

The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

A Little Girl Who Got a Big Idea

WHEN Vera Royer came up from the South a few years ago to study art, she wasn't particularly interested in movies. She liked to go to them as any body does, but she never saw a rabbit fur and she hadn't any idea of ever getting mixed up in the business. At that time she didn't even want to get a chance in a studio—can you imagine a girl not wanting a chance in a studio?

And today Vera is connected with a brand new idea in moving pictures and she has a company which is producing for her, and the picture has actually begun to make their appearance and to win praise from the critics.

Vera's story is unique among the romances of this wonderful new business. It shows that a girl doesn't have to become a famous star to succeed and to become a factor in the industry. The movies include so many human activities that they offer careers to every body who has the brains and originality to strike out along new lines. The success story of this young girl is another proof of this.

Less than two years ago Vera was considering the advisability of returning to her home in the South. There was a reason. Her money was just about gone, and it's rather difficult to live in New York without money.

She had gone there with one firm resolution—to help make the great works of art better known among the masses of the people. She had also had to get some real job out of painting and music and sculpture but she wanted others to know how to get the same joy. She went at it from the high angle first. Maybe that's why she didn't succeed.

As her money began to dwindle away, she tried hard to make ends meet. She tried a little posing for well known artists. She even took a chance that came her way to play small parts in three motion pictures out at the Lasky Long Island studio. "But I was no good," she told me in her honest straightforward way.

In spite of the discouragement of slim finances, she stuck to her idea of making the works of art known to the masses. But money got tighter and tighter until she had about made up her mind to quit and go back home.

After then came one of those impetuous and wild ideas that never come again. She had done with some friends to see Max Macey in "On With the Dance." And, on the lighting of one particular scene, came the self-suggestion that she had been laying for.

WHY NOT use the motion picture to reach the masses about art? Why not use the wonderful lighting effects that have been developed in movies to get people to appreciate the lighting and the coloring that artists use? Why not put into scenes from some scene about a painting or a statue or a model that will get the fans sufficiently interested to want to know more about that painting or that statue or that model?

She went to her room and set up all night developing her plan. And the next day she went to some of the artists she had met in her studies and her posing and talked it over with them. They listened to her. They promised they would help her if she could get a moving picture connected with money enough to attempt something new.

So she hurried up Isaac Weisler, who produced "The Miracle Man." He listened to her idea and advised that it sounded good. But it was risky—financially. It meant the education of the public up to new standards, and the education of the public is a mighty expensive hobby. He asked her whether her artist friends would be willing to form an advisory board to advise the art work to be illustrated by each picture and to consult consistently during productions.

Miss Royer didn't know. Successful artists are busy men. But she went to all of them again and she was surprised to find that they thought the whole idea so good that they agreed to give their time without pay.

Then she got Leland A. Hill to act as director. She went to him because he has long specialized in the use of art studios lighted photographs in his magazine illustrations. And in the way they got their company together and Weisler, who knows movie men, found the necessary money and they started production.

YOU'VE seen "The Right Way." That was their idea. It is a story based upon Rembrandt's famous picture which is in the collection of the Louvre in Paris. The story is so good that it is being made into a picture in at least three picture houses.

THERE'S NO NEED FOR A TITLE HERE



"Wally" and young "Bill" hold in a domestic scene. "Bill" is training for automobile rides when he grows up.

Answers to Questions by Movie Fans

ARTHUR—"The Lure of Jade" is a new motion picture author has appeared on the horizon. Porter Emerson Brown has written a story for Richard Barthelmess to play. There were rumors that she would again become his wife, but those reports she emphatically denies.

PHILIP—I remember telling you only a short time ago that Betty Compson was to play the role of the "Little Minister," and here you are asking me again. Never mind, I like to hear from you, even if you ask the same questions over again, which means that you do not look in your paper for the answers. Late reports inform us that "Faust" will not be screened at present.

WALENTA—Hope Hampton is not married. She may be reached at 131 Riverside drive. She will no doubt answer your letter and send you the much-desired photograph if you ask only pictures in which she ever appeared. Yes, she is still on the screen; she will soon be seen in "Star Dust."

CRONKY—Richard Barthelmess has finished "To-able David," and, by the way, being an ardent Barthelmess fan, you must not miss this picture. It is said to be the best Dick has ever done. "The Midnight Bell."

