

# The Daily Movie Magazine

## CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

### What Do Screen "Credits" Mean to You?

**S**UPPOSE we manage to get into the theatre between pictures, when the lights are up and we can see to get seats. We settle down in tiny anticipation. We have come in to see our favorite hero, Percy Doorknob, in his sensational new story, "The Haunted Clothesline." Ah! The lights go out. There is a flicker on the screen and we sit up to get every moment of the action. What do we see?

First comes a frame informing us that "Abner Dumbbell Presents." Well, we're much obliged to Abner, though we never heard of him. Let's get on another frame—"From the Story, 'One Wonderful Washday,' by Curving Bob, in the Thingumbob Magazine." All right. We didn't read the original story, but we've read other stuff by Curving Bob. But let's get to the picture.

Comes another title, as the high-brow writers say, "Adapted for the screen by Irma Inkwell; Scenario by Polly Penwiper." We begin to feel a bit nervous. We have no doubt that Irma and Polly are most estimable young women, but we came to see a picture with Percy Doorknob in it.

And our anger rises as we see "A Perfection Production—Released by the Hoosgow Distributors." We haven't the slightest idea what that means. We've seen it dozens of times on dozens of screens, but, not being interested in the trade, we've never tried to fathom the meaning of the words. Besides, we came to see Percy Doorknob. Is he in this picture or not?

Wait! Here we are! No; it isn't the beginning of the story, after all. It's a frame filled with great big letters saying, "DIRECTED BY THOMAS TINGOD." Then more frames giving the names of the assistant director, the cameraman, the art-titles man, "supervised by" the art director, "costumes by," all the way down to "toothpaste supplied by."

**A**ND then comes the modern brand-mark of mental serfdom—the frame which informs us that a small coterie of political place-holders calling themselves owners has viewed the picture and put out everything that might tend to smirch our morals or incite us to bolshevism. We're glad of that, of course. We haven't intelligence enough to decide those things for ourselves.

**A**ND at last we get the cast of characters with Percy Doorknob's name at the top and, with a few more hundred feet of descriptive titles, the picture starts. It was just about time, too. We had almost decided we had made a mistake and this wasn't Percy's picture, after all.

When will some producer have the nerve to put these credit titles at the end of the picture? Then, if the picture itself has interested us sufficiently, we will stay to see who acted the characters that impressed us most or who directed it or who produced it. When all this conglomeration of names is shown before the picture starts it means nothing to us, because, not knowing the story, we haven't the slightest conception of the relation of one to the other.

There is a very important psychological reason for this, too—and I have never yet met a man in the producing end of the business who has even considered it. When we go to see a picture we go to see a picture. We aren't interested in unimportant side issues. **WE WANT TO SEE THAT PICTURE.**

The really shrewd showman will get us to the picture just as soon as he possibly can. He will realize that every moment wasted in the gratification of the personal vanity of his assistants is a moment that arouses our antagonism toward the final result. We came to see our favorite star in a picture. We paid him good, hard-earned money to see our favorite star in a picture. We didn't give him our money to be told who produced it or who directed it or who photographed it or who costumed it or who wrote the scenario or the titles or drew the pictures on the titles or anything else.

**WE CAN'T** see those people living and moving before us on the screen and consequently they aren't actually real to us. They are only abstract names to us—something to be memorized like an uninteresting lesson.

**BUT THE ACTORS LIVE IN FRONT OF US WITH US, THEY ARE, FOR THE MOMENT, REALITIES, FRIENDS.**

The actors are the only ones we care about. We want to live their story with them—suffer their tortures, thrill with their joys, tremble with their tases.

Then, when the wonderful ending comes and we sit back, satisfied, we realize that it has all been a delicious dream and we are grateful to the men who helped us dream it. Then—**BUT NOT UNTIL THEN**—we want to know who they were. We know the relations between the characters; we realize the part that each man or woman has played.

**BEFORE** the start of the picture all this information is meaningless—unimportant—delaying. After the picture has charmed us it is full of significance, essential, rounding out our complete enjoyment of the story.

