

EVENING PUBLIC LEDGER-PHILADELPHIA', THURSDAY, OCTOBER 13, 1921

YO-HO FOR A SAILOR'S (MOVIE VARIETY) LIFE ON THE BOUNDING MAIN





CLOSE-UPS of the MOVIE GAME By HENRY M. NEELY

There's a Little of Everything in a Big Movie Studio

SOME day, when I have about three hours to space. I'm going to loaf at leisure through a big movie studio and really get an idea of the amazing variety of stuff that is usually to be seen in such a place. The thought occurred to me the other day when I called at the Fox studios in New York to see Pear. White. Miss White was in her dressing room changing her costume when 1 arrived, so I had about half an hour to wait and I spent it wandering from set to set and making note of the mass of apparent junk that must be collected to make movies for you and me.

It is rather hard to give the average fan a clear idea of the impression that all this stuff makes on a visitor. In the first place, words will not conver a clear mental picture of just what a movie studio looks like. The word studio makes you think of a good-sized room with lights and draperies and all that. But places like the Fox or Cosmopolitan or Lasky studios are far more than this.

They might almost do for haugars for trans-oceanic dirigibles. They are huge places, so long that a Scoovie bo's'n could just about yell from one end to the other, and wide and high in proportion. You can get some idea of the size from the fact that in both the Pox and Lasks main studios entire city streets have been built.

Under ordinary conditions there will be from four to six companies working In the same studio at the same time without interfering with each other. And while they are occupying their sets the technical men will be building half a dozen others and there will be still others completed, waiting to be used or torn down

On the day I went to see Miss White there were four companies under way, but the place was so big I had to hunt around to find them. Herberi Brenon, Norma Talmadge's former director, was working on the picture with Miss White in it; Edwin Carewe, who has come East after directing Anita Stewart on the Coast, is making a picture with Mary Carr featured; Charles Brabin is doing an "episode" play and Harry Millarde, who made "Over the Hill." is finishing another.

You'd think that this would pretty well fill up the place and get 'em stumbling over each other's feet. But it doesn't. I wandered about from set to setthe vacant ones, that is- and only now and then could I hear one of the directorsor a cameraman rolling instructions about the lights,

STIMBLED upon the front of a pown shop that I remembered to

I have seen in use two or three weeks before. It had been put up for the Brahin picture, and the day I watched them working on it. I mandered have much at the stuff in the windows was real. And this time, with nobody about to hinder me. I found out. Everything in it was absolutely ocnuine.

THEY had evidenily hought a complete pawn shop somewhere. The from gratings over the doors and windows were real iron gratings and they were locked with real locks. The three hall sign over the door was genuine. The bulk windows were actual bulk windows and they were filled with alarm clocks and musical instruments and revolvers and tools and trave of cheap watches and pins and chains-and every little item in the lot was the genuine thing. Even the price tags were still attached to everything, though no one could possibly expect them to show in the picture.

I mandered around to the back, where I had before watched them shooting some of the scenes in the story, and I found that there, too, there was no painted scenery, except the bare walls. The counters and show cases, the cashier's cage, the indescribable litter of stuff that finds its way into a pawn shop was put up in this studio establishment fust as it had been taken down from its former home.

And the safe in the cashier's cage-put there simply for atmosphere. I gness, because it was out of the camera's range-the safe was the real thing and its former owner's name was still legible on it.

Can you imagine any one going to greater extremes of care and trouble to insure realism?

A few steps farther on I came upon the outside of a built-up set, and going around to the open and found it was a church interior. Wooden benches were on each side of the long aisle from the altar and I took it for granted at first that these benches had simply been knocked together in the carpenter shop.

Then I happened to notice a lot of initials carved on the back of one and closer examination showed me that every bench was literally covered with these mementoes of the days when it was in constant use. One of the initials was followed by the date 1896.

VOU can imagine from this what a job the head of the property.

These scenes were taken during the filming of "Yellow Men and Gold." The upper picture shows Richard Dix and Helene Chadwick after a thrilling rescue. The larger circle discloses Dix and Rosemary Theby "kidding," while Director Willat watches. The other circle shows none other than our own Connie Palmer, well disguised by sun glasses; looks as if Dix were trying to tickle the lady. The bottom picture shows Director Willat looking things over. Pauline Packs a Real Punch; Ask Leon Barry FAKE stuff in the movies is a thing pany. OUR CONNIE SPENDS

