

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

That Man Hutch Is At It Again

THERE'S only one man in the world who doesn't see anything to make a fuss about in the hair-raising "stunts" in "Hurricane Hutch." That man is Hutch himself—Charles A. Hutchinson, to give him his real name. And Hutch is at it again. He's doing another in an attempt to make the thrills of this serial look pale in comparison with the thrills of the last. Here's one I saw him pull in New York early this week.

Picture Fort-fifth street between Fifth and Sixth avenues on an ordinarily busy day. On the north side of the street stands the Pathe Building, and from the top floor they have hung the tackle for raising and lowering safes. Some of the crowd below, of course, stop to watch. Then they notice three moving-picture cameras, one on a platform out of a ninth-floor window and two at strategic points below.

Naturally, that arouses curiosity. The word spreads that something unusual is going on and soon the street is jammed and traffic is blocked. Nobody knows what it's all about, but the movie cameras prove it isn't just the ordinary job of handling a safe.

Soon a big safe swings out of a window on the top floor and the cameramen stand by their cranks. A man pokes his head out, puts a megaphone to his mouth and shouts, "All ready? They are all ready." They start to lower away on the safe. It gets down to about the sixth floor when suddenly the crowd gasps and then yells in horror.

For, without warning, a man has dived head first out of a ninth-floor window, caught the ropes in his arms, swung out and about in imminent danger of losing his grip and then, with his fingers firmly about the ropes and his body steepled, has plummeted quickly down the ropes until his feet find somewhat more secure resting places on top of the swaying safe.

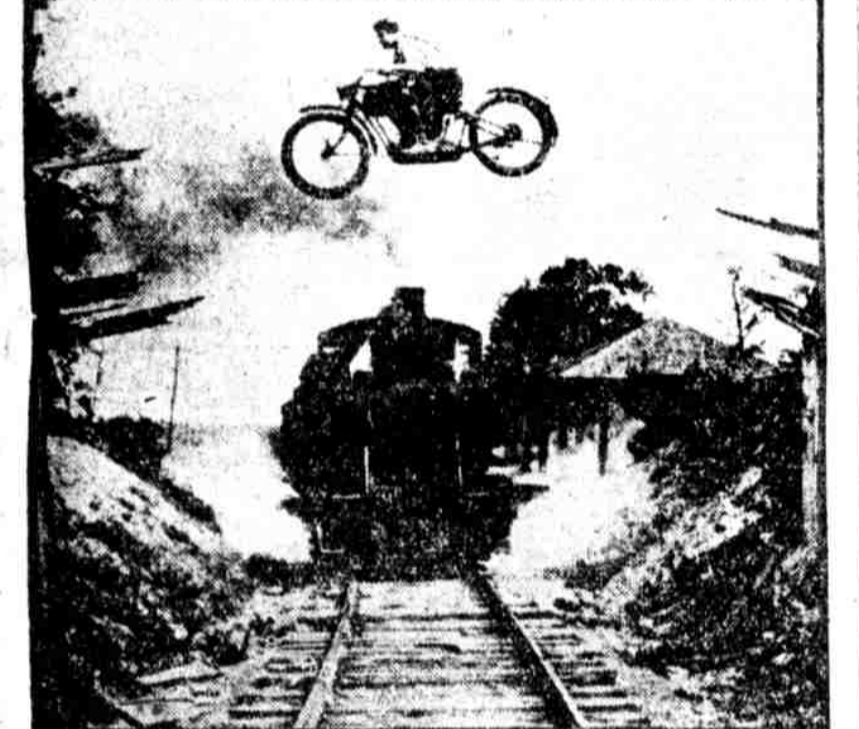
They lower him to the ground and crowd about him. Everybody is sinking with nervousness—everybody that is, except the man himself. He quietly jumps off the safe, pushes his way through the crowd, enters the building and boards an elevator.

