

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

They Are Really Mighty Hard Up for Stories

WE've talked a good deal in this department lately about how anxious the movie producers are to get good stories and how hard good stories are to get.

This week I got that intimate touch. And I know now, personally, what a terrific situation confronts a producer when he is all ready to go ahead—all that is except finding the story to go ahead with.

I went up to spend an evening with Hugo Ballin and his wife, Mabel Ballin, in their New York apartment at 962 Lexington avenue.

I hadn't any idea when I went up there that they were in such need of material to work with. I knew that they had recently finished making "Jane Eyre" and I thought I might get something interesting to tell you about what they were doing on their next picture.

"But I do not want to play passive women any more," she told me. "I want a role, if I can get it, where I have a chance to make the contrast between the lighter, semi-comedy attitude toward life of a woman undisturbed by tragedy, and then show her stronger, sterner side as she puts up a brave fight against dramatic obstacles."

Can you give the Ballins another "Jane Eyre"? They are wading through thousands and thousands of words every day, hoping to find one or at least a story that will be worthy of the kind of production they make.

I got to their apartment quite late and I found them in a room almost littered with manuscripts through which they had been searching for a theme. Miss Jean Wicks, one of the best known manuscript brokers in New York, was there telling them of every story she knew to be on the market.

Within half an hour of getting it he started to skim through it, expecting nothing but the usual inadequate story of the inexperienced beginner.

"You tell the priest that I'll take that story and pay him well for it," he said, and then, digging down into his pocket, "and here's your commission for getting it for me."

IT seems a pity that people like the Ballins should be delayed for want of material. There are all too few of their kind in the business.

CO-ACTORS AND STUDIO PAIS



John Henry, Jr., is little and "Teddy" the Great Dane dog, is big, and between them they keep things moving in every comedy in which they appear

Answers to Questions by Movie Fans

G. N. and H. SMYTHE—Jane Novak was married to Frank Newberg at one time. Rumor has it that the bonds have been severed.

LILYAN—"Nearly Married" is the name of the play in which Vivian Martin is featured.

MAY J.—You want to know all about Anita Stewart. Well, I may be able to tell you a few of the things you want to know.

ELSIIE—George Fawcett, who has played opposite Constance Talmadge in several of her recent releases, will return to the stage this fall.

THEY'RE LOOKING FOR STORIES



Hugo Ballin and his wife, Mabel, having finished "Jane Eyre," are marking time, waiting for something to turn up. Good material is mighty scarce, they say

TAKE NIGHT SCENES FOR FILM OF "LITTLE MINISTER"

By CONSTANCE PALMER

Hollywood, Calif.

LAST night a big crowd of extra-land principals were at work on the Lasky ranch for "The Little Minister."

The scenes were wildly exciting. Sweet Betty Compson, in her charming costume of the gipsy, Lady Habble, made a stirring speech to the Scotch weavers and Gus Oliver had melted to reveal George Hinkathorne, on the church steps, called by his parishioners and by the "gipsy mischief-maker."

It was a case of one wild faction against one wildly excited minister. Poor little egyptian, with his "I beg of you—I command you" and the darling gipsy's "Don't listen to him—listen to me."

There is a different atmosphere hanging over a company working at night. Every one is under more or less of a strain; all want to get through, and they are more or less tired from the day's work they have already done.

Ruth Roland and two friends were Miss Compson's guests last night. Miss Roland always seems to look the same, so amiable, how many times she falls from her horse, many will horses stampede her. Mabel's life is conducive to youth.

A mile and a half away from the location you could hear the roar of the two huge generators used for the lighting. Going close to them, the huge machines ran with the smoothness that only perfect gears could give them.

THE hot-dog man was there with his wagon to dispense coffee and wieners. He's quite a character, brisk and business-like. He goes around to all the studios, with a preference for the ones with many extras working.

He even follows them out on location, as you can see. I saw a rough and ready prop boy, "guess I gotta go out after some bushwackers." "What's those?" I asked, naturally.

They're the extras that travel under a nice bush and pull a lot of noise over you and go to sleep. "Caught 'em 400 on 'Hawthorne of the U. S. A.' Caught two tonight. They'd went up to the top of one of them houses and nabbed them, so they wouldn't fall off when they went to sleep."

And just then Betty ran through the crowd and up the steps of the town square cross of crosses, after that all I could see were her living, flaming eyes and her short, waving hair. Dear little Betty—how far will you go?

A TOUCH OF DEPARTING SUMMER



This picture of May Allison with her summer-like hat and costume came a bit late, but she looked so attractive, no one could resist using it. She's started a new picture

CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

THE STORY BEGINS

With few early days in the old Fine Arts street in California when Colleen Moore, the Gish girls, Bessie Love and a host of others were not much more than extra girls, Diana Cheyne tells her own exciting story.

