

The Daily Movie Magazine



YOU CAN TELL

THE STORY BY

AGNES AYRES' FACE

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEEDY

They Are Visioning the Future of Movies in the Schools

WITH most of the big movie companies striving to satisfy the public's demand for sensational films and claborate productions, there are a few men in the business who have, for some years past, seen a vision of a different future for

the industry and who have quietly been working toward a different end.

You've read predictions every now and then that the day will come when the
movie will supplant the school book. Most of these predictions go a little too far, It seems to me, they are the result of over-enthusiasm rather than a deliberate attempt to mislead. I doubt if books will ever be entirely supplanted, but I have already seen enough evidence of this new movement to be convinced that the film is destined to be a powerful nily of the printed page and that it will accomplish some valuable results which the book cannot accomplish.

For several years past these men of whom I speak have been quietly gathering hundreds of reels of film dealing with educational subjects. You've seen a lot of this material. Every now and then it is put on the program of the larger movie houses as a short subject to round out the bill." It may deal with nature study, with travel, with science, with industry. Or it may show you the life and habits of queer people in some out-of-the-way corner of the globe. In the movie business these are known as educational reels. There is a fair

market for them-enough to make it worth while for people to produce thembut they do not bring in the sensational returns that the big stories do, But none of that material is being wasted. The men with vision, of whom I have spoken, are quietly buying all such material and storing it in their vaults, waiting patiently for the time when school boards will realize its value and will

install projection nuchines in each building to have visual education supplement the education of the books and the blackboards I've had several opportunities recently to see the extent and the value of these. film libraries. And, while I knew that the work was going on, I was astonished.

IT 18 possible today to get almost a complete risual course in the primary stages of animal study, botany, chemistry, history, biology, astronomy they're even got films showing the working of the solar system), bacteriology, physiology and every other ' ology' that is dealt with in our whooly.

at the completeness that has already been a bis ved.

AT THE present time the financial seturns from these films scarcely cover the carrying charges. People have not yet learned how wide a field of educational work can be handled in this way, and the men who are carrying the film are pocketing their losses, firmly convinced that the table of their goods will be realized some day.

One man showed me some figures that seem to prove the day to be nearer than is generally supposed. The use of these hims must, of course, depend largely on the installation of projection muchines, and the figures he showed me were from a report showing the number of machine licenses issued last year in America. They proved the very astonishing fact that there are more than twice as many privately owned machines as there are machines in movie theatres.

The words "privately owned" do not mean that they are in the possession of Individuals. They refer only to non-theatrical ownership-churches, schools clubs, social organizations as well as people who have them in their homes. But the statistics show how the fill is opening up. At present most of these muchines are used for lectures and entertainments

of various kinds. Few organizations even yet realize that it is possible to plan a consistent course of education through their naichines. It is the slow process of getting this thought which spread that is holding back the business of the non-theatrical film, but once the idea takes hold, the men behind the movement believe it will be the greatest stimulus to education that we have yet seen. There is no doubt about the fact that the child learns more quickly and more lastingly through the eye than in any other way. A reader of this page

dropped in to tell me of an evidence of this the other day. He said that, at the dinner table, some one got off the old stuff about the the character man you want, and have woodchuck chucking wood. And at once his little boy piped up with. "Father, to engage another one, who wants more a woodchuck doesn't chuck wood." And he proceeded, much to his father's aston- money; you find that you can get a ishment, to give an excellent description of the little animal and told a lot about wonderful cameraman, who's worked the woodchuck's habits that the father had never known. "And in the winter with Griffith or Mary Pickford for just goes into it and be caris himself up in a little ball and sleeps there until spring.

a little more than you'd thought you'd spring.

And even if you dig him out during the cold weather he won't wake up."
"Where did you learn all that—at school?" the father asked. "No." sonny answered. "I think we did study it once at school, but I've forgotten it. I saw

OOK back yourself on some of the things you have learned from the Le movies and ask yourself if it didn't make a more vivid impression on you than when you read it in baoks. How about the English history you learned from "Deception," and the French history in "Passion"! Your

WOULD YOU RECOGNIZE HIM?

