acquire relative to the profession he contemplates taking up.

Perhaps the best school of instruction, next to the studios themselves, is your local motion-picture theatre. There you can study the work of the players, directors, scenario writers and cameramen. The picture is to them what the textbook is to the school student. Just as the college student goes over an important lesson repeatedly until he has mastered it thoroughly, so does the progressive professional man or woman in motion pictures absorb every detail of a film which conveys any learning of importance. The value of this method of study need not be stressed; it is quite obvious. And we believe the amateur would be well repaid by adopting it.

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

## CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

THE STORY BEGINS with the early days in the old Fine Arts studio in California, when Colleen Moore, the Irish girl, Bessie Love and a host of others were not much more than extra girls. Diana Wynne 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 Grady, a famous director from the east, and almost every night Isabel to be the first of the screen's "baby camps," and engaged her for such a part in a photoplay he was producing.

### NOW GO ON WITH THE STORY

#### CHAPTER XII

IN THE weeks that followed that dance I went about a great deal with Keith Gorham. When we were out on location his long red roadster would arrive some time during the afternoon, and when my work was over I'd rub off my make-up, change my clothes, put on my big, woolly white coat, and we'd go skimming off over the hills and along the winding road by the sea, bound for home.

When we worked at the studio he'd take me to luncheon, when I had time to go, or bring me wonderful things in a picnic basket when I had to stay in the studio. And almost every night we danced somewhere, or went to the movies, or rode by the sea in the moonlight.

I know that people were talking about me, fast and furiously. But I didn't care. We were doing just what half the boys and girls of our age all over the country were doing, just having a wonderful time together. I'd never played around that way, except one summer when I visited a cousin of mine who lived in Rochester, and I enjoyed every minute of it. I didn't care whether people talked or not.

One thing that I liked about Keith—and in a desperate effort to forget Derry I was trying to like everything about him that I could—was the way he talked to the newspapers. He said: "This one's a corker—you're beautiful in it. Can I have the original, Derry?" The publicity man had added, in a matter-of-fact way, "Sure, she photographs pretty well, as a rule—but look at this one. Would you believe that she could look like that? Awful!" And I'd crawled into Derry from Di across one of the photographs and given it to him.

He never said, as Keith did, "Diana, your hair is wonderful." But I did have a good time, and I didn't care. "Derry, you have the most gorgeous eyes I've ever seen," Derry said, as if I did, through the lens of a motion-picture camera, while Keith had the most person's outlook on it. And I must admit that I liked that.

His aunt didn't like his playing around with me, I knew, but I was having a good time, and I didn't care. Somebody else did, though, as I found when Malcolm Sandy sent for me.

He was the head of one of the biggest organizations making motion pictures, and had done so much for the development of the motion-picture industry that every one respected him, which was saying a good deal in the industry at that time. I had never met him, but I knew of his existence, and when, as Keith was ordering dinner for himself and me at the Alexander, I noticed in the news that he was coming through the Malcolm Sandy had arrived from New York, I thought very little of it.

But the next night, when I got home late from the studio, I got an absolutely exhausted even to move, I found a message from his secretary asking me to call him up the next morning, when I called, and he said he would like to talk with me, and said he would like

## KING SOLOMON MINUS HIS WIVES



Fritz Lieber is King Solomon in "The Queen of Sheba." Mike Miggina, the assistant director, is showing him a photo of the Queen.

to see me that morning at 11, I nearly collapsed.

I threw my clothes out on the bed and looked them all over, trying to decide what I'd wear.

"If you don't see me on the way out of the house, I can get away with earrings," I told Colleen Moore, who'd come rushing over when I called her up and told her the news.

"Earrings? Nothing!" she exclaimed, shaking out the white serge suit that I'd tossed on a chair. "Mr. Sandy wants to see you about playing a part in one of his productions, most likely, and he's picked you because he liked the way you looked on the screen. And you've never yet worn earrings in a picture. You put this on and do your hair the way you always do and wear my white Tain—look natural, if you want to make an impression on him."

It was good advice, too; I've often thought of it when I've noticed the girls sitting in the waiting room outside the casting director's office, waiting to apply for work. Usually they're so bewildered and powdered and painted that their own mothers wouldn't know them; they don't realize that the director has to discount all that make-up when he's judging them as screen material.