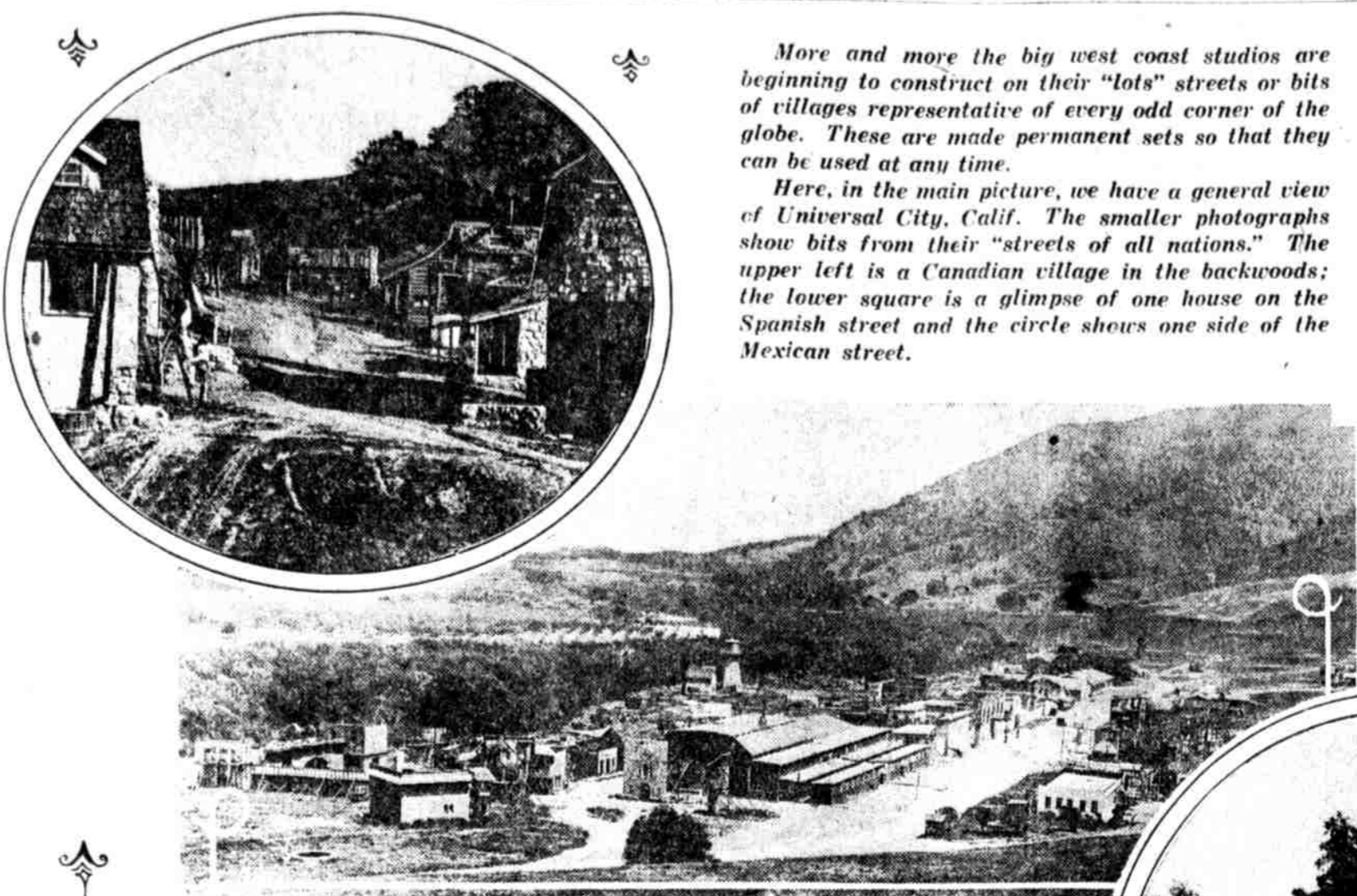
YAMA—I thought every one knew that Mary Pickford was playing in "Little Lord Fauntleroy." Blanche Sweet played the lead in "Simple Souls." She was born in Chicago and is not married.

SANNE—The pictures in which Neely Talbott appeared were "The Love Expert," "The Isle of Comquest," and "The Passion Flower," with Norman. She emphatically denies the report that she will return to the screen.

WHINKLE—To my knowledge Mariano Ramon is not making pictures. In fact, "The Fortuna Teller" was the only picture in which she ever appeared. However, she is very well known as a stage star.

H. R. W.—In the average photograph there are five or six thousand feet of film. Donald McDonald played the part of Stephen Larcher in "The Midnight Bell."

YOU SEE BITS OF ALL COUNTRIES IN MODERN STUDIOS ON WEST COAST



CONFESSIONS OF A STAR

As Told to by INEZ KLUMPH

Chapter 1.

THE first showing of a picture is a little like the opening night of a new play. And if you are one of the people who have backed the picture, and for whom everything depends on its success—well, unless you've done it yourself you can't know how it feels.