CONFESSIONS OF A STAR As Told to INEZ KLUMPH

CHAPTER XLV UNDEFEATED" firmly established me as a star. That happens occasionally-that one picture makes a star. "The Miracle Man" is the big example of that, of course-both Betty Compson and Thomas Meighnn were made by that, though they'd done good work before it was made. Dorothy Gish really hit her stride with her part' as

really hit her stride with her part as the little Disturber in "Hearts of the World." And, of course, it was her first picture made under De Mille's direction that made Gloria Swanson. I learned from outsiders that Mal-colm Sandy felt that I had deliberately humiliated him in the eyes of his friends. He had thought that the newsure au-He had thought that the newspaper an-nouncement of our engagement would clinch matters, and that my appearance at "Undefeated" with him would be all that was needed to make people think that we were engaged. So he set out to get even with me. I didn't mind his neglecting me for

Phyllis Fairchild: I was rather glad that he did, in fact. And I was work-ing so hard—they pushed my pictures through as fast as they could, which sometimes meant working all night as well as all day-that I hadn't much time to think about him. But after six months of that 1 be-

gan to see what he meant to do. I was established as a money-maker and I had finished four pictures, which were all good ones. Released as specials. they would last through the rest of the time I was under contract to him. He

That would cheapen them, of course. He might have gone about it in another way, as a producer I know did when he wished to ruin a male star—by run-ring up the expenses of his pictures so that living room set, the thing hapfast and so high that the pictures pened that just broke my heart.

couldn't possibly make enough noney to meet them. Then, you see, the report to the owners of the company would be that that star's pictures lost money for them—and how much chance would there be of renewing the star's contract? And so I had uninteresting, cheap little sets, while for Phyllis Fairchild Italian gardens, with sunken pools and gorgeous interiors were built. I re-member one day when I had to make three important scenes in a set that was three important scenes in a set that was three important scenes in a set that was, times—and tried not to care. I had supposed to represent a drawing room, which was merely a hodge podge gath-ered together from the property room, of furniture and walls that had been and Norma and Constance Talmadge, the Angela Angela and a support in Los Angela with Littles used in so many pictures that every faul taken out in Los Angeles, with Lillian's must have known them by heart. The parrot, John Gish, perched on the arm wall paper was the wrong color to shoot of her chair. So the little room was me against, as it was so near the color homey and confortable, and that was of my hair that the silhouettes wouldn't all that was necessary.

But on the next stage Phyllis Fair-child was working in a restaurant scene, which would show in just a flash ion the screen. Yet for it a perfect dup-licate of one of New York's hig dance clubs had been built, professional mu-sicians and entertainers had been ensicians and entertainers had been en-gaged, and 200 extras, at 85 a day, sat

around at tables and drank stale ginger ale, while Phyllis and Malcolm Sandy consulted with her director and wasted time that meant money for the com-

TAKE stuff in the movies is a using of the past in Pauline Frederick's ictures. During the filming of "The Lure of fade" at the R-C studies one of the forder" at the R-C studies one of the

MILDRED HARRIS

Isn't She Lucky?

must have achieved royalty or have had it thrust upon her. She's Tom Meighan's leading woman in "A Prince There Was"

they would last through the rest of the time I was under contract to him. He could be reasonably sure that I would receive offers from other producers when my contract was up, and so he set out deliberately to kill me as a money-making star. For one thing he cut down the amount For one thing he cut down the amount of money allotted for my productions, ghetti all over our manuscript, and as That would cheapen them, of course, we'd made important notes all over it

I was in my dressing room, making

"What do you think-what do you think-what do you think's happened?" he stammered, too excited to control niself. "Our set's been stolen "Stolen!" I echoed, dumfound himself.

I echoed, dumfounded

It did. My darling little living roon

would appear in her picture, and Jack and I would have to scramble something

Construct of a big studio has. It a temperamental director phones him some morning, saying: "I'm going to shoot that desert scene this afternoon instead of next month. By 4 o'clock I want four camels. two hundred Arabian horses, six palm trees, a well, four trained sand lizards and three tents, each looking ticenty six years old." he's got to have 'em there at 5 o'clock. And the remarkable part of it is that he generally manages to do it without even ruffing his hair.





Answers to Questions by Movie Fans

MILFORD-Wesley Barry's next moture will be "Penrod." Cullen Lan-dis is married, so you tave been mis-informed if you were told otherwise. Address Richard Barthelmess, care of

WHILE FILM IS SHOT By CONSTANCE PALMER

A DAY AT SEA

Hollywood, Calif. THE starm went off at 5 A. M. a.

ing Gouverneur Morris' "Yellow Met-

and Gold." Richard Dix is the lend-

ing man : Helene Chadwick the lads in

question, and Rosemary Theby, the dis-

turbing element. Richard Tucker plays

a sort of goofy villain, with torioise-

shell rims and a derby. The rims are

what make him goofy, according to

popular picture theory, and a derby is.

or, was out in the midst of the

builting locations among the bil-

a sure sign of a villain. Irvin Willian

us out for the day.