THAT'S Hutch's idea of part of a morning's work. He had kept shooting scenes in the studio until they showed him that the safe and tackle were ready. Then he and his camera men jumped into autos, motored and rushed downtown. Hutch did his dive from the ninth floor, went up and helped the camera men rack their paraphernalia and they all went back to the studio to continue shooting interiors. Just like that.

HUTCH is a psychological puzzle to me. He is an unusually well-educated and intelligent man and he fully realizes the risks he runs in the stunts he does. Yet I have never seen him exhibit the slightest sign of nervousness either before or after one of them.

"It's entirely a matter of looking at things in a calm and logical way," he said. "Suppose there were a rope hanging in front of us now as we stand here. You wouldn't have the slightest hesitation in making a dive for it and hanging from it. You would be willing to bet a month's wages that you would catch it successfully six times out of six. In fact, the thing is so obviously easy that you would pooh-poo the thought of failure.

"Why doesn't the same thing hold good nine stories above the ground? The



physical part of it is exactly the same. All you have to do is make your dive and grab your rope. So long as you forget the difference between nine inches and nine stories of a building, the two stunts are identical.

It struck me as being mighty generous of Hutch to give away his secrets like that. Now anybody has to go to get Hutch out of a job is just to remember what he says and go ahead and jump from ninth-story windows and leap into Ausable rapids and step from one airplane to another and all that sort of thing. I haven't had time to try myself yet, but I have no doubt it's all right.

Hutch really carries this same logic line of things he does. He writes his own plots and he builds up his stunts with a really scientific calculation of the chances for and against him. He never makes a mistake in his action. We speak about one of the most thrilling scenes in "Hurricane Hutch." The scene shows him riding on a motor car, jumping miles an hour across a long, high open railroad trestle with a train passing on just about one jump and a two-hold behind him. He jumps, manages to land the train across and turn off the track.

"That's another case of mental preparation," he said. "Every day there are thousands of men riding motor cars on trestles and on tautly strung iron and thinking nothing of it. I simply regard it as a routine as a tough road. I eliminated its height from the safety aspect. I eliminated the train. I thought of riding a rough road in three miles and turning off at the end. And so, logically, it became a question of riding a road and the same conditions of other men could do it. I just did it with the right mental attitude."

