

Che Daily Movie Magazine

OSE-UPS of the MOVIE GAME

By HENRY M, NEELY

Norma Talmadge Is Going to Algeria

TER all the rumors about Norma Talmadge and her plans for the future, t is possible to say something definite now. Norma's personal representa-Beulah Livingstone, has returned from abroad, where she completed agements that have been under consideration for some time, and the result Norma will leave us in November.

Over at the big, barn-like studies of the Talmadges on East Forty-eighth in New York, they are beginning to shoot the interiors for "Smilin" agh," which will be the next work put out by Norma. Constance has yet returned from vacation.

exteriors for "Smilin' Through" were shot down on Long Island. by the way, one of the features of this play will be the screen debut of Lockhart, whose popular songs you have sung dozens of times, probably without ever looking on the title page to see who wrote 'em. That's the alty of being a writer. Nobody cares much about you; it's only your stuff

With the completion of "Smilin' Through," the Norma Talmadge company pack up their little steamer trunks and sail for two months abroad that ought to result in something notable. It won't be "The Garden of Allah," as most of the rumors have had it. Instead, it will be 'The Voice on the Minaret,' another of the works of Robert Hickens. Incidentally, Norma has bought screen rights to his "Snake Bite," If she could only arrange to sell cure, she'd make her blooming fortune.

A lot of the work will be done in Southern France before they go to Algeria for the main shooting. It was to arrange for studio space in France that Miss Livingstone crossed and she reports the Europeans very far behind

The principal trouble over there is that they haven't sufficient electric current in the ordinary city service to handle the immense demands which we make on studio lighting. When one of our big modern plants is going full blast, it consumes enough current to illuminate a town of some five thousand

ONE of those big sunlight arcs alone develops about 300,000 cardlepower. Some studios have six of these working at once. Say the average house lamp is thirty candlepower, and a simple division will show you how many homes could be illuminated with this current alone, without counting the Kliegs, the spots, the domes and all the

Mary Pickford Wasn't a Bit Afraid of Them

A MAN who was connected with the old Biograph stadies in the front told when D. W. Griffith was just beginning to forge his way to the front told MAN who was connected with the old Biograph studios in the early days me an-interesting little yarn the other day. We were on our way back to New York from the Griffith studio on Long Island. We had been watching Griffith work with Lillian and Dorothy Gish and we were going in to see Doug Fairbanks and Mary Pickford at the opening of "The Three Musketeers.

As we left the Griffith lot. Lillian Gish came up to us to say good-by. "If you see Mary Pickford tonight." she said. "I wish you would give her my love. Tell her we are working here so I cannot get in to see her, but ask ber to phone me tomorrow.

'That takes me back a number of years," this man said as we settled in seats in the train. "There used to be a brass rail running down the office of the old Biograph studies. People connected with the Biograph were admitted to the inner side of the rail; visitors were kept on the other side.

"Griffith, then making a name for himself, had started Mary Pickford on

ber career. He really discovered her, you know. They were great friends and Griffith never lost a chance to play a joke on Mary. "One day Mary came in with two little girl friends. Griffith was standing on the inner side of the brass rail and stopped her with mock gravity. 'Did you want to see some one?' he asked.

" 'Yes, Mr. Griffith,' Mary said. 'I want to introduce two friends of mine, They want to act for the movies. They think they will be good and I do, too. 'Griffith looked at her seriously and then opened the gate in the railing and drew her inside, leaving the other two outside.

'Mary.' he said solemnly, 'you belong this side of the rail; they belong out there. If you keep on bringing your friends in to this side, first thing you know some of them will be so good that every one will forget about Mary Pickford.

"And Mary drew herself as far as her tiny height would let her and said " 'Mr. Griffith, Mary Pickford will never be afraid of any little girls, no matter which side of the railing they are on."

"GRIFFITH laughed at her independence. 'All right,' he said. do.' So Mary brought them in. 'This,' she said, indicating the older one, 'is my friend Lillian Gish—and this is her sister, Dorothy.'

