

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

You Can Get Movie Actors Fairly Cheap These Days

ONE of the fan magazines this month has an article by its West Coast correspondent in which he tells about the big salaries paid to—or supposed to be paid to—a number of the movie stars out there.

BUT most movie people really don't. Most of 'em—even the well-known ones—have to go bargain hunting and sometimes scurry about the rent even as you and I. And they scurry about their jobs even more.

LAST week I had the good luck to get in on a conference in New York which showed me just what the rank and file of movie actors and actresses are getting these days following the slump.

Reilly had called unexpectedly to consult Smith on the formation of a new company. He hadn't long to stay, so they decided to do their talking over luncheon, and as nobody ever pays any attention to me, they said I could go along if I wouldn't interrupt them with my foolishness.

Reilly's proposition was this: He had secured the movie rights to a popular series of funny stories, and he wanted to get a producing unit together. And he wanted to know just how much it would cost so as to know how much he would have to raise from his banker.

"Well," said Smith, "first, there's your studio. I know one down on Long Island—pretty good one, too, with a lot of useful props and scenery kicking around it. You can get it for \$250 a week—without electric current. That will cost you \$50 to \$100 extra, depending on how much you use.

"You'll pay \$200 each for your scenarios. That makes the writer list at \$100 a week. I can get you a first-class camera man just now for \$150 a week and a good assistant for \$50. I know the two men this minute, both out of jobs and can't get 'em because there isn't enough going.

"But slow a property man at \$50—you may have to pay \$75 if you don't get the one I have in mind. And an electrician to handle your lights at \$50."

"But," I hear you say, "I don't want to be a property man or a camera man or a director. I want to act. What do the actors and actresses get?"

"YOUR leading woman must be a good one," Smith continued to Reilly. "It's a difficult part. She's got to be a comedienne of the first rank and she's got to be a good looker and know how to wear clothes. And she's got to get a personality across."

Reilly shrugged his shoulders and spread out his hands in the way Frenchmen named Reilly always do on the stage. "M'fort," he exclaimed, which is Irish for "Hully gee!"

"One moment," Smith soothed him. "I saw Tessie yesterday. She Ritzed it for a while the way they all do, and then she came down to earth and borrowed \$50 from me. That is, she asked me for it. I can get Tessie right now for \$250—probably \$200 a week."

"And old Pop Tomatosoup is just made for that character part. He'll be glad to get \$150 right now. Percy Olean is the juvenile for you. Good looking, screens well, lots of experience, dependable, and the fans like him. He almost took an offer of \$100 last week. Raise him a quarter and you'll get him."

"Your stories require two minor character women. I can get you Maggie Mitchell for a hundred, and Casey Young for seventy-five. On the other hand, if you're producing steadily if your stuff goes across as it should, so there won't be any difficulty about that. You can take your pick of the regulars at about these figures on a fifty-two-week basis. They've all been starving on one week's work and three weeks' hunt for work so long that a fifty-two-week arrangement begins to look like a birthday cake with all the candles lighted."

AND don't forget, Geraldine, that the women who work for these salaries have to have new gowns for each picture, and that a nice picture is produced every two weeks. So you can see how much chance they have to buy tailor-made limousines at the end of the year. But of course you don't believe me. You think I'm an old growth just trying to keep you from the brilliant career you know you were born for. All right, dearie, go ahead.

Norma Talmadge Is Busy as the Proerbal Bee in Filming "Smilin' Through"

WORKING in two studios, one of which contains a dog and the other a night set, Norma Talmadge is busier than ever filming "Smilin' Through" after a three months' vacation.

Norma is doing the moonlight and evening scenes in her New York studio on East Forty-eighth street and is "shooting" the day stuff in a specially rented studio on Long Island. It is said that some remarkable exterior scenes are being filmed within the day studio, in which an English village, with a beautiful garden, a house and winding roadway as outstanding features, has been constructed.

Double exposure and trick photography have necessitated the taking of virtually all the exteriors in interiors. Two cameramen are being used. One is Charles Rosher, Mary Pickford's cameraman, loaned to Miss Talmadge during his employer's vacation, and the other is Roy Hunt.

Every effort is being expended to make the picture the most pretentious yet produced by the star.

Miss Talmadge is playing the part in which Jane Cowell appeared on the speaking stage last year. She and Franklin recently came East to direct Norma.