I per schedule. Yes, dears, I got up-finally. You have no idea. At Fon Ludendorff May 9:30 we arrived at the big dock at San Pedro, where the same ship they used Be a Movie Producer in "Godless Mon" was waiting to take

HIGO STINNES is said to be founding a film-manufacturing "Us" is the Goldwyn company mak-

company in Germany with a capita 150,000,000 marks, of which h supplying 25,000,000 himself. A large hall is to be hought and transormed into a studio. Among the nterested parties is said to be Von Ludendorff. It is rumored that the object of the company will be inensive propaganda for the monarchy against the republic.

home. That was no time to emphasize But Rosemary has a big black Pack-

accountry Tueby was already there. and readster now, and I've never heard sitting contortanty on a piece of dock. Sto was taking to their Naylor Simpof her negotiating with any plate-glass windows-in L. A., anyway.

who writes for the fun impacine had some down in do an interview. . . . Holens Chadwick, but when she TN THE picture Richard is an author and the lad, was not working that I trying to sell a story so he will lave, t, she decaded not to go with us. Therefy scon a similar army approached in the onin distance. The center of was Richard Dix, escorting his ther, and the edges were property she decided not to go with us. to was Richard Dix, escorting his the last. In a scene they toos that alled to keep the crowd of sightseers and lesser actors, have been and throw him into hear the scene, one of the bards of the till alled to keep the crowd of sightseers. Every assistance was offered Mr. Every one has heard about "My Mother from Richard, and after the the property boys crept up to him and whisperial, "Say, Dick let me double ntroductions, nobody wanted to go away. But somehow or other 1 was for you, so's I can make the extra ten, missed in the general how de do, and And he did, but don't tell 1 told you missed in the general how de-do, and sat grainpily in a corner thinking that. The villains took him up in much the more, locations and ships were the same manner that Rosemary is handled Bunker Hill. Then—"Hey, for pass, by Mr. Wallat and Mr. Dix in the pio-"want you to meet my ma. My ma's a Just beside the ship, which is in the what you connect my has day may a Just beside the ship, which is in the regionar girl." And everything was all inclusions of the picture, divers were cliedly, a "regular girl." Ensconced to locate the R-6, which had such the night before. San Poiro, in a deck chair, under a cool awning, in you know, is the harbor where part eldedly, a "reguinr giri." Enscopeed had such the night before. San Poiro, in a deck chair, under a cool awning, she enjoyed every minute of the outing. It's the inst time I ve ever been on the water, so I m making the most of

RICHARD asked his mother if shot of two perty officers were the licky ones.

DAHLIA—"The Bride of the Gods" is the title given J. L. Frothingham's production, the working title of which was "A Daughter of Brahms." You and abore mentioned picture. You are tight. She is the little lady with Dougras Fairbanks in "The Three Mus-tion above a constance. A ga into the movies if sevences. "Oh, indeed, I would.' I thank they're wonderfull. I'd go to to have now of the men had died, the others sevences. "Oh, indeed, I would.' I thank they're wonderfull. I'd go to have now of the men had died, the others basis have. New how's that for "a regular girl"? Aust about then they decided to take one pictures. I ma plain girl, sevences, it rents for SiGO s was "A Daughter of Brahms." You and above mentioned picture. You are in Norma Taimadge's pictures. He is playing in triarried. I am certain he will send his photo if you write and ask him for it.

right, and you won't mind. Then Irvin Willat, who had returned it in "The Shark Master."

NANCY S.—George Arliss was born in London in 1868. He has been on the stage for thirty-three years. He made his screen debut in "The Devil." He has recently been seen on the screen in "Directly" his rest tage success.

Address Richard Bartheimes, care of inspiration Pletures, 665 Fifth avanue, for the seven on the seven of inspiration Pletures, 665 Fifth avanue, for the seven on the seven of the seven on the seven of th





Will the past three years the people of Sar Francisco and surrounding towns have been making a continual

for Barry.

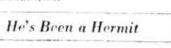
attempt to induce some of the great dooy of picture producers and players of Los Angeles to try their luck in the unthern locality. Companies fre-quently go from Los Angeles to San Francisco to shoot the docks and shiping locations, but none of the bigger producers has ever attempted to locate ere permanently until recently, when San Francisco-financed organization

traf, to move his organization from he South and make his scenes in and tiruf.

first Northern-made production, is must regular with the San Francisco film and when it was announced that company starring him was at work. APOLLO SED & THOMPSON STR Fig. FL. studio was besieged by the curious. CONSTANCE TALMADGE ceal times, when the company was i location, additional police had to be lied to keep the crowd of sightseers ARCADIA CHESTNUT Bal. 16TH

ASTOR FRANKLIN & GIRARD AVE Graf and his director. Lambert Hiller r not only by the city and the Chamber f Commerce officially, but by bankers d tradespeople as well. ad tradespeople as well. The first Northern-made production is an adaptation from C. Gardner Sul-van's story. White Hands. Bos-orth is surrounded by a cast which in-BALTIMORE DIST & DALTIMORE