I went and I went to the theatre early and while I ran through the picture with the orchestra, to be sure that the music would go as it should, and that the print would show with all right. I wondered about it, restless to stay in one place.

The lobby was full of flowers; I didn't realize that I was so much favored, but when I saw the great number of American Bonnets and the baskets and baskets of spy carnations and orchids and other flowers, tears came to my eyes. Truly, the industry did wish to succeed.

People began to come rather early, and I went back stage then. I simply couldn't sit out in front and see that picture and watch the audience and their hands and feet and eyes and strange smiles over at one side, where we could get just a glimpse of the audience into our theatre, including our own hands and feet and eyes and strange smiles over at one side, where we could get just a glimpse of the audience into our theatre, including our own hands and feet and eyes and strange smiles over at one side...

How I Became A Movie Star

She was just an ordinary small-town girl—crazy about the movies, of course, but never expecting a chance to act in them.

And then suddenly she found herself plunged into the vortex of studio work and the life of the movie people. She saw the girls and the boys and the boys and the girls and she suffered bitterly on the road to fame.

She has told her whole story to Inez Klumph.

Miss Klumph has written it all just as it happened. You will find in the most absorbing novel you have ever read.

BEGIN TOMORROW ON THIS PAGE

Stardom Came Easy to Claire Windsor

MISS WINDSOR has been waiting for years before obtaining any recognition in motion pictures, but she did not come to California until she was a half-year old. She is now playing the leading role in "Grand Larceny." She has been in the picture with her mother and her sister, who are also in the picture. She has been in the picture with her mother and her sister, who are also in the picture. She has been in the picture with her mother and her sister, who are also in the picture.

George Stewart Is Mistaken for Prince

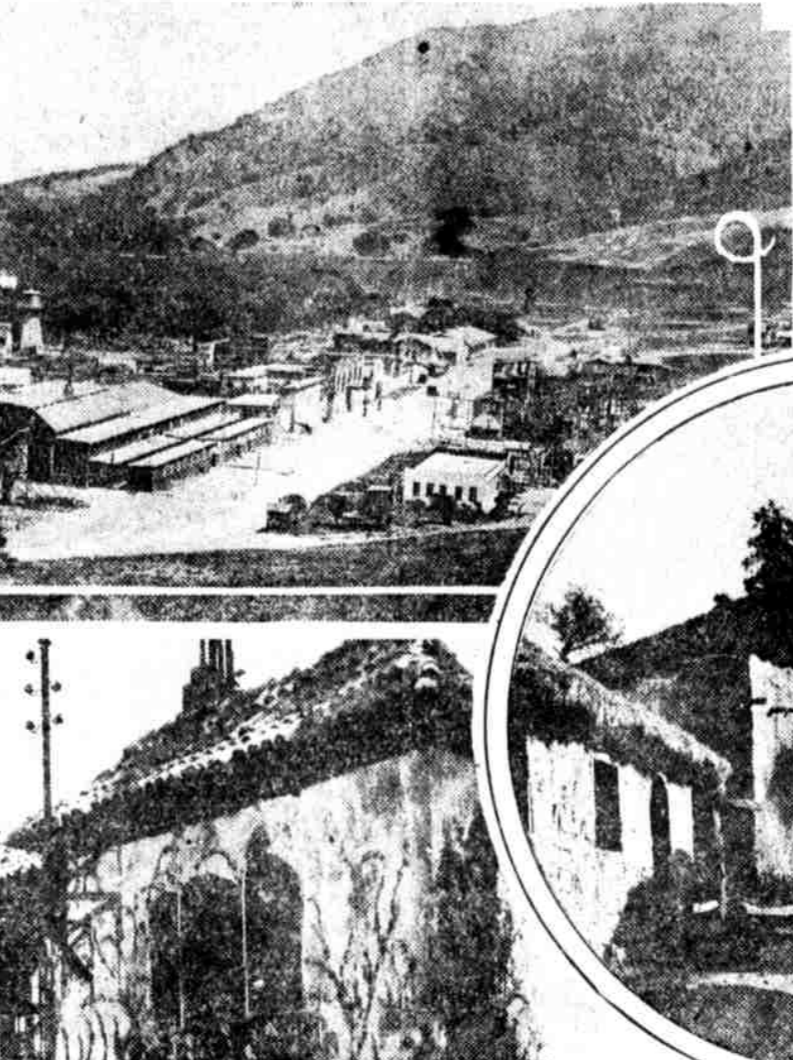
GEORGE STEWART, brother of Richard Barthelmess, who is appearing in "The Fortuna Teller," has been mistaken for a prince. The mistake is no loss, a prince is a prince.