NOW GO ON WITH THE STORY

CHAPTER XXXIX

I THINK Malcolm Sandy felt sorry for me when I stood there before him and said I'd marry him the next day.

Back in my own room again, a few moments later, I tried desperately to get control of myself. But all I could think of was that I was going to marry Malcolm Sandy, that somehow I had been tricked into doing this thing that I didn't want to, that would always make me look at life through a cloud of unhappiness.

Suddenly I knew that I never could do it, never! No matter how cruelly people talked about me, no matter if he broke my contract with him and I had to walk the streets looking for work, I couldn't do it.

I got my little fitted bag out of the closet; Colleen Moore had given it to me when I was able to slip out. And I tucked into it a few things that I'd need, the hot tears that filled my eyes splashed down on my hands.

"Don't be a perfect fool!" I told myself, scolding. "Think of all the girls who are working hard to earn their living, and brace up! Don't be sorry for yourself. You were a silly goose to get into this mess, but you can't get out of it now."

And by the time I'd got my little bag packed I'd made myself stop crying. Then I hunted up my own old room, so, very quietly, I slipped into one again—and got into it and a plain little hat and took my pocketbook and traveling bag and slipped out into the hall.

It was a very long hall and the heavy door opened at the further end. I was still lighted and I knew that Malcolm Sandy was probably still there.

It opened on an inclosed stairway and also on a hall, into which the light came, shining through a doorway at the back stairs. Now that I was really on my way out of the house I couldn't go fast enough.

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COMING FILM SERIAL WILL BE HISTORICAL CARSON FEATURED WHEN was gold discovered in California? Who was James W. Marshall? Ask Leroy Armstrong, librarian at Universal City.

Having learned that gold was discovered in Sutter's Creek near Sacramento at 10:30 in the morning of January 8, 1848, and that James W. Marshall was the man who found it, Armstrong, whose off-hand knowledge would fill an encyclopedia and whose facilities for research are apparently unlimited, has been specializing in early California history lately to keep Edward Laemmle supplied with accurate answers to approximately a hundred questions a day.

Edward Laemmle is directing Art Acord, the Universal cowboy star, in "Winners of the West," a serial by Ford Heber, in which the picture-makers would fill an encyclopedia and whose facilities for research are apparently unlimited, has been specializing in early California history lately to keep Edward Laemmle supplied with accurate answers to approximately a hundred questions a day.

SPOILED GIRL IS HEROINE OF COMING PICTURE

AN INTERESTING character study is found in "Enchantment," Marion Davies' next starring picture.

It is a story of a young girl who has just reached the age of romance. Ethel Hoyt (Miss Davies) is the attractive and spoiled only daughter of indulgent parents.

She takes quite seriously herself and all her "frit" admirers. She begins to be conscious of a damaging extent of her own charms. And this is the key-note of this very real story.

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Take "Three Live Ghosts"

Scenes in London Streets

GEORGE FITZMAURICE has been principally engaged during the last week with the East End interiors of his new picture, "Three Live Ghosts."

Exteriors have been filmed on the London wharves, outside the Bank and in Park lane, and Cyril Chauvick, who appears in the character of Spookly, will shortly have the pleasure of wheeling a baby carriage, attired in morning coat, top hat and check trousers, past the Royal Exchange during the busiest hour in the city.

WALLACE REID got so used to working on the roof in his new picture, "Rent Free," that he is thinking seriously of turning the roof of his Hollywood home into an outdoor living room.

"The air is great," grinned Reid, "and the view is fine. I'm on the roof toward Beverly Hills and is in the Spanish style, so the roof isn't very high up, but the house is built on the side hill it commands a fine view anyway."

HUGHES Plays Bandit Role "Franklin Home," a story by Edgar Allan Poe, has been selected for screen adaptation as "Garrett Hughes," next starring picture. It is the story of a timid young man who becomes a bandit.

CAREY to Begin New Film Harry Carey will start production immediately on "Man to Man," Jack Stryker's dramatic story. Stuart Eaton has been assigned to direct the picture in recognition of his work as director of "Reputation" and "Confession," starring Priscilla Dean.

A large advertisement for the Stanley Company of America, featuring a list of theatres and their current film offerings. Theatres listed include Alhambra, Grant, Great Northern, Liberty, Overbrook, Palace, Princess, Regent, Rialto, Ruby, Savoy, Sherwood, Stanton, Victoria, and West Chester. Each listing includes the name of the picture and the name of the actor or actress.