Daily Tabloid Talks to Fans

on Breaking Into the Movies

A few stars are paid a percentage of the profits of the picture. One or two others are paid a lump sum for a pic-

ture, rather than a weekly snury, and

in one case this lump sum comes to \$80,000.

"heavies," get up to three or five hun-dred a week, or, if called on to play

THE salaries of directors range all

The way from \$10,000 a week, which is the emolument of one

great artist, down to the hundred and fifty a week of the fly-by-night con-

cerns. The average director in a large company gets anywhere from \$500 to

\$1000 a week, especially as at present there is a great shortage of good di-

Scenario writers are paid according

to the type of work they do. If they write original stories they may get from \$1000 to \$20,000 for them. Of

course the published works of notable

author or the stage hits of famous

playwrights bring more.
Writers doing the adaptations or "continuities" of the stories of others

are more often paid by the week. The

big scenario writers get salaries rang-ing up to hundreds of thousands of dol-

lars a year, for this is fast becoming the most important work of the entire

industry. The lesser lights seldom re-ceive less than \$20,000 a year.

Cameramen get from \$100 to \$300 week. Art directors receive several

undred dollars a week, but few com-

ity of employing specialists in scenic

(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 Campany, New York.)

Tourists Welcome at This Studio

The one Southern California motionnicture studio in which visitors are

ande welcome and are given an oppor-

tanies have as yet realized the neces-

By JOHN EMERSON and ANITA LOOS

What Are the Salaries in the Movie Business?

The authors of this series are the ten thousand. The majority range be smous Emerson and Loos, who have tween one and three thousand. famous Emerson and Loos, who have written some of the most successful photoplays. They now have full charge of all scenarios for Constance Talmadge.

O MUCH propaganda and pressagentry has been at work during the last few years that no one knows what to believe of motion pictures. There more. First-rate character people, or to believe of motion pictures. There appears to be a sort of attenuated oke cloud thrown up about all connected with the artistic, and, more par- by the day, get anywhere from \$50 to

ticularly, the financial side of pictures. \$100. And naturally, the first question to be asked by one who is considering entering this field as a vocation is "What to they pay? Is it all true? Is there which involve a small bit of individual

The leading stars of the screen get mywhere from \$1000 to \$10,000 a abouts. Extras for the screen should involve a small bit of individual acting, although really merely atmospheric work, bring \$10 a day or there-abouts. week. There are only two or three get about \$5 a day.

Is She the Prettiest Girl?



ALTA ALLEN

Max Linder, the comedian, being Hayes entertains hundreds of tourists. naturally thinks that he has They see George Ovey, Vernon Dent and rench, naturally thinks that he has infallible eye for beauty. And havbeen in the movie business ever filming single reelers in an ambitious of it started, he thinks he has seen program that schedules fifty-two rethe pick of the pretty girls of the world.

He has declared Alta Allen, a Westgirl who recently made quite a hit Broadway musical comedies, the iest girl he has ever seen, and the prettiest girl in the

Do you think she is? You'll have a hance to judge soon, for Max has Incide Coast under Incided her to play the feminine leads in Robert Ensminger. Screen villain, Vince allowing.

NORMA TO GO ABROAD AFTER MAKING THIS PICTURE



wish he would. And that reminds me-do you know the difference between 'lens louse' and a scene stealer?"