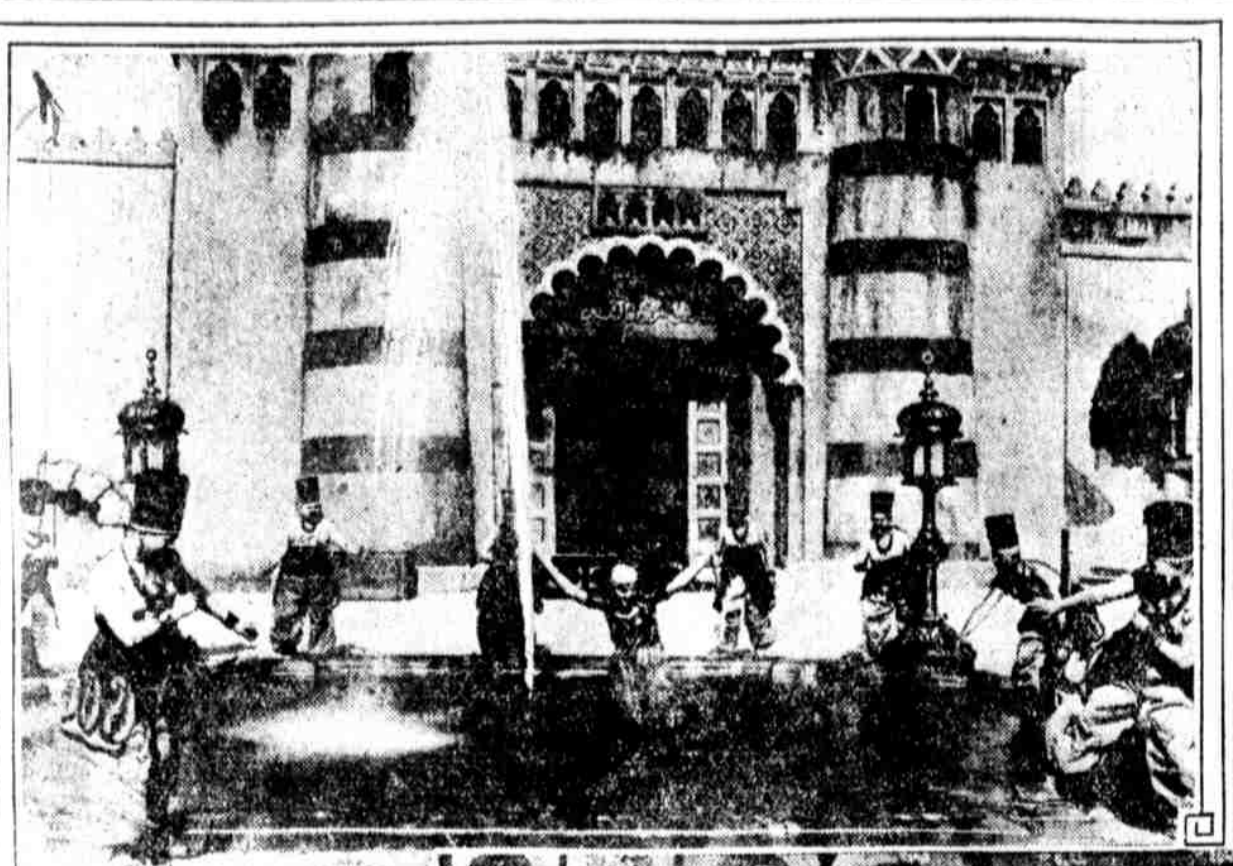
I DON'T know just what makes Hutch a stunt man. He is a man who has a picture. The suspense in which the safe would fall for him to be carried in an office by the elevator. He's been down the stairs, and as he glances around for a moment of a couple, he sees the camera out at the window and catches what this means. He looks back and sees away. But, believe me, that's not the only thing that makes Hutch a stunt man. He's got a lot of other things that make him a stunt man.

WHO IS GOING TO GET THAT LUNCH?



Just a scene snapped in the Lasky Studio during a quiet moment. The hungry ones, reading from left to right, are Walter Hiers, T. Ray Barnes, Cullen Landis and Charles Ogil.

THEY DIDN'T HAVE TO GO TO BAGDAD FOR THESE SCENES



These are three views of the Bagdad Hotel in Berlin, which is the background of "One Arabian Night," directed by Lubitsch, who made "Passion." They could not go to the actual location so they used the Kaiser's mammoth parade ground near Berlin. The sand in the lower picture was all imported by the wagonload.

How I Became A Movie Star

As Told to INEZ KLUMPH

WHAT HAS ALREADY HAPPENED

Dorothy Dalton, a girl from a small town, shows her biggest ambition with thousands of other American girls—that of becoming a movie picture star. She thinks her chance has come when she is invited to her working in New York, full of meeting some people connected with motion pictures and asks her to visit her. She has had down in New York, she will start on a visit to the studio and gain admittance to one of them.

CHAPTER III I Face the Camera

Two men were standing near the casting department talking and pretty soon one of them turned around and looked at me, not exactly pityingly, but as if he thought, "My heavens, no more!" He looked nice, too—sort of like one of the boys back home, except that he was more—well, dashing, and really better looking. I was looking at him and he was looking at me. He was an actor. Then he turned back to the other man and said, "Well, that's all there is to it then. They're all Congressmen, and they're to be allowed the studio and given all the arguments against censorship. You know what you're to do. See that I have a 'stiff' man when I want him—I ought to get some good stuff for the camera. And get around and feel all the ways who are working, so that they'll be on the floor when this delegation turns up. I'll take them over the whole studio the first thing—just as I did for me down in that big restaurant set, and here they come!" And he looked out of the front door just as a line of motion pictures went up and a lot of men got out. "Visiting Congressmen," he announced, "the man in charge of the office to nobody in particular." "That young fellow" in answer to a woman who said "What's that?" "The man in charge of the publicity here at the studio."