Harrison Ford will be seen in support of Miss Talmadge, and other well-known players appearing in the cast are Wyndham Standing, Alec Francis and Miriam Battista.

The story is laid both in the present and in 1847 and narrates the building of an English village. There are also scenes in Ireland and in France. The co-operation of a staff of Englishmen was obtained through the British consulate to aid Mr. Franklin and Mr. Freeman in writing correct "detail" into the scenario for Miss Talmadge. "Smilin' Through" will probably be released this fall.

Bert is in Training Training film stars to enact roles as prize fighters seems to be the favorite pastime of professionals of the squared ring. Since Bert Lytell has announced that he will appear as a professional boxer in his new Metro picture, "The Right That Failed," he has been besieged by lightweight, heavyweight and middleweight prize fighters who are anxious to "help him avoid blunders."



BEBE DANIELS

Who will soon start a new show on the coast, Satan Shyne in "The Affairs of Anatol" is his current assignment.

WOULDN'T YOU THINK HAL COOLEY WOULD BE AFRAID OF HIMSELF



This is indeed the day of the character man. Artists like Halton, Chaney, Roberts and Beery divest their personalities as they would old clothes, and become all sorts of strange people. Hal Cooley, for example, doesn't look much like his usual debonaire self with those whiskers. Yet all he used was a bit of 'rope' and some make-up paint

GARRY DISCOVERS NICE THINGS ABOUT ONE SCREEN STAR

By HELEN KLUMPH

"GARRY, what on earth?" I demanded, encountering her in a part of a department store where I'd never met her till that day.

"Well, you needn't be so surprised, just because I'm buying a dress cap," she exclaimed. "My room is simply impossible, and I'm going to clean it."

Weakly, I collapsed on a chair and waited till her purchase had been wrapped and she was ready to go.

"Would you mind explaining?" I asked, weakly, as I followed her to the nearest soda fountain. "I don't understand."

She tried to look mysterious, but was too eager to tell the news to keep up the usual very long silence. She had a package in her hand. "I've just been seeing Clara Kimball Young in 'Charge It,'" she told me, "and she looked so lovely that I began wishing I could look that, too, and suddenly I realized what made her so beautiful—that is one of the things. It's—housework!"

"I'd never realized it before, but today I remembered the last time I saw her, and what she was doing. She had a maid to do a perfectly wonderful hotel. I'd always thought I'd like to stay there if I married a millionaire. And when I arrived she had put a towel around that gorgeous hair of hers and sent out for soap and water and cleaned that living room. I helped her."

"No, honestly, it was true. She said that she simply can't stay in a place that isn't perfectly clean—it's her hobby—and these rooms had white woodwork and light furniture, and everything looked—well, you know how white woodwork looks in a city. She said she'd stood it as long as she could, and then she simply had a towel around that gorgeous hair of hers and sent out for soap and water and cleaned that living room. I helped her."

"AND she told me that out at the studio, in California, she had a maid for a while who couldn't seem to get things clean, and finally she got into her bathrobe and cleaned the place. And she's always playing around home with that dear father of hers, you know, fixing the house, and doing things like that. Her house out West is simply beautiful, and I think it's because she's always taking a hand at making it so, instead of just turning the house over to servants."

"I don't," I remember something else. Garry's voice was very low and thoughtful. "I remember something that happened when she made that tour of the South last year, making personal appearances."

"Somewhere—Birmingham, I think it was—she simply vanished and couldn't be found for hours, and every one was terribly worried about her. And they found out later that she'd gone to see a young girl, an invalid, who has been writing to her for years, and who wanted more than anything else to see her, but couldn't leave her bed. I think that's the nicest thing any one could remember about her, don't you?"

"Needless to say, I agreed."

Europe Far Behind U. S. in Movie Presentation, Says Wm. D. Taylor

WILLIAM D. TAYLOR, the producer, has returned to California from an extensive European tour and is again at the Lasky studio preparing for his next production. Mr. Taylor makes some very interesting remarks on motion-picture conditions throughout Europe.

"Motion-picture presentation abroad must be improved," he says. "There are very few picture theatres and the few there are can't begin to compare with the American picture houses. In London no theatres have been built since the war, due to the scarcity of building materials. At the present time only commercial houses can receive permits to build. However, it is expected this restriction will be lifted in the near future."

