The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

The Weakling Brother Isn't Very Weak These Days

YOU'VE all seen "Dream Street" by this time. You've loved dainty Carol Dempster and admired the work of Ralph Graves as the roughneck who becomes the hero and you've felt the big lump rise in your throat at the pathetic figure of the weakling brother, played by Charles Mack.

That same weakling is about as appealing a character as we have had on the screen in a long while. Mack makes him so livingly realistic. It doesn't seem to be acting at all; you get the impression that Mack himself is a limping. undersized, morbidly self-effacing, silent sort of chap and you can't imagine him speaking much above a whisper when there is any one around to hear him.

Now let's shift the scene. Let's imagine ourselves over at the Griffith studio at Mamaroneck, L. I., while D. W. is putting on a big mob scene in his present production of "The Two Orphans." I've already told you of some of the things I saw over there. I want you to stand with me today while we see

We are well down the lot-say a hundred yards to the north, where we can get a good perspective. All the way across the field of view stretches that set they have built showing a street in Paris during the Terror times. The street is jammed with all sorts and conditions of people. The colorful costumes of the Revolution make vivid splashes of pigment against the placid waters of Long Island Sound. There is action, color, noise everywhere in that transplanted street; people are leaning out of every window and door, yelling and waving things. It is an orgy of revolutionary joy.

For they are indulging in their favorite form of outdoor sport-chopping off the heads of a couple of dozen aristocrats.

Down at our left, just beyond the last bit of the "property" street, there are two platforms over which big umbrellas cast their shade. On the platforms are the cameramen with their photographic rapid-fire artillery. And Griffith and his assistant director are there, struggling to keep the immense mob in some sort of coherent action while the cameras grind.

WE CAN hear the assistant's voice bellowing through the megaphone: he has to be a leather-lunged individual to make them hear his orders above the din of the cheering crowd. But we do not hear Griffith's voice. He is the least perturbed man on the lot. He is dressed in neat-fitting blue serge, coat buttoned properly, collar unwilted in the heat, straw hat shading his eyes and he isn't the least bit excited. He can't afford to be. Excitement makes blunders that waste time, and this scene is costing over \$100 a minute.

FROM these camera platforms on the left the street runs for about two city blocks west and there another street cuts across it at right angles. At the extreme western end, on our right, just off the set and beyond the range of the angle of the camera lenses, a troop of revolutionary cavalry awaits the command to get into action.

There are real cavalrymen, too. They are a troop of United States regulars borrowed for this scene, and their horses are the fine, spirited animals that know how to make a genuine charge when they are told to do it. So do the hardened service men who ride them. But they don't look like Uncle Sam's boys now. They are all dressed up in scarlet and yellow uniforms with plumed cockade hats and high soft-leather boots with spurs.

Naturally, no human voice could reach from the camera platform to this distant troop, once the charge begins and the crowd starts to yell in the mob frenzy of Terror times. So we see, about midway down the street, another platform, Hollywood Hotel the other evening built much higher than the first, and on it is perched a camera man and another with Elmer Harris, Realart's superassistant director. We want to keep our eyes on this other assistant director. In fact, once the action begins, we will watch him without intending to, for the pep and the energy and the physical effort that he throws into his difficult job, high up there above the crowd, silhouetted against the sky, will make him the most conspicuous figure of all.

Suddenly the bugle sounds the preparatory signal; the crowd begins to get into motion and the cameras start to grind. Then comes a sharp bugle signal and the cavalry, way off to the right, swing into fours and break into a murderous charge, full tilt through the crowd, up the side street, swing the corner and shatter all traffic regulations as they fairly fly up toward the cameras and so

And all the time this assistant director, on the high platform, has been controlling the distant crowds. He has had to act their frenzy for them. They haven't been able to hear him because of the din of the mob and the crashing of the charging hoofs.

So be himself has gone through all the action of a maddened revolutionist cheering, jeering, dancing in bloodthirsty glee, and generally making a blanknition spectacle of himself so that the thousand or more people below him can get their cues as to how they are to play their parts in one of the most difficult mob

Half a dozen times they have had to shoot this scene to get it just the way W, wants it. And each time, this assistant director has yelled himself hoarse and acted under a head of steam enough to bust a high-pressure boiler. You wonder that he has any strength left. You watch to see him throw himself length exhausted, on the platform after it is all over.