It seemed to me that he was very young for such a position, and I was looking at him and he was looking at me. He was an actor. Then he turned back to the other man and said, "Well, that's all there is to it then. They're all Congressmen, and they're to be allowed the studio and given all the arguments against censorship. You know what you're to do. See that I have a 'stiff' man when I want him—I ought to get some good stuff for the camera. And get around and feel all the ways who are working, so that they'll be on the floor when this delegation turns up. I'll take them over the whole studio the first thing—just as I did for me down in that big restaurant set, and here they come!" And he looked out of the front door just as a line of motion pictures went up and a lot of men got out. "Visiting Congressmen," he announced, "the man in charge of the office to nobody in particular." "That young fellow" in answer to a woman who said "What's that?" "The man in charge of the publicity here at the studio."

I promised him that I would, and hurried him, eager for this first step into my new world. We went into a perfectly enormous place—bigger than most anything I'd ever seen. Four different companies were working there, two floors of a house—without any front, of course—had been built for one of them, and there was a big restaurant set for another. None of them paid any attention to the rest, though, and there was room enough for several more companies, it seemed to me. A band was playing in the restaurant, and people were dancing and eating. Just as I was getting into the picture that was being made in the set that was a house, I was one of a mob of about fifty people that broke in and demanded a thief who was hiding there, protected by the heroine, who was in love with him. It was so exciting to see her dashing overboard, and when we all ran up the steps and broke windows and tore down doors, screaming and shouting, "Lynch him! Lynch him!" while the thief cowered behind the girl, it made me just thrill all over!

To be continued Monday

Build Southern Town for New Russell Film

WILLIAM RUSSELL appears in a section of an old Southern family, imbued with its traditions and involved in a feud. It is a picture now under way at the Fox West Coast studios. The story is an adaptation of "The Red Rover" by Charles Neville Hall.

On the Fox lot at Hollywood nothing is so Southern as the building of the section of the region being made by the film. The line are being reared, while many parts of California provide the locations for typical Southern exterior scenes.

In his new picture Russell is supported by Sylvia Breamer, Gaudine Lord, Florence Dashon, Bob Dault, Arthur Morrison and Al Fremont.

Nigel Barrie Is Glad He's Playing the Villain

NIGEL BARRIE, who is playing the "henchman" in the picturization of "The Little Minister," J. M. Barrie's novel and play, is a happy man these days because he doesn't have to wear a dress suit in the picture. "I've been in so many pictures in which I have had to wear evening clothes that it is a distinct pleasure to play a part like Captain Halloway," he explained. "Of course, I have to be the villain to get away from the stiff shirt that it's worth it."

Dorothy Dalton Bobs Hair in New Picture

WITH Dorothy Dalton in the featured role, George Melford has started "Moran of the Lady Letty," an adaptation of the novel by the late Frank Norris. Miss Dalton has just returned from the East and the company goes on location in Northern California waters to get many of the scenes. Dorothy Dalton has the male lead, of whom she is very fond. Her other roles are Charles Brimley, Emil Jorgensen, Maude Wayne, Cecil Holland, Walter Lewis and George Kibby.

Miss Dalton has a simple hairdo which she has had cut. She has had her hair cut in a simple bob, so that she could more easily take the featured role of Moran, a woman dressed like a man. She dresses as a sailor or a waif, a character in a picturesque role, full or rough-and-tumble lighting and thrills.

