

The Daily Movie Magazine



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 spare, I'm going to loaf at a picture 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.

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 convey a clear mental picture of just what a movie studio looks like.

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.

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.

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 set—the vacant ones, that is—and only now and then could I hear one of the directors or a cameraman telling instructions about the lights.

I STUMBLED upon the front of a pawn shop that I remembered to have seen in one of these weeks. It had been put up for the Robin picture, and the day I watched them working on it I wondered how much of the stuff in the window was real.

THEY had evidently bought a complete pawn shop somewhere. The iron 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.

I wandered 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 just as it had been taken down from its former home.

And the safe in the cashier's cage—but there simply for atmosphere, I guess, 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.

A few steps farther on I came upon the outside of a built-up set, and going around to the open end 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.

YOU can imagine from this what a job the head of the property department of a big studio has. It is a responsibility that director places 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, ten hundred Arabian horses, six palm trees, a well, four trained sand lizards and three tents, each looking twenty-six years old. I've got to have 'em there at 1 o'clock. And the remarkable part of it is that he generally manages to do it without even ruffling his hair."

THEY IN A SPOOKY PICTURE



Alice Lake's new film, 'The Hole in the Wall,' deals with fake spiritualists and mediums. It's all very weird and creepy, and Alice says she's beginning to dream of seances and things.

Answers to Questions by Movie Fans

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 ask about Marguerite de la Motte. She will appear opposite James Morrison in the above-mentioned picture. You are right. She is the little lady who Douglas Fairbanks in "The Three Musketeers" as Constance.

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



These scenes were taken during the filming of "Yellow Men and Gold." The upper picture shows Richard Dix and Helene Chudwick 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.

OUR CONNIE SPENDS A DAY AT SEA WHILE FILM IS SHOT

THE alarm went off at 5 A. M., as per schedule. Yes, dear, I got up timely. You have no idea. At 9.30, we arrayed at the big dock at San Pedro, where the same ship that was in "Godless Men" was waiting to take us out for the day.

VON LUDENDORFF MAY Be a Movie Producer

HUGO STINNES is said to be founding a film-manufacturing company in Germany with a capital of 150,000,000 marks, of which he is supplying 25,000,000 himself. A large hall is to be bought and transformed into a studio. Among the interested parties is said to be Von Ludendorff.

SAN FRANCISCO IS "FAR NORTH" FOR PICTURE COMPANIES

FOR the past three years the people of San Francisco and surrounding towns have been making a continual attempt to induce some of the great picture producers and players of the northern locality. Companies frequently go from Los Angeles to San Francisco to shoot the docks and shipping locations, but none of the bigger producers has ever attempted to locate there permanently until recently, when a San Francisco-financed organization built a big, modern, completely equipped studio at San Mateo and induced Max Graf to move his organization from the South and make his scenes in and around San Francisco.

He's Been a Hermit

HARRY MYERS had to be an unshaven, disreputable-looking person for scenes in a new picture. Result: Harry had to spend most of his life in his room till his director told him to shave.

CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

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"UNDEFATED" 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 Compton and Thomas Meighan were made by that, though they'd done good work before it was made.

I learned from outsiders that Malcolm Sander felt that I had deliberately humiliated him in the eyes of the world. He had thought that the newspaper announcement of our engagement would elicit matters, and that my appearance at "Undelected" 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 was in my dressing room, making up. It was a nice little place and before Malcolm Sander broke with me I had it beautifully furnished with unmodeled furniture and gay cretonnes and curtains, and an electric heater. Some of the furniture and the heater had washed and gone to Phyllis Fairchild's room, but I replaced the departed chair lounge with a couch—one simply has to have something to lie down on, sometimes—and tried not to care. I had some pictures on my dressing table—a big one of Terry, a photograph of Collette together from the property room, and Norma and Constance Talmadge, taken out in Los Angeles, with Lillian's parrot, John Gish, perched on the arm of her chair. So the little room was homely and comfortable, and that was all that was necessary.



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

work but he was eager to learn, and, of course, I was enough of an old-timer to be able to help him. So we worked together over the script of the picture, we used to lunch and dine together at a cheap little restaurant near the theatre—some day a famous writer called spaghetti all over our manuscript, and we'd made important notes all over it—Sander stared us in the face, until we managed to clean up the mess. I had a living-room set, the thing happened that just broke my heart.

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Pauline Packs a Real Punch; Ask Leon Barry

FAKE stuff in the movies is a thing of the past in Pauline Frederick's pictures. During the filming of "The Lure of Jade" at the R-C studios one of the episodes made it necessary for Miss Frederick to strike Leon Barry a stinging blow in the face.

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.

Alhambra 12th, Morris & Pennsylvania Ave. Special Mat. Daily. "The Affairs of Anatol". Alleggheny Broadway & Arch. Special Mat. Daily. "The Affairs of Anatol". Apollo 5th & Market. Special Mat. Daily. "The Affairs of Anatol". Arcadia Chestnut St. 18th. "The Affairs of Anatol". Astor Franklin & Girard Ave. All-Star Cast. "A Tale of Two Worlds". Baltimore 1st & Market. "The Affairs of Anatol". Benn 6th & Woodland Ave. "The Affairs of Anatol". Bluebird Broad & Susquehanna. "The Affairs of Anatol". Broadway 1st & Market. "The Affairs of Anatol". Capitol 722 Market St. "The Affairs of Anatol". Colonial 6th & Market Ave. "The Affairs of Anatol". Darby Theatre Elaine Hammerstein. "The Affairs of Anatol". Empress Main St. "The Affairs of Anatol". Fairmount 9th & Girard Ave. "The Affairs of Anatol". Family 1st & Market. "The Affairs of Anatol". 56th St. Theatre. "The Affairs of Anatol". Frankford 41st Frankford Ave. "The Affairs of Anatol". Globe 500 Market St. "The Affairs of Anatol". Grant 422 Girard Avenue. "The Affairs of Anatol". Great Northern Broad & Market. "The Affairs of Anatol". Imperial 9th & Walnut Sts. "The Affairs of Anatol". Lehigh Palace Broad & Market. "The Affairs of Anatol". Liberty Broad & Columbia Ave. "The Affairs of Anatol". Overbrook Broad & Independence. "The Affairs of Anatol". Palace 12th Market Street. "The Affairs of Anatol". Princess 10th Market Street. "The Affairs of Anatol". Regent Market St. "The Affairs of Anatol". Rialto Germantown Avenue. "The Affairs of Anatol". Ruby Market St. "The Affairs of Anatol". Savoy 12th Market Street. "The Affairs of Anatol". Sherwood 5th & Baltimore Ave. "The Affairs of Anatol". Stanley Market St. "The Affairs of Anatol". Stanton Market St. "The Affairs of Anatol". 333 Market Street. "The Affairs of Anatol". Victoria Market St. "The Affairs of Anatol".

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