"Another thing that struck me was the foreign method of presentation. Instead of our plan of prologues, short skits and a vaudeville number, they show two five-reel features. In many cases, you will also find that three or four of the biggest playhouses are presenting the same feature."

"I don't believe it," I told her flatly. "You're just trying to find out how expensive I am."

"No, honestly, it was true. She said that she simply can't stay in a place that isn't perfectly clean—it's her hobby—and these rooms had white woodwork and light furniture, and everything looked—well, you know how white woodwork looks in a city. She said she'd stood it as long as she could, and then she simply had a towel around that gorgeous hair of hers and sent out for soap and water and cleaned that living room. I helped her."

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SCENARIO WRITERS START DRIVE FOR CLEAN FILMS

THE campaign for clean motion pictures has been given added impetus by several of the bigger photo-play organizations. The R-C Pictures Corporation, through Miss Eve Unsell, who has been placed in charge of the scenario department, issues a sweeping order against all stories that deal with drugs, illicit relations, illegitimate children, vice and crime in its more repellent forms. Even war stories do not interest them at this time with the horrors of the great conflict still fresh in the mind of the public.

"Miss Unsell, of course, contains wholesome advice to ambitious screen writers. It was prompted by the hundreds of scripts sent in, the majority of which Miss Unsell found absolutely worthless."

"What we particularly want at the present time," said Miss Unsell, "is stories for our stars—Pauline Frederick, Jessue Hayakawa—as well as stories for special productions like 'Madame X' and 'The Harriet Crompton story' which Mr. Gansner is now at work on."

"Miss Frederick wants big, virile stories of love and sacrifice, for she is a woman of intense personal magnetism and dynamic qualities, and we do not want to give her the conventional story many consider her greatest achievement, or like 'The Lure of Jade,' which she has just completed, will give some idea of our requirements."

"Doris May, of course, wants light, frothy comedies of the Constance Kenton madge variety, dealing with flapper emotions or the more humorous aspects of young married life. However, they must be different and have real ideas behind them. Miss May is decidedly not the usual ingenue type—she has individuality and a unique personality which are striving to bring out in her pictures."

"We do not want lurid sex dramas, crook stories or themes that have to top a religious angle."

"WE ARE working in close co-operation with the censorship boards and wish to produce only the best entertainment. Drugs, illicit relations, illegitimate children, vice and crime in its more repellent forms, morbid stories or war subjects do not interest us. We are anxious to consider the best products of the best writers, whether they are famous or not, and with this ideal before us, we hope to turn out a class of pictures that will set a high standard."

Photo-dramatists who have served their apprenticeship learning every possible angle of the business are in a position to know just what is needed and the best way to meet the popular demand.

Neil Finishing "Iron Trail" R. William Neil is completing "The Iron Trail," the Red Beach story. In the cast are Wyndham Standing, Thurston Hall, Reginald Denny, Alvin Tull, and Betty Carpenter. Ernest Ernest is assisting the camera work. Bert Halbel is assisting M. Neil.

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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 Gaiety girl, Jessie Cole and a host of others were not much more than extra girls, Diana Cheyne tells how she and her chum, Isabel Heath, sat lonesomely around the studio until Phil Croney, the famous director, chose Isabel to be the first of the screen's "baby vamps."

They are seen together a great deal, and a romance is created by the director's wife, Derry Winchester, a friend of Diana's, is called on to help, and Isabel tries to "vamp" him. Then Isabel announces she is to be starred in the East by a Paul Markham. Derry goes to France with the aviation corps and Diana meets Keith Gorham, who strangely attracts her. On the eve of a romantic ruseauvage marriage, Keith is killed in an automobile accident.

AND HERE IT CONTINUES

CHAPTER XXI I DIDN'T see our picture in the projection room when it was finished. I had seen each day's "takes," so that I knew how it was screening, and whether what was doing was getting across or not, but when the picture was shown after it came from the cutting room, and had been titled, Mr. Sandy told me not to see it.

"We're going to run it at the Rialto some night after the regular show," he told me. "You might better wait and see it there." And so of course I did, just as I always do what he advised.

He had come on from the coast about a week before that, and already, like a tongue of flame running through dry grass, malicious gossip had been making its way along Broadway. He lived at the club, and every one knew that I lived with my married sister, who was a widow, yet people gossiped about us. I didn't know about it then because I didn't see any motion-picture people who knew me intimately enough to tell me about it, which was rather fortunate. And in time, as people saw how absurd the rumors were, they stopped.