The trouble is that producers and directors and presidents never really go to the movies. They see every film at a private view. If Lasky and Fox and Zukor and Selznick and the rest would only spend an evening alone now and then at that little neighborhood house around the corner, they would learn a lot about their business that they don't know now—and that they'll never find out so long as they are tightly surrounded by the Brotherhood of the Inching Egg—meaning the heads of the syndicate departments you see represented on the present-day credit titles.

Do you think I'm exaggerating? Listen, Gertrude. I saw a contract the other day which stipulated that the name of the director of the picture should appear in all films and all publicity matter, in **LETTERS AT LEAST 75 PER CENT AS BIG AS THE MAIN TITLE OF THE PICTURE.**

And not many weeks ago a hack scenario writer entered suit against a producer for something like \$25,000 because the scenario writer's name was not shown on the screen in these boring credit titles.

I'm just wondering. It's your money and my money that pays for all this stuff. What do YOU really think about it?

## BEAUTY AND THE BEAST



Miriam Cooper and "Mike," her prize Alcedale, are great pals. Up to now, however, "Mike" seems to have resisted the lure of the films.

## OLD FAVORITES IN UNUSUAL MAKE-UPS



### ALICE TERRY ISN'T TO LEAVE THE COAST, AFTER ALL

By CONSTANCE PALMER, Hollywood, Calif.

**T**HANK goodness Alice Terry is not going to leave us for a little while at least. She is to play the heroine in Rex Ingram's production of "The Prisoner of Zenda," for which she is casting now. They say this is going to be a very entertaining play for any one who cares for that sort of thing. It will be a forceful argument for the endurance of the big spectacle, anyway.

That reminds me—the other case of theatricalism in Agnes Ayres' new picture "The Lane That Has No Turning." Theodore Kosloff has a dignified part in it, in which he wears a black velvet housecoat; Charlie West is a butler, all done up in blue satin and gold waistcoat; Captain Butler (I know him by no other name) is natural as a British officer in full regimentals, and the rest of the crowd include two diplomats, with all their doinks, and a troop of old-style French soldiers. Imagine this conglomeration all together in one room! Remember the old ex-cavaliere (they used to take us to see as children—"Superba" and "Top of the World"? I suppose the displays of gorgeousness in the movies appeal to the same childish love of spectacle in us.

Poor Mrs. Flugrath, Viola Dana's mother! She and her husband had just set up housekeeping in a new Hollywood bungalow, when burglars broke in and cleaned the place out. They took jewelry, dresses, underwear—everything they could move—but the only thing Mrs. Flugrath truly bewailed was the loss of a bottle of Coty's perfume, which had never been opened!

It is pretty generally known by this time that Jack Pickford is not going to make "The Tailor-Made Man," and that the company has been dissolved. This is pretty hard lines for those concerned. The technical people had been given what was termed a "vacation" of four weeks, during which every one took trips and generally enjoyed themselves, which, of course, means they spent money. And now each one has a tale of woe beginning with "And when the panic came—Poor dears!"

Frank Mayo and Dagmar Godowsky have at last been married. It's been a sort of "They will—they won't" affair, and it is no doubt a great relief to their friends to find that at last they decided to do it.

Remember I told you May MacAvoy is to appear in a new story called "Baby Doll"? I saw her at a distance yesterday and she looked just like one of those dolls they have in the toy-shop windows around Christmas time. White socks, a pink satin dress, wired around the bottom, yellow wig and pink hat with towering plumes—can you imagine any one looking cuter than May?