This is

Richard

Barthelmess,

but not the

handsome.

immaculate

"Dick"

generally

known. It

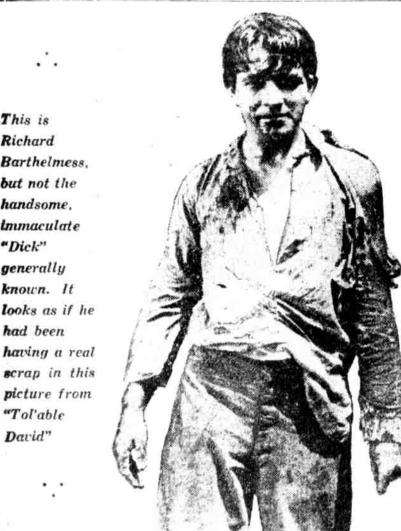
had been

"Tol'able

David"

looks as if he

picture from



Answers to Questions by Movie Fans

CHARLOTTE — Red and trange East Forty-eighth street. New York of how to manage about letting it go of how to manage about

lighter tones of blue, old rose and placed a over and used again. I can not tell Terry. One was born in Nashville.

you the address of any actress who sells her used gowns. Perhaps this custom prevails, but I do not know.

JOHN PRINDLE—Edith Storey of the Appendix prevails the leading lady in "Beach of Power" and "Turn to the Right."

A last. We'd been sitting in the funny at last. We'd been siting in the funny at la

"Beach of Power" and "Turn to the Right. was the leading lady in "Heach of Dreams." Her address is 676 River-

ner of the beauty and popularity con-HILDEGARDE—'Dangerous Curve test conducted by the Los Angeles test conducted by the Los Angeles newspapers, She has been given a role in R A. Walsh's production, "Kinand Richard Dix play the leading roles. dred of the Dust.

is to be adapted for the screen. I be. WALENTA - Wanda Hawley is the picture was done. The day we saw Two Orphans." whether or not the finished print run off, Derry leaned terferes with the story.

BETTY-Bessie Waters is the win-

And then the big day came, the day which our fates would be settled When I got up, I wondered how I'd shoot enough film so that we'd be able about. For I got word that, because to borrow more, using it as seenfly of my breaking my contract with Mallf you've never had a picture on your colm Sandy, he had got out an injune- a new film yelept 'Barry Gordon,' tion preventing our showing the pur-

lighted with the equipment you have, act in a picture for any one else. You the leading man has a bad cold; what may remember that Anita Stewart was if he should be laid up with pneumonia off the screen for a long time because and hold up production for weeks; she was under contract to Vingraph. What if he died? You'd have to get she didn't make any pictures for them, somebody else to play his part, and retake all the scenes he's done. There's up she couldn't make them for any other

> Derry and I just ant and stared a each other when we heard the news. Well, I can get a job directing two reelers for Universal, I think, said finally. "We aren't going to give up on this, sweetheart; we'll show the ture eventually."

Oh, I knew we will-but I can't tory or the cutting room, or maybe get feed were it will be worth waiting for. job as continuity clerk for some-

gue with him, I intended to do it just the same. Isabel Heath, of all people!

CONTINUED TOMORROW

CLUBWOMEN TO TO BE EXTRAS BUT—TOO LATE

WHEN the cry was on last week for lead in one of their pictures.

I believe she has a five-year contract to play alternate pictures with Mr.

that.

We finally decided on a showing at a Broadway theatre. We could ask every one then, and its being shown that way might help it later, people told us. Personally, I didn't believe that. I've also ways felt that neonle weren't so much

a picture as a good many producers on to think.