T HAD to confess that I didn't. "Well, Marshall Neilan told me

long time ago." Garry began import-ently, as she always does when men-tioning the name of one of her favor-ite celebrities, "so I know that the dis-

York studio as fast as she can so as to be ready to go abroad in November. The article at the beginning of this page tells about her plans. In the outloors scene above she is shown "on location" on a big hog farm near Keokuk. Ia. making exteriors for Keokuk. Ia. making exteriors for the Wonderful Thing." The other who find the first the man and his interest in Tsuru Aoki, who shows the shown actor. "But speaking of good things coming out of the Weyt. I started out to tell wouth that I didn't care for home and his interest in Tsuru Aoki, who shown even though, like me, with the ice cream trousers is Sydney. "But speaking of good things coming out of the Weyt. I started out to tell wouth that I didn't care for him still. Little scraps of our days again, and holding my hands doors scene above she is shown "on location" on a big hog farm near keeping in films in Los for him still. Desmond is in town. He's finished a picture called 'Fighting Mad,' and he's come East to see that it gers properly launched in the New York than you do about me?" he asked, facting me again, and holding my hands work for the day.

"And you care more for your work than you do about me?" he asked, facting me again, and holding my hands was still in the back of my mind. Not all the arguments I used against him could make me admit that I didn't care for him still. Desmond is in town. He's finished a picture called 'Fighting Mad,' and he's come East to see that it gers properly launched in the New York to good things coming out to tell to gother in sisted on coming before me, as we sped quietly on through the night. The day that Derry had caught may have a properly launched in the most of motion pictures all the arguments I used against him the back of my mind. Not all the arguments I used against him the back of my mind. Not all the arguments I used against him to gother to solve the arguments I used against him to store the day.

"And you care more to your work to gother to see that it gers for him still. The day that Derry had caught to goo page tells about her plans. In the outdoors scene above she is shown "on
location" on a big hog farm near
Keokuk, Ia., making exteriors for
"The Wonderful Thing." The other makes abroad.

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in the making his screen debut after achievand he's come East to see that the making his screen debut after achievand he's come East to see that the making his screen debut after achievand he's come East to see that the m come East. Mae Murrsy deserves a vote of thanks for persuading him to come." neighbors. He's so lonesome for them now, he says, that he will never leave them again even for a day. No moon fan ever had so many pictures "And Griffith for keeping him," she cut in. "You know he's finished 'Peacock Alley' with Mae Murray, and he's "Well, that may be so," I remarked court in the cou of her favorite around her as Bill Descaustically, gathering up my things and preparing to run, "But that's because you've only been able to find eighty-"He's wonderfully modest, anyway, she continued, "If any one gave Monte Blue his choice of parts to play in a

a pensive air, as though she knew the answer aiready.

"If you mean Monte Blue," I told her in my most matter-of-fact way—and Garry hates to fail to surprise peading and the surprise peading to put himself in the limeight, or Robertson-Cole studios. Three other plo-"you ought to be glad that he did Klieglight, rather, even though the fans companies are to commence work soon

As Told to INEZ KLUMPH THE STORY BEGINS

CONFESSIONS

OF A STAR

the story begins
with the early days in the old Fine
Arts studio in California, when Colleen Moore, the Gish girls. Bessie
Love and a host of others were not
much more than extra girls. Diana
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 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 Craney, 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 producing

NOW GO ON WITH THE STORY

Chapter XIII

QUCH contracts as the one which Malcolm Sandy wanted me to sign are not so common in the motion-pic ture world as one might think. I suppose the most famous one was that
which Mary Miles Minter accepted
when she went to Realart, agreeing not
to marry for its duration, and promising to abide he covision other restricing to abide by certain other restric

Mine made no such demand, but Mr Sandy made it quite plain that he exin which my personal life as well as my career in pictures was included. I was not to go around with Kelth Gorhan as I had. I was not to frequent public restaurants except those of very high standing and conservative patronage. In movie actress

I told Keith about it that night. We had dined together, and motored along our favorite highway for some distance, to a point where the great, tumbled sweep of the Pacific spread below us. The sky was very deep and blue, and The sky was very deep and blue, and the stars were golden. Far out, a liner plunged along on its way to the Orient, its lights a double bar of yellow against the water. China, Japan, India—a sudden longing surged over me. I wished that I could go to those far countries, govern my own life as I pleased, never again have a director say to me, "We'll be ready for you on the set at 9 in the morning, Miss Diana." and know that I'd be blamed if I wasn't there, but would probably have to sit around for at least an hour, shivering in the drafts if it was a cold day, or with my make-up melting and running all together, if it was a warm one, before they were ready to begin work.