This seems to be the day of kid characterization. For Bebe Daniels is to appear as a boy in her next picture—that is, for a part of it. I'll bet they dress her up,

**That immaculate fashion plate, "Wally" Reid, is following in John Barrymore's footsteps. The two upper pictures on the right show two stages of his aging in "Peter Ibbetson." Below he is still the handsome youth. Elsie Ferguson, co-starring in the picture, did a little make-up work herself, as the left-hand pictures show.**

### How I Became A Movie Star As Told by INEZ KLUMPH

**THE STORY BEGINS**

in a typical "small town" and introducing Dorothy, who is supposed to get into the movies. Every time she and her friends make a picture they create to emulate the stars they see on the screen. Then Dorothy gets a letter from Persis Grant, a girl whom she has made good in New York, in secretarial work. Dorothy finally persuades her parents to allow her to visit Persis.

**NOW GO ON WITH THE STORY**

**CHAPTER II**

**On the Threshold of a Studio**

**S**OMETIMES on the way to New York I felt a little bit scared; it seemed as if I'd undertaken such an awful lot, not knowing anybody who could help me at all except Persis—and she'd just barely met that motion-picture man she wrote about, and she might never even see him again. I thought of the thousands of girls and women who were trying to get into pictures, and the thousands more who had tried and hadn't been able to make it. And the future looked pretty gloomy to me as I got nearer and nearer to New York. Maybe that was partly because I'd never taken a long train journey alone before; I'd been to Colorado once and to California for the exposition, but with some of the family both times. So, though going alone into the dining car and doing all that sort of thing made me feel very important, I was glad when I followed the porter who carried my bag through the Grand Central Station, in New York, and saw Persis waiting for me.

"My dear!" she cried, grabbing me so hard that my hat slid over one ear. "What do you think I've got a chance of getting to act—you've come just at the right moment if you want to get into pictures, because Mr. Hopson—that's the man who makes pictures, you know—is just casting a new one, and he told me he'd want lots of girls. He's been in our office a lot lately. Isn't that gorgeous?"

"Gorgeous!" I was so thrilled that I hardly realized that a few minutes later I was riding on a Fifth Avenue bus for the first time. I was just in a dream, but as we passed one of the big department stores, somewhere in the thirties, Persis clutched me by the arm and pointed wildly to the sidewalk.

"Look—there's Norma Talmaque—the girl in the bright red hat, with the tiny little dog under her arm—getting into that limousine!"

We were riding on top of the bus, and I simply dangled over the side of it, breathless. Sure enough, it was Norma—right there within twenty feet of me. Think of it! A lot of people had stopped to stare at her, and she sort of laughed and ducked into the limousine. And Norma's clothes were so stunning and she looked so awfully pretty and happy—I was more convinced than ever that I wanted to be a screen actress.

"Persis' room was nice, I wouldn't have called it big exactly; it was about the size of our dining-room at home.

**They Used Five Tons of Salt in This Film**

**T**HERE is plenty of seasoning in Jack Holt's first starring picture, "The Call of the North." Five tons of salt were used for the snow scenes.

**Nice Old Lady Thought Hayakawa, in Make-Up, Was Old Clothes Man**

**"D**ON'T wear your make-up off of location," warns Hayakawa to his fellow players. The star gives this advice after an experience while filming "The Street of the Flying Dragon."

In the picture Hayakawa plays the role of an ideal carver and one of the costumes he wears consists of a battered straw hat, shabby black clothes and a longcap sack over his back. It was in these clothes that the star returned to the hotel after a day's work on location. After stopping at the desk for his room key he was about to enter the elevator when a nice old lady tapped him on the shoulder.

"I have some old clothes to sell," she said.

Hayakawa "caught the drift" and the woman had mistaken him for an old clothes man. Hayakawa paid her liberally for the clothes.

The next morning the old lady couldn't be found in the hotel.

**Vazimova Favors Sheath Gowns and Other Modern Modes**

**D**ISCARDING the historically familiar haque and crinolines, the new Nazimova picture, "Camille," is costumed in the present mode, the story lifted to the present generation in Paris, with all the modern setting of electric lighting, motorgears and jazz music.

Against this background, in clothes that express the mode of the moment as interpreted for the demimonde, showing also the other side of the shield in simple apron for country life, the Russian star's latest production draws a stirring picture of one of the most pathetic figures in romantic history, the beautiful Marguerite Gautier.