BUT he doesn't. Instead he jumps lightly down the stairs, comes over to us with a cheerful smile and says quietly, as though he had been doing nothing at all, "Well, that's done. Let's go to lunch." and then you recognize this thousand horse-power of energy. It is Charlie Mack, the "weakling" brother of "Dream Street."

MACK, as we see him here, is the best illustration I know of the way people work and sacrifice and boost for D. W. Griffith. And love him loyally all

Mack was very anxious to play Pierre in this production of "The Two Orphans." No, he wasn't anxious—he was crazy to do it. The man who does it will be "made." And incidentally I will tell you sometime soon the marvel-

ous story of the little man whom Griffith found for the part. undersized cripple with a withered arm and hand. Mack isn't-and can't make

Griffith always has in mind exactly the type he wants for a part. He won't take something "just as good." He hunts until he finds the trade mark he is looking for. Mack had it in "Dream street"; he didn't quite have it for Pierre. the verdict and turned in to help in any other way in which he could be useful.

That's why we see him working his head off in the sweltering sun, high above the heads of the mob, and every now and then turning quickly to the camera man, pointing to an unexpected bit of good

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That's why we see him working his head off in the sweltering sun, high above the heads of the mob, and every now and then turning quickly to the camera man, long time ago I made the remark that I thought his publicity was cheap?

The Hole in the Wall.'

Speaking of Richard Dix, I have will be "The Hole in the Wall."

Capitulated completely. Remember a dapted from Fred Jackson's stage success. Miss Lake has just completed was cheap?

The Golden Gift.''

The Golden Gift.''

stuff in the crowd and saving "Get on that-quick."

I'm venturing the prediction that Griffith is going to be pleasantly surprised when he sees some of these unexpected bits in the projection room.

And as I watched Mack in this new job of his I couldn't help getting the impression that the screen is going to e a mighty good actor in a few years but will gain a much better director.

DID I ever tell you the remark-able story of Charlie Mack's "discovery"? It's one of the most unbelievable true romances of the screen. I'll spin the yarn for you some day soon.

Answers to Questions

From Movie Fans

C. M. C .- Herbert Rawlinson married to Roberta Arnold. He is now playing opposite Priscilla Dean in "Conflict." He has signed a contract with Universal and will be featured by them next autumn.

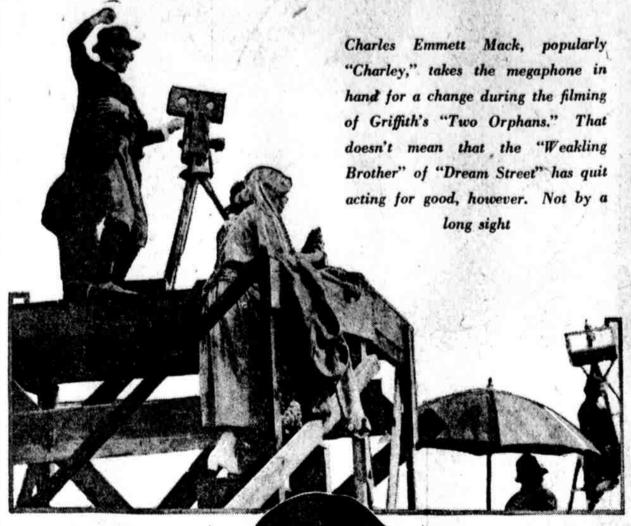
J. C. S.—Hoot Gibson is a native American. His wife is Helen Gibson, who achieved fame as a serial star in railroad films. Address him at Univer-sal City, Calif. The customary fee for photos is twenty-five cents.

AL S .- Sorry to have kept you waiting so long for your answers. Howwaiting so long for your answers. However, here they are: Frank Mayo appeared on the stage in England some years ago. He is a native of the United States and went to school at the Peeksloff (N. Y.) Military Academy. "The Shark Master" is his next picture. He was not cast in "The Devil's Passley."

ROSE-Marie Prevost is unmarried. Her first starring vehicle will be "Siren Stuff." That story about her rescuing her director, King Baggot, from drown-ing was on the level.