We were in debt over our heads when must have another mob scene in "The

Penrhyn Stanlaws Resting

HAPPY AT HIS

Hollywood, Calif. PERBERT RAWLINSON is a jolly



too great for any good use. There's certainly going to be some news in the papers before the day's over." And he did him a bit of a twirl on the toe and sang a snatch of song and made off to romp through his scene. Hobart Henley is

is, too. They work well together, everything smoothed over with a veneer of r to have this happen to you. I Irish snavity that makes you want to him. "I'm going to get something laboration; I can work in the laboration in any around for the bust-up. You just Irish suavity that makes you want to

if you will pardon my saying it-He protested, but though I didn't are t I did not like as the heroine of "The Three Musketeers," Is a very basy And then salvation suddenly applyoning trooper these days. Her manpeared on the scene-in the shape of ag z. J. L. Frothingham, loans her out to a picture or two to other managers, at then hauls her back for a picture s own, for he is a well-known pro-cer himself. Right after she had thrished her work in "The Three Mus-keteers" -- for which she was loaned-Mr. Frothingham started "The Bride of the Gods," which you will soon see. She's finished that, and has been sen over to the Ince Studio to play the

Miss Wynn, in her former activities intillated at the Christie Studios Miss Dupont, of whom I have spoken

all about."

didn't seem to cnow what it was Rainsey Wallace approval of th rities and ap

particular light of rather sorry per -040-MISS DUPONT



has been screened with Rudolph Valentino and Agnes Ayres in the leading roles. Readers of the book can readily identify the cycle of scenes shown above and can follow the love story by noting the varying expressions on lovely Miss Ayres' face as her batted for her captor turns to love

said Mrs. Comstock the other day.
"Such a type of Man'selle Jo, is hard
to find. It will be a wonderful thing
to me to see Rose Dione as the French
woman. 'live and breathe again on the
screen.'"

This Character Woman

DOSE DIONE, the French actress, N who will soon appear in "Mam-

'selle Jo." is the exact counterpart of

the original Mam'selle Jo whom Harriet

T. Comstock, author of the book, dis-

covered in the little village along the

St. Lawrence River, according to the

'I am so delighted in Rose Dione,'

Pleases Author of Story

Doris May Is Looking for Scenario Material CAN you write an original story for

O the screen? Doris May, the picture star, has sent out an S O S signal for original stories. "I only require good characterization, a modern living locale, new twists, plenty of action and the story written in a short synopsis," said the

Such stories should be addressed to Hunt Stromberg Productions, B-0 Studios, Hollywood, Calif. PHOTOPLAYS



The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of





Company of America.

APOLLO 52D & THOMPSON STS.
MATINEE DAILY
CECIL B. DE MULE'S "The Affairs of Anatol" ARCADIA CHESTNUT Bol. 16TH CONSTANCE BINNEY

Charlie Chaplin in "The Idle Class" ASTOR FRANKLIN & GIRARD AVE. MELFORD'S PRODUCT "The Great Impersonation" BALTIMORE BIST & BALTIMORE

EUGENE O'BRIEN in "WORLDS APART" BENN 64th and Woodland, Mat. Delly DOROTHY DALTON

in "BEHIND MASKS" BLUEBIRD Broad & Susquehanna CONSTANCE TALMADGE

in "LESSONS IN LOVE"

BROADWAY Broad & Snyder Ave "EXPERIENCE" CAPITOL 10 A. M. to 11:15 P. M. "The Rider of King Log"

Charlie Chaplin in "The Idle Class"

COLONIAL Gtn. & Maplewood Avea. 2.30. T and P. P. M. ETHEL CLAYTON DARBY THEATRE TOM MIX "THE SIGHT HORSEMEN!