All the way through the picture Nazimova wears clothes that, while they present the modern mode, are distinctly individualistic in tone. For the evening appearance she favors the slinky type of gown developed with a slender train finish. In the first act the fabric is a metal tissue, cut entirely black in the last black velvet is trimmed with embroidery down the front in pointed lines that emphasize the slender silhouette.

**ACCESSORIES** are most elaborate in the form of a spangled shawl wrap, a Spanish shawl in light colorings, and innumerable curious fans.

In the scenes in the country, when Camille is striving for health, the mood of the costumes changes, showing Nazimova in soft fabrics, conservatively cut, with the round rather high neck that this actress favors. A crepe dress is trimmed with embroidery or appliques of darker fabrics, while a chiffon of similar genre is built in several layers, with a transparent hem, but decided length.

**To be continued tomorrow**

## WHERE HAVE THEY GONE?



**A couple of weeks ago Katherine Spencer, the lady in this picture, actually showed her ears. Everybody remarked on it. Here she is again, but those ears have disappeared.**

### Rex Ingram Has Trouble in Making "Extras" Waltz

**"P**UTTING old wine into new bottles is nothing to putting old steps into new feet," says Rex Ingram, the Metro director. "When I produced 'The Four Horsemen of the Apocalypse' I had a lot of trouble finding people who could dance the tango. Now in 'Turn to the Right' I have scenes calling for the old-time waltz and two-step. And I find the rising jazz generation has to go to dancing school all over again to get the jazz out of its feet."

### Cooley Was Very Frank in Answering Questions

**H**ALLAM COOLEY is one young man who insists on being perfectly truthful and frank at all times, even when the occasion requires just a little fiction sauce to add to its coloring. He was recently required to fill out an autobiography form and his answers to some of the questions follow:

"How did you happen to enter the art world?"

"Tired of going hungry."

"How did you happen to enter pictures?"

"Stage didn't pay, so I went into pictures."

"What are your hobbies?"

"Collecting my salary."

"What are your favorite clothes?"

"B. V. D.'s."