G. H. E.—The effect in "Thunder Island" was achieved by means of dou-ble exposure. Edith Roberts seemed to kiss herself good-by, Norman Dawn

HE'S TELLING 'EM HOW TO ACT NOW!



Tom Meighan Still Moving

CONSTANCE BINNEY LOOKS AS IF SHE WERE A DARLING

By CONSTANCE PALMER Hollywood, Calif.

Constance Binney has V arrived. Everything can go on as usual. She was dancing up at the vising director. He was just as much. if not more, enthralled than we were. She looks as if she were a darling.

They are getting her new story ready and speaking of stories. Realart has evolved a new and infernal policy regarding the giving out of titles. They say it mixes the exhibitor all up to read of pictures in the making, two or three months ahead of the time when he will That about his wanting to find a wife,

months ahead of the time when he will see them.

But in the words of the poet—just give me a chance! Let 'em try to keep facts from meh!

There has been a switch in the cast of William De Mille's production of "Miss Lulu Bett." Some days ago it was said that Mildrel Harris would play the lead, but now she has been given to Tommy Meighan for leading woman in "A Prince There Was." Lois Wilson will play Lulu Bett.

Work on the picture has started. The Deacon home, where much of the action takes place, is built all com:

That about his wanting to find a wife, I mean?

I'll compromise now by saying I think it's merely unnecessary. My goodness, Geraldine, he's nice! Think of my being so nasty!

I had lunch the other day with him. We talked of many things and mostly the two unfailing subjects of conversation—John Barrymore and John Barleycorn. Not connected, you understand.

It is rumored that Mr. Dix and Helen Chadwick are to be co-starred. That will be nice, for their teamwork is very smooth. They have already played

Wallie Reid is at work on "Rent of the most popular and respected di-Free," his newest picture. Lila Lee is rectors in the business.

his leading woman, and Henry Bar-rows, Gertrude Short, Lillian Leigh-ton, Clarence Geldart, Claire McDow-ell and Lucian Littlefield complete the Rupert Hughes not only has a hand-

Ruper Hughes not only has a handsome son, but a vivacious daughter.
She was making things lively at a
table near us the other night. Ralph
lersized cripple with a withered arm and hand. Mack isn't—and can't make
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Graves seemed to be her complement.
The Hughes' son, Rush, is working in
"The Wall Flower," which his father
has written and is co-directing. Colleen Moore is the leading woman and
sweet Richard Dix is the leading man.

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New Film for Alice Lake

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CELEBRATED AUTHORS AND STUDIO FOLK GATHER FOR A CONFAB

CELEBS—five of 'em caught by the bearded gentleman, standing next to vising the filming of new photoplays. Wallace Reid, standing next to him, has camera at the Lasky studio in have been working in the studio every Hollywood. Sir Gilbert Parker is the day for six months writing and super-

FIND REPLICA OF RICH JAP HOME IN LOS ANGELES

ONE of the most nearly perfect txamples of Oriental architecture in the Occident is the home of the Bernheim Brothers, art dealers of New York and Los Angeles, which they have constructed in Los Angeles, as a fitting casket in which to preserve the Japanese art treasures which they have collected in a score of years.

From the time of their first visit to Japan, they were fascinated and absorbed in the pursuit of new treasures gave the illusion of youth. But I could be a did to their pursual collection and see that his very mobile face had begun

greatest of Occidental experts in Ori-

propriate house for such a museum of the wealthy owner of many silk mills, near Tokio, and with his permission, detail in Los Angeles.
Sessue Hayakawa also has his home

stages.

The cast is a splendid one. Milton
Sills will play the lead and Taylor
Graves, Theodore Roberts, Clarence
Burton, Helen Ferguson, Mabel van
Buren, May Giracci and Ethel Wales
are the others.

"Poverty of Riches" and The Glor
ious Fool."

Paul Powell has come back from London to direct Ethel Clayton in "The
Cradle," which is taken from the play
of the same name by Eugene Brieux
Mr. Fowell among his associates is one
are the others. time they had ever permitted a photo-grapher to enter their home to make pictures for other than their own per-All of the scenes which Hayakawa

"It isn't a hobby with me but a case of necessity." remarked Thomas Meighan as he stepped off the train at Los Angeles, completing his twentieth round trip between New York and the California with the home, but the beautiful inner garden or usite which the house sur-

ental art.