Mr. Sandy was awfully nice to me. He said that he had been watching my work—longer than when I wouldn't even go to see my own pictures; and he wanted to have me make two pictures for him, as leading lady for a male star whom he had just signed up, when I called, and he said he would like to talk with me, and said he would like

me if my work showed that it was advisable.

"But you'll have to work harder than you've ever worked before in your life," he told me. "And—well, to put it very bluntly, you'll have to give up running around as you've been doing with young Gorham. Oh, I know that it's been perfectly all right, just a boy and girl affair, but you see he's the son of a famous father, a man of great wealth, who's known all over the East, and even the New York papers have commented on the friendship between you two."

"Now, I'll give you every chance in the world, I think you and I, between us, can make you one of the biggest stars in the motion-picture business in a year. But it will mean giving up young Gorham, child. Is it worth it?"

I sat quiet still for a moment, wondering. I hadn't been very happy in my work lately, and I didn't know many stars who were happy. Yet—well, I thought of the old Fine Arts studio and of perching on the stairs there on rainy days, watching the Giall girls rehearse; I thought of the fun of making up for real part and of the thrill that would go straight through me when I heard the director say "Lights—camera!"

It was a big decision of mine. Then I thought of the money I would be making, the electric lights and having people everywhere know me and doing the kind of stories I wanted. And I said "Yes." I didn't know then how hard it was going to be to give up Keith Gorham.

CONTINUED TOMORROW

over a million and a quarter dollars in expense; production was started July 12, 1920, and the last scene was filmed June 15 of this year.

IN ALL, 550,000 feet of film went through the cameras. This was reduced to 326,000 feet for the editing and less than 12,000 feet of this will survive for the production as you will see it on the screen.

OVER a quarter of a million dollars of the expense money went for the great Monte Carlo set, pictures of which you will find on this page today. This is an exact replica of the famous plaza at the Mediterranean gambling resort, and the orders were that the reproduction should be absolutely accurate, no matter what the cost.

The plaza with its circular cases of fountains and shrubbery, one ninety feet and the other 112 feet in diameter, is 400 feet long and two-thirds as wide. The tips of the Casino towers are seventy-four feet above the sidewalk. The Hotel de Paris is 110 feet long. The cafe, with its distinguishing dome, is 120 feet long and its crystal dining room requires four dozen rectangles of heavy plate glass, four by twelve feet. So huge is the set that long shots of 600 feet from two angles are possible, and to photograph them the cameras were put on nearby billboards.

The buildings, reproduced to the minutest detail from enlarged photographs of the originals, are finished in plaster over button-tie—the same construction used for permanent buildings in California.

The force working on the massive set for many weeks included 110 carpenters, thirty plasterers and twenty workers in staff, or ornamental plaster. Twenty laborers and five teams of horses leveled and graded the land in and about the setting.

The amount spent for lumber alone, \$20,000, exceeds the published cost of Griffith's biggest set in "Intolerance," while \$9000 in plate glass, \$5000 in lathing, \$8000 in plaster, and over \$40,000 in labor was expended for this scene in "Foolish Wives."

A force of fifty workmen at Monterey, Calif., constructed a smaller setting, only a block and a half long and 180 feet wide, that cost nearly as much because of transportation difficulties. The Monterey setting reproduces the rear of the Casino and hotel, and the terraces overlooking the Bay of Monaco.

Not long ago I asked one of the Universal officials whether it would not have been cheaper to take the whole company to Europe and shoot the scenes in the actual Monte Carlo.

"No," he said. "It would have meant closing the big gambling establishment for several weeks while we were working. That could not have been arranged unless, perhaps, they would have considered a proposition for us to pay them the income they would have made during that time. And, if you will look up the enormous income of the gambling establishment, you will see that the figure would be absolutely prohibitive."

AND even today, with all this money spent and this time and labor consumed, no one knows whether the public is going to like "Foolish Wives" well enough to make it commercially profitable. No one can tell that in advance about any picture. That's why the huge and costly spectacle is being shunned by producers; it's a gigantic gamble, and it doesn't win, the loss is great enough to cover the expense of half a dozen ordinary pictures.