EMPRESS MAIN ST. MANAYINE MATINEE DAILY "The Affairs of Anatol"

FAIRMOUNT MATINES TANK JUSTINE JOHNSTONE "SHELTERED DAUGHTERS" as the heavy, however, met with the approval of the

"MIDNIGHT FOLLIES" 56TH ST. THEATRE—Below Heruce MATINES DAILY "Man—Woman—Marriage"

Miss Dupont has just finished GLOBE 5901 MARKET ST. 2:30 and 0:80, to 11 CONWAY TEARLE 333 MARKET STREET THEATRE CECIL B. DE MILLE'S "The Affaire of Anatol"

IMPERIAL GOTH & WALNUT BTS.
MAREL ALLIENNE SCOTT in
"Don't Neglect Your Wife" Karlton CHESTNUT Above BROAD Daily 10 A. M. to 11:50 P. M. William S. Hart "Three-Word Brand" Charlie Chaplin "THE IDLE CLASS"

DOUGLAS MacLEAN in "PASSING THRU LIBERTY BROAD & COLUMBIA AV. "The Affairs of Anatol"

OVERBROOK GED & HAVERFORD HOBART BOSWORTH In "THE CUP OF LIFE PALACE 1214 MARKET STREET THOMAS MEIGHAN

Charlie Chaplin in "The Idle Class" PRINCESS 1018 MARKET STREET MAY ALLISON "THE MARRIAGE OF WILLIAM ASHE REGENT MARKET ST. Bel. 17TH

MARY MILES MINTER Charlie Chaplin in "The Idle Class" RIALTO GERMANTOWN AVENUE DOBOTHY PHILLIPS IN "Man-Woman-Marriage" RUBY MARKET ST. BELOW THE DOUGLAS MacLEAN

In "PASSING THRU" SAVOY 1211 MARKET STREET in "BEYOND"

ETHEL CLAYTON SHERWOOD MAT 2 EVE 6:30 Germantown MATINES DA

"EXPERIENCE" STANLEY MARKET AT 1971

Constance Talmadge, Wedding Bells Charlie Chaplin in "The Idle Class" STANTON MARKET Above 16TH PARK RIDGE AVE & DAUPHIN ST. WILLIAM FON'S WONDER PLAY "OVER THE HILL"

AT WEST CHESTER RIALTO LIONEL BARRYMORE IN THE DEVIL'S GARDEN.
IDLE HOUR SPECIAL CAST IN THE LITTLE FOOL

The NIXON-NIRDLINGER THEATRES BELMONT 52D ABOVE MARKET ETHEL CLAYTON

in "BEYOND" CEDAR SOTH & CEDAR AVENUA 1:30 and 3-7 and 9 P. M. EUGENE O'BRIEN in "WORLDS APART"

IUMBO FRONT ST. & GIRARD AVE MARY MILES MINTER in "DON'T CALL ME LITTLE GIRL". LEADER SIST & LANCASTER AVE

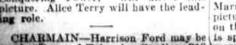
BETTY COMPSON THOMAS MEIGHAN

DOUGLAS FAIRBANKS

in "THE GOOD BAD MAN" STRAND GERMANTOWN AVE. ETHEL CLAYTON

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

JEFFERSON 29th & Dauphin PAULINE FREDERICK in "ROADS OF DESTINY"







CONFESSIONS

OF A STAR As Told to

INEZ KLUMPH CHAPTER XIVIII

MAKING a picture is rather like building a house; no matter how much money you allow for it, it's sure to cost more than that. You can't get pay some one else. Instead of building part of a terrace overlooking the sea. you find that a newly rich millionaire will be delighted to lend you his home where you can shoot the real thing, if you'll let his wife and daughters appear in the picture. You agree, but by way down on Long Island to his home. and sent out our invitations. We and bought their luncheon, you find didn't does count up what we'd not but that, though you get a better effect, the cost is something shartly.

didn't dare counted up what we owed, it; we just counted up what we owed. cost is something ghastly.