They determined that the only aprould be of true Japanese design. They took for their model the beautiful home architects drew the plans by which this in ordinary life rarely bother to do that, palatial home was duplicated to the last Is it any wonder that those who make

The Deacon home, where much of the action takes place, is built all complete—front yard and all—on the Lasky stages.

The Deacon home, where much of the action takes place, is built all complete—front yard and all—on the Lasky together in "Dangerous Curve Ahead." sprang up between them.

The cheering died down, as shouts of "Speech—speech" came from various parts of the hall. The man took a step together in "Dangerous Curve Ahead." sprang up between them.

trying to make one, threw out his hands

NOW, WHAT DO YOU SUPPOSE SHE MEAN

Doris May was

recently mar-

ried to Wallace

MacDonald,

and we asked

her to give us

her opinion of

married life.

All she sent

was this

picture

OF A STAR As Told to INEZ KLUMPH

CONFESSIONS

CHAPTER XVII Those who went down the gangplant onto the stage had to pass close to me I was glad, for many of these people had worked in the East since I had been in pictures, and so I had never seen them. I was anxious to know what they looked like, what their personality

really was. But of course my interest centered on those two men-the falling star and the rising one. Would tonight see the great moment of their careers? I heard that they had worked in the game studio at one time, and that even then they had not been good friends.

The younger man went down to the stage first. His mouth was rather grim, and I noticed that his hands were clenched, as he paused for a moment at the top of the gangplank, while he was announced. Then, as the cheers of the crowd began to surge up to him, he shook his shoulders and smiled—a broad, cheerful/grin, put on as readily and consciously as a woman puts on a veil. He ran down the gangplank, waving one arm, and never stopped till he was leaning over the railing at the front of the platform. Then he cupped his hands and shouted through them. "Hello, everybody!" in a voice that rang through the Coliseum.

People shouted and clapped, and threw into the air the souvenirs that had been given away at different booths—cheap little reproductions of different stars' photographs, paper fans, celluloid buttons stamped with the name of a poor picture that was being pushed by lavish advertising.

The excitement died down for a month of the stars' photographs. clenched, as he paused for a moment

a poor picture that was being pushed by lavish advertising.

The excitement died down for a moment or two then; people drooped and leaned against each other, or surged away to the booths where some of the stars were. A very passe ingenue, with violently yellow hair and eyelashes so beaded that they were nearly an inch long, minced down onto the platform and told the crowd that she just loved them all, a statement which they received with weary indifference. The great pennants hanging from the balcony sagged in the stiffing air, and a rloud of dust danced in the radiance of the glaring lights.

Well, this will mean quite a lot.

to ddd to their personal collection, and this hobby they have pursued insistently through all the intervening years. They are recognized today as among the He sauntered nonchalantly down to

the stage, a stunning figure, in his per-fectly fitting evening clothes. Looking down at him, as the crowd cheered frantically. I didn't wonder that girls have "crushes" on motion-picture stars. It is their business, of course, to be good-looking and magnetic, and know how to make people like them. Men in ordinary life rarely bother to do that. business of it succeed?
The cheering died down, as shouts or

railing.

"Friends of mine—" he began.
"We want—" then it was a demand for the other man, the younger one. Another voice took up the shout, and then another. People turned and twisted to see who was shouting, but the cry came from everywhere now. No use came from everywhere now. No use to try quell it and go on with a speech. The man, that older one, who had been

in a despairing gesture and turning, came slowly up the gangplank, beaten.

A moment later the younger one, jubi-

the glaring lights.

Word had gone around that Bill Hart, easily winner of the contest for the grand march, had withdrawn his name. It lay now between those two men.