## BETTY COMPSON WILL DO BARRIE'S "LITTLE MINISTER"

By CONSTANCE PALMER, Hollywood, Calif.

AT LAST Betty Compson is to have her wish. She is to do "The Little Minister," by Sir James Barrie. In fact, it is to be her next picture. I wish I might write reams and reams about Miss Compson, transmitting to you her wonderful vivacity and intelligence. She has both feet on the ground and knows just exactly where she's going.

Penrhyn Stanlaws has also set his heart on doing "The Little Minister," so he will again direct Miss Compson. He has directed her in her first two pictures, and this will be her third. "The Woman in the Case" is almost finished. At the present tempo of production it seems to be very long in the making, but when you consider that "The Great Moment" took fifteen weeks, six weeks on Miss Compson's picture isn't so bad.

But the way they're rushing these productions through, it's a sort of here today and gone tomorrow sensation. Who do you think are chums now? Juanita Hansen, serial queen, and Clara Harmon, a queen of the murder courts! The last named was nationally prominent a few months ago for dispensing with one of the human race. Then she was prominent in amusement manufacturing circles for trying to put her method upon nixing celluloid. All the producers, actors and writers signed a petition, which was sent from studio to studio till every one was included, to prevent her making the film. I believe she persisted in her efforts, but failed to get a release.

But, oh Reginaud, you oughta know Juanita! Rupert Hughes' new story will be called "The Wall Flower." It will be directed by E. Mason Hopper, and Colleen Moore will be the star. There was

## Answers to Questions by Movie Fans

Tina—"The Lotus Eater" has not been released. And by the way, the name has been changed to "The Hidden Paradise." That word "paradise" seems to be as popular in titles at the present moment as "passion" was a few months ago. I wonder if there is any special significance.

Rogo—You are entirely correct about Mary Pickford's appearance in "The Warrens of Virginia." That was one of her very first pictures in the old Biograph days.

Flushing—Piero wrote a play, "The Thunderbolt," which was produced on the New York stage some ten years ago. John Emerson, the well-known scenario writer, appeared on the stage before taking up writing as a profession.

Levant—"Virgin Paradise" is Pearl White's present picture. The cast includes Robert Elliott, J. Thornton Boston, Ann Edwards, Henrietta Floyd, Grace Beaumont, Mary Barnelle, Lynn Pratt and Charles Fulton.

Geneva—Yes, Jack Holt has been made a star. His first starring picture will be entitled "The Call of the North," an adaptation of Stewart Edward White's novel of Alaska.

Nancy—"The Miracle Man" was the picture which gave Betty Compson her fame in the moving-picture world. The picture on which she is working at present is entitled "Always the Young Man." Lon Chaney is her leading

man. He is the gambler whom she befriends in this picture. He played opposite her in "The Miracle Man." Her new photoplay is adapted from the story by Perley Poore Sheehan.

Interested—"Phroso" is a French picture adapted from the well-known book by Anthony Hope. Kenneth Webb is directing Pearl White, who has left serial work. Her newest picture is "Virgin Paradise." Yes, it is true that she has divorced Wallace McCutcheon.

Old-Fashioned—The only Howard Mitchell I ever heard of is not an actor, but a director. He has been directing Shirley Mason. I do not happen to know his age, but I do know that he recently married a Los Angeles society girl.

Berwald—Yes, Eddie Polo is still making serials. He is at work now on "The Secret Four."

Dick—Of course, Fatty Arbuckle is one of the screen pests. It's a distinction to be fat when you are Fatty Arbuckle. So you read that he had a fight with a waiter, did you? Well, without doubt it is true if you read it in the newspaper. Before long you will see him in a new comedy, "Freight Prepaid."

Abbey—Norman Kerry is married. Cullen Landis was leading man in "The Girl from Outside." His latest picture is "The Old Nest," from the pen of Rupert Hughes.

## GIVEN AN IMPORTANT ROLE AS "MOTHER"



MARY ALDEN, whose impersonation of the mother in "The Old Nest" has been receiving wide comment, has been cast for an important part in another picture, "The Man With Two Mothers." This is Alice Duer Miller's first original screen contribution, which she helped put into continuity form while at the studios recently. Cullen Landis will have the leading male 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 Company of America.