"Four Horsemen" Seems to Be a Popular Film

MORE than one hundred road companies of "The Four Horsemen" are today touring the country, while the home office of Metro has begged with requests to send out additional companies. It meets the demand for this most popular film.

More and more the big west coast studios are beginning to construct on their "lots" streets or bits of villages representative of every odd corner of the globe. These are made permanent sets so that they can be used at any time.

Here, in the main picture, we have a general view of Universal City, Calif. The smaller photographs show bits from their "streets of all nations." The upper left is a Canadian village in the backwoods; the lower square is a glimpse of one house on the Spanish street and the circle shows one side of the Mexican street.



NEILAN IS HAVING AS MUCH FUN AS A BOY IN "PENROD" BY CONSTANCE PALMER

Hollywood, Calif.

MARSHALL NEILAN has started to make "Penrod," with Wesley Barry as the lad under consideration. And I do believe Mr. Neilan has just as much fun out of it as the lads in the case are having.

Wesley was holding court in a cave with the rest of the fellows. They seemed to be deciding whom to "punish" next. There's a nice little fox in the rest who looks a good deal like the boy who looks very much like Jack Pickford used to look.

Remember how the plot of "Penrod" is an old-fashioned boy's story. It's the story of a boy who is chased by a dog and his dog's dog. It's a story that's been told a hundred times over. So Rex Ingram liked two women for a week and they made the whole thing a story.

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SUNLIGHT IS NOT NECESSARY NOW IN FILM MAKING

CALIFORNIA, where motion-picture production is centered, no longer has a monopoly on filming even though the sun is brighter there. For the lighting of motion pictures nowadays is largely electrical, even in Hollywood, according to Charles Epton, general manager for Lasky pictures in California.

"The use of artificial light has all but superseded daylight," says Mr. Epton. "This was when it was considered essential to locate photoplay studios in localities where continuous sunlight was available. When a place—like California—was discovered, it was regarded as the ideal spot because of the preponderance of sunny days. I do not wish to imply that this State is not now a very excellent place in which to make pictures, but the matter of daylight or sunlight is no longer the essential it was once considered.

"Today a look at any picture and you will see that many of the exterior sets are actually built on stages rendered temporarily or permanently dark and that artificial illumination supplies the most effective lighting.

"William De Mille for his past four productions has not been on location more than once or twice and then only for a very short distance of time.

"Electrical experimenters and experts in lighting have so developed the means of artificial illumination that tremendous sun arcs and other appliances can virtually duplicate the light of day and provide the even illumination that is necessary. Scenes can be made on dark stages at night, at any time whatever, even if the day is dark or the rain pouring.

"Thus any part of the United States

He Has a Theory



LOUIS MERCANTON. Noted French director, is opposed to "built-up" sets. He believes in using the real thing and in making "Phroso," Anthony Hope's story, he has traveled all over France seeking locations.

STYLES IN SCREEN HEROINES HAVE RECENTLY CHANGED

STYLES in motion picture heroines are changing.

The girls of yore, like those of the silent days, were "cute" and nothing more, no longer are desired.

Movie today want regular features—womanly, wholesome, natural, with broad, shapely mouths—the kind of girls described in beauty contests as "home" girls.

Today such a young woman has actual and not "morning glory" stardom ahead of her. Each girl has been through a course of training that is indicative of the new demands pictures make upon girls.

"She who would become a motion picture actress," says J. Scoble Dawley, who directs big spectacles for William Fox, "must be aware of the requirements. She must act, and not pose. She must look like a normal girl, a Brooklyn high school girl, and she walked into our studio and received a small part in 'Over the Hill.' The success in that picture was the sort that appeals definitely to people who like wholesome, intelligent, appealing personalities.

"Miss Bedford, who is the daughter of a designer and artist in Prairie du Chien, Wis., and who went to Hollywood to play with Maurice Tourneur, is of the same type—calm, self-possessed, and with a personality that impresses the public with its normality.

"We have elevated Edna Murphy and Barbara Bedford to stardom," says Sam Kingston, casting director for Fox, "because both fill the bill with the public. Miss Murphy was a Brooklyn high school girl, and she walked into our studio and received a small part in 'Over the Hill.' The success in that picture was the sort that appeals definitely to people who like wholesome, intelligent, appealing personalities.

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Rex Ingram Will Do 'The Prisoner of Zenda'

Rex Ingram announces "The Prisoner of Zenda" as his next picture. The production is planned on a scale rivaling that of "The Four Horsemen of the Apocalypse" and will be made in the most expensive manner.

Production will be started in Hollywood as soon as Mr. Ingram finishes the cutting and editing of his latest picture, "The Light in the Fog." Mr. Terry will probably be seen in the leading feminine role.

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