PHOTOPLAYS	PHOTOPLAYS	PHOTOPLAYS
<p><b>Alhambra</b> 12th, Morris &amp; Passyunk Aves. Mat. 7:30, 9:15, 11 P. M. <b>DOUGLAS MACLEAN</b> in "PASSING THRU"</p> <p><b>ALLEGHENY</b> Frankford &amp; Allegheny Mat. Daily 2:15, 7:15, 9:15 P. M. <b>ELSIE FERGUSON</b> in "WHITE AND UNMARRIED"</p> <p><b>APOLLO</b> 522 THOMPSON ST. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>THOMAS MEIGHAN</b> in "THE FIGHTER"</p> <p><b>ARCADIA</b> Chestnut &amp; 15th Mat. Daily 2:15, 7:15, 9:15 P. M. <b>CONSTANCE BINNEY</b> in "THE CASE OF BECKY" <b>Charlie Chaplin in "The Idle Class"</b></p> <p><b>ASTOR</b> Frankford &amp; Girard Ave. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>CONWAY TEARLE</b> in "THE FIGHTER"</p> <p><b>BALTIMORE</b> 51st &amp; Baltimore Mat. Daily 2:15, 7:15, 9:15 P. M. <b>CONSTANCE BINNEY</b> in "THE CASE OF BECKY"</p> <p><b>BENN</b> 64th and Woodland Ave. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>Douglas MacLean in "Passing Thru"</b> Added—"HERCULES HITCH"</p> <p><b>BLUEBIRD</b> Broad &amp; Squakamaw Mat. Daily 2:15, 7:15, 9:15 P. M. <b>GEORGE MIFFLIN'S PRODUCTION "The Great Impersonation"</b></p> <p><b>BROADWAY</b> Broad &amp; Snyder Ave. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>ELSIE FERGUSON</b> in "FOOTLIGHTS"</p> <p><b>CAPITOL</b> 722 MARKET ST. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>THE RIDER OF KING LOG</b> <b>Charlie Chaplin in "The Idle Class"</b></p> <p><b>COLONIAL</b> 6th &amp; Marketwood Ave. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>POLA NEGRE</b> in "GOESY BLOOD"</p> <p><b>DARBY THEATRE</b> <b>BETTY COMPSON</b> in "PRISONERS OF LOVE"</p> <p><b>EMPRESS</b> Main St., Manayunk Mat. Daily 2:15, 7:15, 9:15 P. M. <b>DOROTHY PHILLIPS</b> in "Man—Woman—Marriage"</p> <p><b>FAIRMOUNT</b> 26th &amp; Girard Ave. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>LYUC DORAIN</b> in "GOOD AND EVIL"</p> <p><b>FAMILY</b> Theatre—1811 MARKET ST. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>ALICE BRADY</b> in "THEATRE—Below Spruce 56TH ST. <b>Charles Ray in "Scrap Iron"</b></p> <p><b>GLOBE</b> 5501 MARKET ST. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>THE Tremendous Story of "WET GOLD"</b></p> <p><b>GRANT</b> 4027-40th Ave. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>HOBBART BOSWORTH</b> in "THE CUP OF LIFE"</p>	<p><b>GREAT NORTHERN</b> Broad St. &amp; Erie Mat. 2:30, 7:30, 9:30 P. M. <b>ALICE LAKE</b> in "UNCAUNTED SEAS"</p> <p><b>IMPERIAL</b> 60th &amp; Walnut Sts. Mat. 2:30, 7:30, 9:30 P. M. <b>LIONEL BARRYMORE</b> in "JIM THE PENMAN"</p> <p><b>Karlton</b> Chestnut St. Above Broad Mat. Daily 2:15, 7:15, 9:15 P. M. <b>William S. Hart in "Three-Word Brand"</b> <b>Charlie Chaplin in "The Idle Class"</b></p> <p><b>Lehigh Palace</b> Germantown Ave. and 42nd St. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>ELSIE FERGUSON</b> in "FOOTLIGHTS"</p> <p><b>LIBERTY</b> Broad &amp; Columbia Ave. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>EUGENE O'BRIEN</b> in "GLEDDED LIPS"</p> <p><b>OVERBROOK</b> 52d &amp; Haverford Mat. Daily 2:15, 7:15, 9:15 P. M. <b>DOROTHY DALTON</b> in "BEHIND MASKS"</p> <p><b>PALACE</b> 1214 MARKET STREET Mat. Daily 2:15, 7:15, 9:15 P. M. <b>THOMAS MEIGHAN</b> in "CAPPY RICKS" <b>Charlie Chaplin in "The Idle Class"</b></p> <p><b>PRINCESS</b> 1018 MARKET STREET Mat. Daily 2:15, 7:15, 9:15 P. M. <b>VIOLA DANAN</b> in "THE O'BRIEN FIFTE"</p> <p><b>REGENT</b> MARKET ST. Below 17TH Mat. Daily 2:15, 7:15, 9:15 P. M. <b>MARY MILES MINTER</b> in "HER WINNING WAY"</p> <p><b>Charlie Chaplin in "The Idle Class"</b></p> <p><b>RIALTO</b> GERMANTOWN AVENUE AT TULPHEDOR-KEN. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>CLARA KIMBALL YOUNG</b> in "CHARGE IT"</p> <p><b>RUBY</b> MARKET ST. BELOW 7TH Mat. Daily 2:15, 7:15, 9:15 P. M. <b>PAULINE FREDERICK</b> in "ROADS OF DESTINY"</p> <p><b>SAVOY</b> 1311 MARKET STREET Mat. Daily 2:15, 7:15, 9:15 P. M. <b>DOUGLAS FAIRBANKS</b> in "HEADS! SOUTH"</p> <p><b>SHERWOOD</b> 54th &amp; Baltimore Ave. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>CHARLES RAY</b> in "SCRAP IRON"</p> <p><b>STANLEY</b> MARKET AT 19TH Mat. Daily 2:15, 7:15, 9:15 P. M. <b>CONSTANCE TALMADGE</b> in "WEDDING BELLS" <b>Charlie Chaplin in "The Idle Class"</b></p> <p><b>STANTON</b> MARKET ABOVE 16TH Mat. Daily 2:15, 7:15, 9:15 P. M. <b>WILLIAM FOX'S WONDER PLAY "OVER THE HILL"</b></p> <p><b>333 MARKET STREET THEATRE</b> Mat. Daily 2:15, 7:15, 9:15 P. M. <b>LIONEL BARRYMORE</b> in "JIM THE PENMAN"</p> <p><b>VICTORIA</b> MARKET ST. AT 9TH Mat. Daily 2:15, 7:15, 9:15 P. M. <b>BUCK JONES</b> in "TO A FINISH" <b>Charlie Chaplin in "The Idle Class"</b></p>	<p><b>AT WEST CHESTER</b> <b>RIALTO</b> Whitman, Houston's "Truth About Husbands" <b>Idle Hour</b> Bebe Daniels in "Two Weeks With Pa"</p> <p><b>THE NIXON-NIRDLINGER THEATRES</b></p> <p><b>BEL MONT</b> 52d Above Market Mat. Daily 2:15, 7:15, 9:15 P. M. <b>DOUGLAS MACLEAN</b> in "PASSING THRU"</p> <p><b>CEDAR</b> 60th &amp; Cedar Avenue Mat. 2:30, 7:30, 9:30 P. M. <b>MONROE SALISBURY</b> in "THE BARBARIAN"</p> <p><b>COLISEUM</b> Market Bet. 50th &amp; 52d Mat. Daily 2:15, 7:15, 9:15 P. M. <b>ELSIE FERGUSON</b> in "FOOTLIGHTS"</p> <p><b>JUMBO</b> Front St. &amp; Girard Ave. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>DOROTHY DALTON</b> in "BEHIND MASKS"</p> <p><b>LEADER</b> 41st &amp; Lancaster Ave. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>ELSIE FERGUSON</b> in "FOOTLIGHTS"</p> <p><b>LOCUST</b> 52d and Locust Streets Mat. 1:30, 3:30, 5:30, 7:30, 9:30 P. M. <b>THOMAS MEIGHAN</b> in "CAPPY RICKS"</p> <p><b>NIXON</b> 52d and Market Sts. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>DAVID POWELL</b> in "THE MYSTERY ROAD"</p> <p><b>RIVOLI</b> 52d and Sanson Sts. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>ELLIOTT DEXTER</b> in "THE WITCHING HOUR"</p> <p><b>STRAND</b> GERMANTOWN AVE. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>Thomas Jefferson and Special Cast in "RIP VAN WINKLE"</b></p> <p><b>AT OTHER THEATRES</b> <b>MEMBERS OF M. P. T. O. A.</b></p> <p><b>GERMANTOWN</b> 6th, Ave. at School Lane <b>Alice Lake</b> in "Unhatched Seed" <b>Special Added Attractions</b> <b>M. DE MAY</b> <b>Full Fashioned Creations</b> <b>Featuring House Hamilton &amp; Martha Mansfield</b></p> <p><b>JEFFERSON</b> 5th &amp; Locust Sts. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>ALL-STAR CAST IN "THE CONCERT"</b></p> <p><b>PARK</b> Ridge Ave. &amp; Dauphin St. Mat. Daily 2:15, 7:15, 9:15 P. M. <b>ELAINE HAMMERSTEIN</b> in "THE MIRACLE OF MANHATTAN"</p> <p><b>WEST ALLEGHENY</b> 20th &amp; Allegheny Mat. Daily 2:15, 7:15, 9:15 P. M. <b>FRANK MAYO</b> and Special Cast in "THE SHARK MASTER"</p>