After days of arguing, Derry let me and that was enough invest the money I'd saved in our pic-ture. He'd put in all that he had and s worrying about getting more; I had \$15,000, which wouldn't see us through, but would make it possible for us to shoot enough film so that we'd be able longer; I had semething else to think

when we did have to borrow.

you can't appreciate what it mind you can't appreciate what it means. You cat and sleep with that picture. You wake up in the middle of the night wondering how that double exposure is going to look, or whether that big set is too blooming big to be have to be proved. Till it was I couldn't labeled with the couloment won have a rumor that some one else is making a company, pleture that's almost identical with Derry so for as the story is concerned. and that it will be released a full month before yours is done. That would

kill yours, absolutely. Those are only a few of the things that made Derry look gaunt and paic, and that drove me to the verge of distraction. I saw the world through haze of worry. And my heart went o to Derry, when I'd see him on a litt platform above a mob of extras. It eves protected from the glare of the lights by dark glasses, putting heart and soul into stirring them dawdle, and different ones would try to stay in front of the camera as long

as they could, and they'd laugh instead of looking terribly excited. Directing is hard work, you know. is absolutely wears you out. Every-hing rests on your shoulders, and it's up to you to keep things moving, to see the picture clearly in your own mind, and then make your people work together so that the picture is one har-monlous whole, instead of a production

which every one does things as he We couldn't quite decide how wa'd we could have rented a projection room, of course, and asked the projection room, of course, and asked the people who might release it for us, but we didn't really want to do of 'The Two phans,' the Graffith Fairbanks. And the lady is not yet that. Then, too, there was the problem studio sent out a general inviation twenty.

ways felt that people weren't so much influenced by what New York thought of a picture as a good many producers. So if there is going to be any town.

of "The Four Horsemen" and "The Conquering Power," will direct this pleture. Alice Terry will have the leading role.

CHARMAIN—Harrison Ford may be searched are of Talmadge Studios, 318

LEN—Harry Carey is married.

Marshall Neilan does not play in the pletures he directs. He has appeared on the stage and screen in the past, but is spending all of his time directing at present.

Alice Terry will direct this pleture, Alice Terry will have the leading role.

LEN—Harry Carey is married.

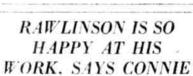
Marshall Neilan does not play in the pletures he directs. He has appeared on the stage and screen in the past, but is spending all of his time directing at present.

Penrhyn Stanlaws has finished Sir James M. Barrie's "The Little Minister" in Hollywood. Betty Compson is starred in the role of Lady Babbie, and is supported by George Hackathorne, Nigel Barrie, Edwin Stevens, Will R. We took a theatre—and oh, what the costal We made all arrengements.

We took a theatre—and oh, what the costal We made all arrengements.

We took a theatre—and oh, what the costal We made all arrengements.

We took a theatre—and oh, what the costal We made all arrengements.



By CONSTANCE PALMER



Little Marguerite de la Motte, whom

- has written a story in conjunction with William V. Mong, which is very soon to go into production. It's called "The Man Who Smiled," and among the players will be Marcia Manon, Mr. Mong and a newcomer, Mary Wynn,

Miss Dupont has

as the bright and

early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Alhambra Mat. Daily at 2: Eves. 6:45 & 9

"THE OLD NEST"

GRANT 4022 Girard Ave. Mat. Today
OVERTURE, "ORIENTAL"

ALL-STAR CAST In
BUCK JONES

"THE TEN-DOLLAR RAISE"

nice, polite man he well together, everywell together, everyten with a great state of the constance Talmange.

ALLEGHENY Frankford & Allegheny GREAT NORTHERN Broad St. at Eric Charlie Chaplin in "The Idle Class"

CONSTANCE TALMANCE. in "MAMA'S AFFAIR"

Lehigh Palace Germantown Ave. and

COLISEUM Market bet. 59th & 60th 1:30 and 3-7 and 9 LEAN BAIRD and SPECIAL CAST in "THE HEART LINE"

LOCUST 62D AND LOCUST STREETS Mats. 1 30, 8,30, Evgs. 6,30 to 11

in "CAPPY RICKS" NIXON 52D AND MARKET STR.
2115, 7 and 9
"THE BUTTERFLY GIRL" RIVOLI SED AND BANSOM STE.

in "BEYOND"

HOBART BOSWORTH

"Don't Neglect Your Wife" WEST ALLEGHENY 25th & Alleghent