- Alhambra 12th, Norris & Passyunk Aves. Mat. 2:30. 7:30. 9:15. 10:15. DOROTHY DALTON in "BEHIND MASHES"
- ALLEGHENY Frankford & Allegheny Aves. Mat. 2:30. 7:30. 9:15. 10:15. GLORIA SWANSON in "THE GREAT MOMENT"
- APOLLO 62D & THOMPSON STS. Mat. 2:30. 7:30. 9:15. 10:15. MAE MURRAY in "THE GILDED LILY"
- ARCADIA CHESTNUT 8th 10th Sts. Mat. 2:30. 7:30. 9:15. 10:15. ELSIE FERGUSON in "FOOTLIGHTS"
- ASTOR FRANKLIN & GIBBARD AVE. Mat. 2:30. 7:30. 9:15. 10:15. DOROTHY DALTON in "BEHIND MASHES"
- BALTIMORE 51ST & BALTIMORE AVE. Mat. 2:30. 7:30. 9:15. 10:15. ELSIE FERGUSON in "SACRED AND PROFANE LOVE"
- BENN 64TH AND WOODLAND AVE. Mat. 2:30. 7:30. 9:15. 10:15. ALL-STAR CAST OF "THE LOST ROMANCE"
- BLUEBELT Broad & Sunn Aves. Mat. 2:30. 7:30. 9:15. 10:15. BEENA OWEN and E. K. LISCOLN in "The Woman God Challenged"
- BROADWAY Broad & Snyder Aves. Mat. 2:30. 7:30. 9:15. 10:15. THOMAS MEIGHAN in "THE CONQUEST OF CANAAN"
- Broad St. Casino Broad 1st, Erie Aves. Mat. 2:30. 7:30. 9:15. 10:15. WALLACE REID in "TOO MUCH SPEED"
- CAPITOL 722 MARKET ST. Mat. 2:30. 7:30. 9:15. 10:15. GLORIA SWANSON in "THE GREAT MOMENT"
- COLONIAL 4th & Maplewood Aves. Mat. 2:30. 7:30. 9:15. 10:15. GLORIA SWANSON in "THE GREAT MOMENT"
- DARBY THEATRE Broad & 11th Sts. Mat. 2:30. 7:30. 9:15. 10:15. WALLACE REID in "TOO MUCH SPEED"
- EMPRESS 5th & Main Sts. Mat. 2:30. 7:30. 9:15. 10:15. THOMAS MEIGHAN in "THE CONQUEST OF CANAAN"
- FAIRMOUNT 20th & Girard Aves. Mat. 2:30. 7:30. 9:15. 10:15. ROSCOE (Fatty) ARBUCKLE in "CRAZY TO MARRY"
- FAMILY THEATRE 1311 Market St. Mat. 2:30. 7:30. 9:15. 10:15. COMEDY DAY
- 56TH ST. THEATRE Broad & Spruce Sts. Mat. 2:30. 7:30. 9:15. 10:15. CONSTANCE TALMADGE in "DANGEROUS BUSINESS"
- FRANKFORD 47th FRANKFORD AVE. Mat. 2:30. 7:30. 9:15. 10:15. "What's Your Wife Worth?"
- GLOBE 6901 MARKET ST. Mat. 2:30. 7:30. 9:15. 10:15. THOMAS MEIGHAN in "THE EASY ROAD"
- GRANT 4022 GIRARD AVE. Mat. 2:30. 7:30. 9:15. 10:15. THOMAS MEIGHAN in "WHITE AND UNMARRIED"
- GREAT NORTHERN Broad 8th & Erie Sts. Mat. 2:30. 7:30. 9:15. 10:15. CLARA KIMBALL YOUNG in "CHARGE IT"
- IMPERIAL 907th & WALNUT STS. Mat. 2:30. 7:30. 9:15. 10:15. ROSCOE (Fatty) ARBUCKLE in "CRAZY TO MARRY"
- Lehigh Palace Lehigh Avenue Mat. 2:30. 7:30. 9:15. 10:15. "The Woman God Challenged"
- LIBERTY BROAD & COLUMBIA AVE. Mat. 2:30. 7:30. 9:15. 10:15. THOMAS MEIGHAN in "THE CONQUEST OF CANAAN"