Keith and I had always been just friendly; he had never made the slight.

I was amazing, the way he had from the set of the star of

friendly; he had never made the slight-est attempt even to hold my hand. But that night, as we sat there with the fra-grant wind blowing to us from across the land I loved so, he caught both my hands and kissed them eagerly, then turned, took me by the shoulders and bent his face to mine.

LUCY FOX

It was amazing, the way he had voiced the very desire I had had only a few moments before. After all, why shouldn't I do it? Why not? For the ite celebrities, "so I know that the distinction is official.

"A 'lens louse' is an actor who gets up as close to the camera as a director will let him and then turns very slowly."

"But this is absurd—why I page."

"On more working out on location under the broiling sun, doing the same thing over and over and over again till wanted to scream, because somebody all that Malcolm Sandy had said.

"But this is absurd—why I page."

this—not now." And then I told him all that Malcolm Sandy had said.

"A 'lens louse' is an actor who gets up as close to the camera as a director will let him and then turns very slowly so as to keep his face in the camera's lens as long as possible.

"But a scene stealer is an actor who, in playing a scene with some one else, leeps moving back until the other player has to have his back to the camera in order to face him.

"Marshall Neilan said that once he took a picture with four scene-stealers in it, and they all moved back until they were almost off the set. He The man laughed at them so hard he almost had is Sydney to stop work for the day.

"But this is absurd—why. I never heard of anything so silly!" he protested. "Why should it hurt you any to go around with me? Why, we're always home by half-past eleven or twelve; we never go anywhere that isn't welve; we never go anywhere that isn't whole darned country!"

"Yes, but don't you see—well, he's going to make a star of me, perhaps. and he doesn't want to have me talked about." I tried to explain. "And people feetly happy. I say "perfectly!"—that isn't quite true, for Derry Winchester isn't quite true, for Derry Winchester was still in the back of my mind. Not are always ready to gossip about an all that Malcolm Sandy had said.

"But this is absurd—why. I never heard of anything so silly!" he protested. "Why should it hurt you any to go a scene in which I'd be shown in tears for possibly on the screen. Just perfect comfort, travel in far lands with the most attractive man I'd ever known taking care of me. Do you wonder that I turned back to him, and laid my hands on his shoulders and said 'Yes'?"

We drove back to my home then, hardly saying a word, both of us period about." I tried to explain. "And people isn't quite true, for Derry Winchester was still in the back of my mind. Not all that Malcolm Sandy had said.

"But this is absurd—why. I never heard of anything so silly!" he protested. "Why, we're always home by half-past eleven or twelve: we never go

time he worked with her.

"I'll come for you in the morning,"
Keith told me, and I welcomed the interruption of my thoughts. "We'll start
at nine, and run down the coast—I know
a corking little inn where we can have
luncheon—and then we'll go on to
Capistrano, and be married. Martied, My heart leaped into my throat at

the thought. Like every girl I'd dreamed of being married, and now all at once it was going to happen to me, right

CONTINUED TOMORROW

Budding Romance Kept Hayakawa From Baseball

WHEN Sessue Hayakawa was a student at the University of Chicago he was considered one of the most skillful ball players under the supervision of Head Coach Alonzo Stagg. Big League scouts made him many offers, but the one thing that prevented him from becoming a professional ball player was his love of motion pictures

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.

in "BEHIND MASKS" ALLEGHENY Frankford & Allegheny Mate, 9:15. Even. 8:00 GLORIA SWANSON m "THE GREAT MOMENT" APOLLO 52D 4 THOMPSON STS. MAE MURRAY

in "THE GILDED LILY" ARCADIA CHESTNUT Bel. 16TH ELSIE FERGUSON in "FOOTLIGHTS"