THEY BUILT BAGDAD ON WILHELM'S REVIEWING GROUND

SUPPOSE that by some great political upheaval, Marshall Neelan, the American producer, was enabled to rent the White House and turn it into a motion picture studio. Suppose that as a result of a similar governmental disturbance in Great Britain, Cecil Hepworth, the English director, hired Buckingham Palace for the same purpose. If either or both of these suppositions became fact, they would hardly be anything more sensational than the things which are actually happening on the European continent today.

What has become of the magnificent estates of the monarchs of fallen empires now that virtually all Europe is republican in form of government? The old palace of Sans Souci at Potsdam, built by Frederick the Great in imitation of the Palace of Louis XIV at Versailles, was used as the Palace of the French King in "Passion."

Most striking of all, however, is the fact that the great military reviewing grounds just outside of Berlin, where Wilhelm used to watch his troops pass in review during and before the war, is now a vast studio lot.

Instead of being the stronghold of rifles and machine guns, the vast sandy plain now boasts of scores of motion picture cameras, dozens of directors, hundreds of players and thousands of actors. It is indeed an army but of a different kind.

"Ready! Aim! Fire!" That was yesterday's command to the firing squad. "Action! Camera! Shoot!" That is today's command of the director.

Ernst Lubitsch, master film director of the European continent, with the commander-in-chief on this enormous production lot when he staged "One Arabian Night."

The reviewing grounds underwent a remarkable transformation with the production of "One Arabian Night." Prevented from filming the tale in its locale, the old Persian city of Bagdad, owing to the prohibitive expense and distance, Director Lubitsch was compelled to construct practically an entire city.

BEFORE actual construction was begun it was necessary for the technical director to make a trip to the Orient and to spend several weeks in studying the buildings and general landscape. Then he was compelled to study many books bearing on the sub-

ject in order to make his plans conform with the architecture and customs of the period.

Chief among the features of the settings for "One Arabian Night" are the palaces of the Sheik, one containing the throne room and his suite, and the other housing his harem, with a hundred wives and as many slaves and guards.

One feat accomplished by the director was the "making" of a picturesque desert. Gigantic sand dunes were required for the desert setting. No suitable desert being within a thousand or more miles, one had to be constructed to order. The former army maneuvering grounds consist of a perfectly flat plain of sand. An army of laborers was employed and for days trains of trucks carried additional sand to the location. This was spread over the ground and on the lullatary and piled into great mounds with the result that the made-to-order desert appeared the real thing.

The story of "One Arabian Night" is founded on the Florida and the romantic Arabian desert setting. Pola Negri plays the part of a dancing girl born and bred on the Arabian desert, untamed and unmanageable, imbued with the spirit and grace of a goddess.

ETHEL—Sorry I can't give you the name of the maid in the serial you mention. The address of Pauline Frederick is 608 Sunset boulevard, Beverly Hills, Calif. Gloria Swanson can be reached at Lasky Studio, Hollywood, Calif.

SYLVIA—Yes, Katherine MacDonald has been called the "American Beauty," and voted the most beautiful woman on the screen in many contests. Her latest picture is entitled "The Infidel." Her leading man is Robert Ellis, the well-known director.

TULIP—I do not know whether Vivian Martin has deserted the screen for good or not, although I do believe she would make a fine screen diva. She is at present playing with Lynn Overman in "Just Married." Elaine Hammerstein is twenty-four years old and has naturally curly brown hair. I admire your name very much. Do write to me again.

COLONIAL LADY—Niles Welch is thirty-two years old. He is married to Dell Boone. The latest picture in which he appears is "The Cup of Life," with Hubert Bosworth and Maide Bellamy. Creighton Hale was born in Cork, Ireland. Yes, he has been in pictures for quite a number of years. The serial in which he appeared opposite Pearl White was "The Iron Claw," which was released quite a number of years ago.

LUCILLE ARNOLD—Yes, Priscilla Dean is married. Her husband is Wheeler Oakman. So you like the Priscilla Dean part? Yes, she made the original one herself.