- OVERBROOK 52D & HAVESFORD AVE. Mat. 2:30. 7:30. 9:15. 10:15. "THE LOST ROMANCE"
- PALACE 1214 MARKET STREET Mat. 2:30. 7:30. 9:15. 10:15. BETTY COMPSON in "THE END OF THE WORLD"
- PRINCESS 1018 MARKET STREET Mat. 2:30. 7:30. 9:15. 10:15. WILLIAM S. HART in "THE SILENT MAN"
- REGENT MARKET ST. Below 11TH St. Mat. 2:30. 7:30. 9:15. 10:15. ENRICO CARUSO in "ONE MINUTE"
- RIALTO GERMANTOWN AVENUE AT TULPHOCKEN ST. Mat. 2:30. 7:30. 9:15. 10:15. "DECEPTION"
- RUBY MARKET ST. Below 11TH St. Mat. 2:30. 7:30. 9:15. 10:15. DOUGLAS MACLEAN in "ONE A MINUTE"
- SAVOY 1211 MARKET STREET Mat. 2:30. 7:30. 9:15. 10:15. WILLIAM S. HART in "THE WHISTLE"
- SHERWOOD 54th & Baltimore Aves. Mat. 2:30. 7:30. 9:15. 10:15. THOMAS MEIGHAN in "WHITE AND UNMARRIED"
- STANLEY MARKET AT 10TH ST. Mat. 2:30. 7:30. 9:15. 10:15. "EXPERIENCE"
- 333 MARKET STREET THEATRE COSMOPOLITAN PRODUCTIONS Mat. 2:30. 7:30. 9:15. 10:15. "The Woman God Challenged"
- VICTORIA MARKET ST. Below 11TH St. Mat. 2:30. 7:30. 9:15. 10:15. GEORGE MEYER'S PRODUCTIONS "The Great Impersonation"
- WM. PENN 41st & Lancaster Aves. Mat. 2:30. 7:30. 9:15. 10:15. CONSTANCE TALMADGE in "LESSONS IN LOVE"
- BELMONT 82D ABOVE MARKET ST. Mat. 2:30. 7:30. 9:15. 10:15. GLORIA SWANSON and MILTON SILLA in "THE GREAT MOMENT"
- CEDAR 60TH & CEDAR AVENUE Mat. 2:30. 7:30. 9:15. 10:15. WALLACE REID in "THE LOVE SPECTRAL"
- COLISEUM Market bet. 29th & 30th Sts. Mat. 2:30. 7:30. 9:15. 10:15. WILLIAM S. HART in "O'MALLEY OF THE MOUNTED"
- JUMBO FRONT ST. & GIRARD AVE. Mat. 2:30. 7:30. 9:15. 10:15. THOMAS MEIGHAN in "THE FRONTIER OF THE STAMP"
- LEADER 41ST & LANCASTER AVE. Mat. 2:30. 7:30. 9:15. 10:15. WILLIAM S. HART in "THE WHISTLE"
- LOCUST 62D AND LOCUST STREETS Mat. 2:30. 7:30. 9:15. 10:15. GLORIA SWANSON and MILTON SILLA in "THE GREAT MOMENT"
- RIVOLI 52D AND RANSOM STS. Mat. 2:30. 7:30. 9:15. 10:15. "DECEPTION"
- STRAND GERMANTOWN AVE. AT VENANOW ST. Mat. 2:30. 7:30. 9:15. 10:15. GLORIA SWANSON and MILTON SILLA in "THE GREAT MOMENT"
- AT OTHER THEATRES MEMBERS OF M.P.T.O.A.
- Jefferson 20th & Dauphin Sts. Mat. 2:30. 7:30. 9:15. 10:15. DOUGLAS MACLEAN in "ONE A MINUTE"
- PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:30. 7:30. 9:15. 10:15. WILLIAM S. HART in "THE WHISTLE"
- WEST ALLEGHENY 20th & Allegheny Sts. Mat. 2:30. 7:30. 9:15. 10:15. JACK HOLT in DE MILLER'S "THE LOST ROMANCE"