ASTOR FRANKLIN & GIRARD AVE. DOROTHY DALTON in "BEHIND MASKS"

BALTIMORE SIST & BALTIMORE EVENTS SAT.MAT. ELSIE FERGUSON in "SACRED AND PROFANE LOVE"

BENN 64TH AND WOODLAND AVE.
MATINEE DAILY
ALL STAR CAST IN DE MILLE'S "THE LOST ROMANCE" BLUEBIRD Broad & Susquehanas Continuous 2 until 11 "THE LOST ROMANCE"

BROADWAY Broad & Snyder Ave 2 ft.45 & ft P. M THOMAS MEIGHAN In "THE CONQUEST OF CANAAN"

CAPITOL 122 MARKET ST. GLORIA SWANSON

GLORIA SWANSON IN "THE GREAT MOMENT" DARBY THEATRE

EMPRESS MAIN ST., MANAYUNK MATINES DAILY COSMOPOLITAN PRODUCTION "The Woman God Changed"

in "BEHIND MASKS"

DOROTHY DALTON

in "DANGEROUS BUSINESS" FRANKFORD 4715 FRANKFORD "What's Your Wife Worth?"

Alhambra 12th, Morrie & Passyunk Ave.

Alhambra Mat. Daily at 2: Eves. 6:45 & 9

DOROTHY DALTON

GLOBE 5901 MARKET ST.
2:30 and 6:30 to 11

THOMAS MEIGHAN GRANT 4022 GIRARD AVE.
DAVID POWELL and SPECIAL CAST
"THE MYSTERY ROAD"

GREAT NORTHERN Broad St. at Brie CLARA KIMBALL YOUNG in "CHARGE IT" IMPERIAL MAIN 2:80: EVEN 7 AS ROSCOE (Fatty) ARBUCKLE

m "CRAZY TO MARRY" Lehigh Palace Germantown Ave. and Lehigh Avenue COSMOPOLITAN PRODUCTION "The Woman God Changed"

LIBERTY BROAD & COLUMBIA AV ETHEL CLAYTON in "WEALTH" OVERBROOK 63D & HAVERFORD

"THE LOST ROMANCE" PALACE 1214 MARKET STREET BETTY COMPSON

In "THE END OF THE WORLD" PRINCESS 1018 MARKET STREET SYDNEY CHAPLIN in "KING, QUEEN AND JOKER"

REGENT MARKET ST. Below 17TH B. M. ENRICO CARUSO RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN BT. "DECEPTION"

RUBY MARKET ST. BELOW 1TH DOUGLAS MacLEAN In "ONE A MINUTE" SAVOY 1211 MARKET STREET

WILLIAM'S. HART in "THE WHISTLE" SHERWOOD S4th & Paltimore AV.

THOMAS MEIGHAN in "WHITE AND UNMARRIED"

FAIRMOUNT 26th & Girard Ave STANLEY MARKET AT 10TH DOROTHY DALTON

STANLEY MARKET AT 10TH 11 A. M. to 11:15 P. M. Richard Berthelmess in Geo. Fitzmanurios's "EXPERIENCE"

333 MARKET STREET THEATRE COSMOPOLITAN PRODUCTION "The Woman God Changed" CTORIA MARKET ST. AD. OTH GEORGE MELFORD'S PRODUCTION

"The Great Impersonation" WM. PENN THE LANGE CONSTANCE TALMADGE "LESSONS IN LOVE"

The NIXON-NIRDLINGER N

CEDAR 60TH & CEDAR AVENUE 2:30 and 6:30 to 11 P. M WALLACE REID

COLISEUM Market bet, 59th & 60th WILLIAM S. HART

JUMBO FRONT ST. & GIRARD AVE. **ENID BENNETT** in "SILK HOSIERY"

in "THE WHISTLE"

RIVOLI 52D AND BANSOM STS.