BENN GATH AND WOODLAND AVE ade Robert McKim, Elinor Fair, reeman Wood and Baby Muriel. Mr. Graf has decided to produce sev-ral more stories in the North and will



HARRY MYERS



FAIRMOUNT MATUNE DALLY WANDA HAWLEY FAMILY THEATHER OWN MARKET BE STANLEY MARKET AT BOTH "The Revenge of Tarzan"

"LESSONS IN LOVE

ETHEL CLAYTON

"A Tale of Two Worlds"

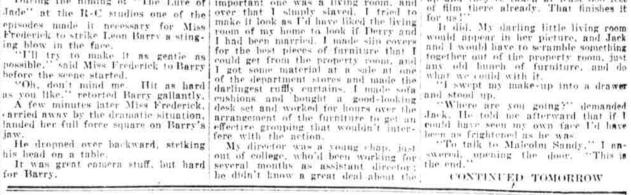
GLORIA SWANSON

HOBART BOSWORTH

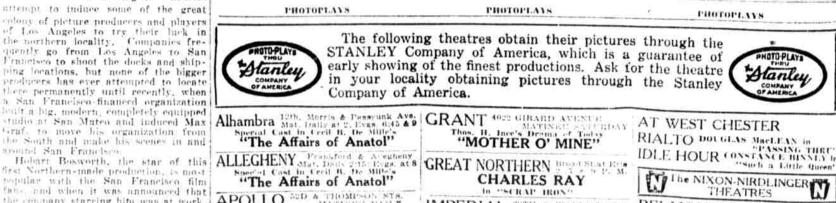
11:15 P. M

had to be an unshaven, disreput-able-looking person for scenes in a new picture. Result: Harry had to spend most of his ting in his room till his director to him to shave Eugene O'Brien, 'Worlds Apart' ADDED-SURPRISE VAUDEVILLE GLOBE 5001 MARKET ST. CONSTANCE BINNEY

IN "SUCH A LITTLE QUEEN"



swered, opening the door. CONTINUED TOMORROW



In "SCRAP IRON" IMPERIAL MATE THE AVAINT STR. BELMONT STO ADOVE MARKET TOM MIX in "THE MIGHT HORSEMEN" 'THE AFFAIRS OF ANATOL' Lehigh Palace Germanious Avenue DAVID FOWELL in "The Princess of New York"

LOUISE GLAUM

In "GREATER THAN LOVE"

"THE SCOFFER"

GLORIA SWANSON

In "THE GREAT MOMENT" RUBY MARKET ST. BELOW TTH

COMEDY DAY

MAY ALLISON

In "BIG GAME"

SHERWOOD Stan & Baltimore As

SYLVIA BREAMER

"Dangerous Curve Ahead"

"OVER THE HILL"

in "THE FIGHTER"

IS "NINETEEN AND PHYLLIS"

CEDAR GOLH & CELEVIL VERSION 1:30 and 3-7 and 9 P. M.

"WELCOME, CHILDREN" COLISEUM Market Det State & 60th

H-Stur Cast in Cevil B, De Mille's

LIBERTY BROAD & COLUMNIA AV. MANTINEE DAILY JAMES RIRKWOOD and Special Cost in "The Great Impersonation" 'THE AFFAIRS OF ANATOL' OVERBROOK "SD& HAVERPORD

JUMBO PRONT ST. & GHEARD AVE. MARY MILES MINTER he "MOONLIGHT AND HONEYSUCKLE"

PALACE 1214 MARKET STREET All-Star Cast in Certi B, De Mile's "The Affairs of Anatol" LEADER 41ST & LANCASTER AVE.

PRINCESS 1018 MARKET STREET MARGUERITA CLAATON in THE AFFAIRS OF ANATOL' "THE LIFE MARK"

E. 6:30

LOCUST MED AND LOCUST STREET REGENT MARKET ST THE ATTH 'THE AFFAIRS OF ANATOL'

NIXON OD AND MARKET STR. RIALTO GERMANTOWN AVENUE AT TO DEMOCREN ST JANE NOVAK and JACK LIVINGSTONE IN

"THE GOLDEN TRAIL" RIVOLI SED AND SANSON STR. ELSIE FERGUSON

in "SACRED AND PROFASE LOVE" SPECIAL BILL OF COMEDY FEATURES STRAND GERMANTOWN AVE. SAVOY 1211 MARKET STUEET Special Cast in Ceril B, De Mille's 'THE AFFAIRS OF ANATOL'

> AT OTHER THEATRES MEMBERS OF M.P.T.O.A.

Germantown MATINEE DAILT VIOLA DANA

IN "PUPPLTS OF PATE JEFFERSON 2005 & Damilie State

BETTY COMPSON 10 "PRISONERS OF LOVE"

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