MIDSON—Elmo Lincoln is still doing serials. The title of the last one on which he is working has not been announced. Lon Chaney is with Universal. He is working at present on "Wolf Breed."

HALLY—Anna Q. Nilsson is married to Guy Combs. Ralph Graves does not tell his age, but I'll bet he is not more than twenty-five. No, he is not married.

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ALHAMBRA 12th, Market & Passaic Aves. DOUGLAS MACLEAN in "PASSING THRU"	GRANT 4022 Grant Ave.—Mkt. Today MAY MARSH IN "POLLY OF THE CIRCUS"	VICTORIA MARKET ST. 6th BTH BUCK JONES in "TO A FINISH"
ALLEGHENY Frankford & Allegheny ELSIE FERGUSON in "FOOTLIGHTS"	GPAT NORTHERN Broad St. at Erie ALICE LAKE in "UNCHARLED SEAS"	AT WEST CHESTER WILLIAM BENNETT'S RIVALTO WILLIAM BENNETT'S IDLE HOUR "Two Weeks With Par"
APOLLO 62d & Thompson Sts. DOUGLAS MACLEAN in "ONE A MINUTE"	IMPERIAL 60th & Walnut Sts. LIONEL BARRYMORE in "THE PENMAN"	BELMONT 32d ABOVE MARKET DOUGLAS MACLEAN in "SINGING THRU"
ARCADIA CHESTNUT bet 10th CONSTANCE BINNEY in "THE CASE OF BECKY"	Karlton Broad St. bet 14th & 15th William S. Hart in "Three Ward Brand" Charlie Chaplin in "The Idle Class"	CEDAR 130th & Cedar Avenues "THE BARBARIAN"
ASTOR FRANKLIN & GIRARD AVE CONWAY TEARLE in "THE FIGHTER"	Lehigh Palace Germantown Ave. and Elsie Ferguson in "FOOTLIGHTS"	COLISEUM MARKET 50th & 51st MARGUERITE BROWN "THE BUTTERFLY GIRL"
BALTIMORE 10th & BALTIMORE CONSTANCE BINNEY in "SUCH A LITTLE GIRL"	LIBERTY BROAD & CHELSEA AVE. MAY ALLISON in "THE BIG CASE"	JUMBO FRONT ST. & GIBBARD AVE. CONWAY TEARLE in "CRACKING THE TIGER"
BENN 64th AND WOODLAND AVE. DOUGLAS MACLEAN in "HURRICANE HUTCH"	PALACE 12th MARKET STREET THOMAS MEIGHAN in "CAPPY RICKS"	LEADER 11th & LANSCASTER AVE ELSIE FERGUSON in "FOOTLIGHTS"
BLUEBIRD 10th & SUBURGATE WILLIAM CHRISTY LAMARCA "LIVE AND LET LIVE"	PRINCESS 10th MARKET STREET TOM MIX in "THE NIGHT HORSEMAN"	LOCUST 22d AND LOCUST STREET THOMAS MEIGHAN in "CAPPY RICKS"
BROADWAY Broad &nyder Ave. ELSIE FERGUSON in "FOOTLIGHTS"	REGENT MARKET ST. 10th & 11th MARY MILES MINTER in "HER WIFE WAS A CAT"	NIXON 22d AND MARKET STS. "THE MYSTERY ROAD"
CAPITOL 722 MARKET ST. FRANK SHEERMAN IN "THE RIDER OF KING LOG"	CHARLIE CHAPLIN in "The Idle Class"	RIVOLI 22d AND PASSAIC STS. ELLIOTT DEXTER in "THE WITCHING HOUR"
COLONIAL 10th & Newport Aves. POLA NEGRİ in "GUYBY BLOOD"	DARBY THEATRE VIOLA DANA in "SINGING THRU"	STRAND AT VENANGO STREET "TRIP VAN WINKLE"
EMPRESS MAIN ST. & MARKET AVE DOROTHY DALTON in "Man—Woman—Marriage"	FAIRMOUNT MAYNARD DAILY WILLIAM RUSSELL in "SINGING RIVER"	AT OTHER THEATRES MEMBERS OF M.P.T.O.A.
FAMILY FRANKFORD 10th MARKET DUSTIN FARNUM in "THE PRIMAL LAW"	STANLEY MARKET AT 19TH CONSTANCE TALMADGE in "WEDDING BELLS"	GERMANTOWN GIBBARD AVE. & 10th M. DE MAY in "The Golden Creations"
56TH ST. GIBBARD 56th & GIBBARD ELFE HEMSTON in "LOVE'S PENALTY"	STANTON MARKET AVE. bet 10th & 11th WILLIAM FOXES MARYON PLAY "OVER THE HILL"	JEFFERSON 29th & Market BERT LYTTLE in "THE MAN WHO"
GLOBE 50th MARKET ST. 50th & 51st THE TREMENDOUS INDIAN DRAMA "WET GOLD"	333 MARKET STREET AT THE LIONEL BARRYMORE in "THE PENMAN"	PARK RIDGE AVE. & 10th BTH CHARLES RAY in "SCRAP IRON"
		WEST ALLEGHENY 30th & Allegheny ETHEL CLAYTON in "WEALTHY"