STRAND GERMANTOWN AVE GLOBIA SWANSON & MILTON SILLS

AT OTHER THEATRES

Germantown MATINER DAILY THOMAS II, INCE'S

"THE CUP OF LIFE" JEFFERSON 20th & Dauphin 8th

in "SUCH A LITTLE QUEEN" PARK RIDGE AVE. & DAUPHIN 87.

ETHEL CLAYTON in "WEALTH"

WEST ALLEGHENY 25th & Alleghen JACK HOLT IN DE MILLE'S

HAD TO LIGHT MINIATURE CITY FOR "WALLINGFORD" PRODUCTION

up at Griffith's playing a part in 'The

'He's wonderfully modest, anyway.'

Two Orphans.

Through

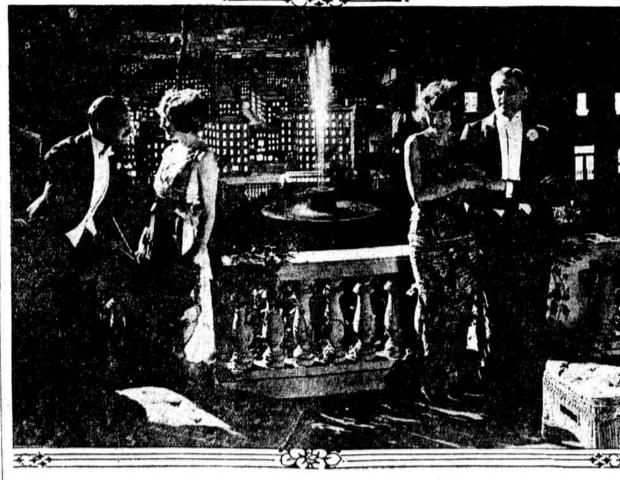
TORMA TALMADGE is finishing two pictures show her in her present

MONTE BLUE ACTS

WITH GRIFFITH,

GARRY DISCOVERS

By HELEN KLUMPH



where each week Manager John J. Hayes entertains hundreds of tourists. They see George Ovey, Vernon Dent and their White Cap comedians in action, filming single reclers in an ambitious program that schedules fifty-two releases during the next twelve months.

Wallace MacDonald in New Serial

Wallace MacDonald one of the best-known male leads in motion pictures, is the co-star with Carnel Myers in her new serial, "Breaking Through," bury of the co-star with Carnel Myers in her new serial, "Breaking Through," bury of the terrace of their significance of the Ensinger. The well-known screen villain, Vincent Howard, is also a member of the cast.

THE last scene in "Get-Rich-Quick and George M. Wallingford," based on George M. Wallingford, based on George M. Wallingford and base steep law which with the leading electrical department, with the companies who supply be seen soon on the screen, shows the material for motion pictures, Mr. Kelly was faild that it could not be done. But he had been told many the leading electrical companies who supply miniature electrical department, with the motion pictures, Mr. Kelly was faild that it could not be done

Broad St. Casino Broad bel, Eric Av. WALLACE REID in "TOO MUCH SPEED"

in "THE GREAT MOMENT" COLONIAL Stn. 4 Maplewood Aves.

"A WISE FOOL"

FAMILY THEATRE-1311 Market St.

56TH ST. THEATRE—Below Spruce CONSTANCE TALMADGE

Stanley,

BELMONT 52D ABOVE MARKET GLOBIA SWANSON & MILTON SILLS "THE GREAT MOMENT"

in "THE LOVE SPECIAL"

"O'MALLEY OF THE MOUNTED"

LEADER 418T & LANCASTER AVE. WILLIAM S. HART

LOCUST 52D AND LOCUST STREET MAIS. 1:30. 3:30. Evgs. 6:30 to 11 GLORIA SWANSON & MILTON SILLS IS "THE GREAT MOMENT" PARAMOUNT'S SUPER SPECIAL

"DECEPTION" "THE GREAT MOMENT"

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

CONSTANCE BINNEY

"THE LOST ROMANCE"