"That reminds me of something very amusing that happened to a certain star not very long ago. She was married at her mother's home down South, when she was on a vacation, to a man who had been her leading man in a number of pictures. He was suited to her in every way, and there was no earthly reason why they shouldn't be married. But the company for which she worked was one of the old ones, and the president of it believed in doing things in the old way—one of them being to deny that any star was married."

"That's a custom that we've outgrown, luckily. You know how it used to be; probably you remember how Francis X. Bushman used to deny that he was married, despite the fact that nearly every one knew that he had a wife and five children. And now—well, everybody's wife or husband is in the public eye, and so is the nursery, if there is one. Anita Stewart and her husband, Charlie Ray and his wife, Dick Barthelmess and his, Constance Talmadge and Dorothy Gish and their husbands—they're all quite obviously eager to have the public know they're married. And it seems to me that it helps their popularity rather than hurts it."

But as I've said, this company was old-fashioned, and rather, I presume was, and so he made this star president tell to tell that she was married.

Through the publicity office, an interview was arranged with her for the editor of one of the fan magazines, shortly after she returned from her honeymoon. As it happened, the editor had always been a great admirer of her, though he'd never been married, so he was delighted at the prospect of going up to her apartment and getting acquainted. And she, acting under instructions, though rather rebelliously,

"Mrs. Dash, will your husband be home this evening, there's a man on the phone who wants to know?"

The star looked at the editor, and he looked at her, and they both burst out laughing. "They couldn't help it. Then she told him the truth, and he told her what he had thought, and promised that he wouldn't tell that she was married, and they telephoned down to the husband's club that he could come home, and all had dinner together."

And if that could happen more often—I mean, if the truth could just be told—you wouldn't hear half so much scandal about the people you see on the screen."

To Be Continued Tomorrow

SHE IS "MOTHER" ON AND OFF THE SCREEN



Mary Alden, who scored so emphatically as the mother in "The Old Nest" and is playing a similar role in a new picture, is shown "mothering" her director, Paul Berry, between scenes. Berry, by the way, has just been made scenario editor at Culver City.

Answers to Questions From Movie Fans

T. T. CLEARY—Anita Stewart is married to Rudolph Cernoni, who is also her business manager. Her latest picture is "Her Mad Bargain." Percy Marmont was born in England. He will be seen in Whitman Bennett's production, "Wife Against Wife," with Pauline Starke. Mary Miles Minter is only eighteen years old.

E. M. CARPENTER—Address Richard Hendrick, care of the Louis B. Mayer Studios, 3500 Mission road, Los Angeles, Calif.

WALTER K.—Gladys Walton is seventeen years old. She is one of the youngest stars. Carlyle Blackwell is thirty-three years old. John Barrymore's latest picture is "The Hidden Paradise." Colleen Moore appears opposite him. Emil Bennett is married. Her husband is Fred Niblo, the director of Douglas Fairbanks' latest picture, "The Three Musketeers." They have a little daughter.

S. V. G.—Yes, Charles Chaplin answers all his mail personally. He is not in the States at present. He sailed for England September 2. Agnes Ayres recently secured a divorce from Captain Schucher. They had been married three years.

MYRTLE M.—Marjorie Daw is just eighteen years old. She has recently been made a star. Jackie Coogan is not nine years old, but six. He made his screen debut with Charles Chaplin in "The Kid." He was starred in "Puck's Bad Boy," and his latest picture is "Our Boy." That's going some! A star at the age of six. Just think what he'll be when he grows older.

MARIE C.—Address Mabel Normand, care of Mack Sennett Studios, Los Angeles, Calif.; Dorothy Phillips, 1040 Calhoun boulevard, Hollywood, Calif. Mary Miles Minter has returned from Europe and is busy on her next picture.

BEULAH—Shirley Mason is twenty years old and is married to Bernard Durning. Josie and Eileen Sedgwick are sisters. Wallace Reid is twenty-nine years old. Mary Pickford's blond curls are real. She is still at work on "Little Lord Fauntleroy."

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.

Table listing various theatres and their current photo-play offerings, including Alhambra, Grand, Belmont, Cedar, Coliseum, Jumbo, Leader, Locust, Rivoli, Strand, Stanley, and others.