Dorothy Dalton Has Such a "Mild" Part

H ERE are some of the things Dorothy Dalton will have to do in the feature role of her new picture, "Moran of the Lady Letty":

- Fight a horde of Chinese cut-throats armed with knives.
- Knock down deserting sailors with bare knuckles.
- Pilot a vessel through rough seas.
- Fight with Rudolph Valentino, who plays the male lead, until he finally overpowers her.

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Answers to Questions From Movie Fans

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He Deserves It

Noted war dog, who was a Red Cross hero on many battlefields, is now in the movies. He makes his debut as a screen star in "The Silent Call"

He's 92 and She's 76, but They Are Making Their Screen Debuts

L. B. LESTOCQ, who casts for Lasky British pictures, was commissioned to find a dozen very old men and women for good Scotch types in "Besides the Bonnie Briar Bush." Mr. Lestocq has over 3000 names on his books and the agencies stood ready to assist him. But he was unable to find satisfactory type until he remembered the big London poorhouses.

Luckily, he found the "guardian" agreeable to his suggestion that he should lend out some of his charges for a couple of days.

"I have a fine selection in ripe old eyes," he said, with a twinkle in his eye. "Anything, in fact, from seventy to a hundred. Go and have a look at them, and if the old folks are agreeable you are at liberty to take your choice."

"Thus it has come to pass that among other veterans, an old lady of seventy-six and a great-grandfather of ninety-two will shortly be making their "first appearance on any stage."

This Brahman Temple Set Was Very Costly

THE Brahman Temple erected for "A Tribe of Gods" is one of the largest ever constructed for a motion picture spectacle drama.

It is 700 feet in length, 250 feet wide, cost \$40,000, and is surrounded by steps equal of supporting the 5000 persons recently filmed in one of the big scenes of the play.

In making this scene a total of 1,500,000 candlepower was diffused on the set in one time, in addition to fifteen sunlight ray lamps.

Sixty-five truckloads of brush and vines were used to embellish the temple, which was constructed by a crew of 100 mechanics in exactly a month, which in itself was somewhat of a feat.

Ingram Has Superstition

Rex Ingram has one superstition, which is that Edward Connelly must be a member of the cast in any photoplay that he produces.

Connelly has appeared in all of the Ingram productions for Metro—"Shore Acres," "Hearts Are Frangibles," "The Four Horsemen of the Apocalypse," "The Conquering Power" and "Turn to the Right." He will be seen in the new Ingram production, "The Prisoner of Zenda."