"Well, this will mean quite a lot. He's in the market for a new contract right now. If all these exhibitors get the impression that he's tremendously popular, and if the word goes out through the industry that he won this

Will Be Lulu Bett



LOIS WILSON Lois has been chosen for the name part in "Miss Lulu Bett" instead of Mildred Harris. The two have just exchanged places, Mildred now going into "A Prince There Was," with Thomas Meighan. Lois is playing opposite Milton Sills in "Miss Lulu Bett" With the early days in the all Fine Arts studio in California when Colleen Moore, the Gish girls, Bessle Love and a host of others were not much more than extra girls, Dissa Cheyne tells how she and her chun, Isabel Heath, sat lonesomely ground the studio until Phil Craney, he famous director, chose Isabel to the first of the screen's "belly vamps." They are seen together great deal, and a scandal is creeted by the director's wife. Derry Was

THE STORY BEGINS



by the director's wife. Derry Wischester, a friend of Diana's called on to help, and Isabel tries "vamp" him. Then Isabel a mounces she is to be starred in East by a Paul Magkham. Begoes to France will the aviels corps and Diana meets Keith Garbary. ham, who strangely attracts had On the eve of a romantic runaves marriage, Keith is killed in an automobile accident. NOW GO ON WITH THE STORY

thing it will have real results. That's why his heart is set on it."

I'd thought that Blank was beaten. But just as the younger man turned to leave the platform, Blank reached his company's booth. And it seemed as if he was going to be mobbed, for a mement. The railings of the booth were torn down; the wicker chairs that stood about crashed to the floor, as poole

about crashed to the floor, as people climbed on them to see their here, was the most tumultuous demonstrawas the most tumultuous demonstration of the entire convention.

"He's proved his popularity, hasn't
he?" I demanded excitedly as Blank,
mounted on a table, handed out his
photographs. Blank's voice cut short
my companion's reply. He was an
nouncing that he had been called best
to New York, and must leave that
night; therefore he would resign from
his place at the head of the list of candidates to lead the grand march at the
ball, and ask his supporters to vote for
the man next in popularity—the young
one who had been fighting him, of
course.

course.

"Good stuff—he knows how to play the game!" commented the man with me, as we made our way down the crowded stairway to the main floor.

"Neat, wasn't it, breaking down that booth; that'll sound well as publicly stuff."

"But I don't understand." I re-

"But I don't understand," I pre-tested. "Wasn't it the people who wanted to see him?" "Yes eventually. But Blank's publicity man planned that this afternoo," he replied dryly. "Wonder if

we couldn't get him for you!" To be continued tomorrow

PHOTOPLAYS

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DOUGLAS MacLEAN in "ONE A MINUTE" BLUEBIRD Broad & Susquehanna Continuous 2 until 11 DOUGLAS MacLEAN in "ONE A MINUTE"

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GLORIA SWANSON In "THE GREAT MOMENT" DARBY THEATRE WILLIAM S. HART in "THE CRADLE OF COURAGE" EMPRESS MAIN ST., MANAYUNI THOMAS MEIGHAN

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in "THE CONQUEST OF CANAAN"

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Alhambra 12th, Morris & Passyunk Ave.

Alhambra Mat. Dally at 2; Evgs. 6:45 & 9

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George Melford's Production

"A WISE FOOL" GRANT 1022 GIRARD AVE. ROSCOE (Fatty) ARBUCKLE APOLLO 52D & THOMPSON STS.

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10 A. M. to 11:15 P. M.
ELSIE FERGUSON

In "ONE WILD WEEK"

IMPERIAL 60TH & WALNUT STS.
Cosmopolitan Production
"A WILD GOOSE" Lehigh Palace Germantown Ave. and WILLIAM S. HART

LIBERTY BROAD & COLUMBIA AV.
ROSCOE (Fatty) ARBUCKLE OVERBROOK 63D & HAVERFORD AVENUE WALLACE REID PALACE 1214 MARKET STREET BETTY COMPSON P. M

PRINCESS 1018 MARKET STREET WILLIAM'S. HART REGENT MARKET ST. Below ENRICO CARUSO RIALTO GERMANTOWN AVENUE COLONIAL Gtn. & Maplewood Ave.

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SAVOY 1211 MARKET STREET
SA. M. TO MIDNIGHT
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MATINEE DAILY
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"The Woman God Changed" LOCUST 52D AND LOCUST STREETS Gloria Swapson and Milton Sills in

"THE GREAT MOMENT" RIVOLI 52D AND SANSOM STS. WILLIAM S. HART

in "THE WHISTLE" STRAND GERMANTOWN AVE.
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