

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Florida Is Bidding to Get the Studios There

THEY'VE been making a great fuss about the threat to have censorship out in California. Most of the studio people and the directors (and particularly the press agents who have been hard up for something to write about) have spilled gallons of ink over reams of paper, all to convince Californians and the rest of the world that they'll never stand for it—no, sir, never!

Several of the producers have openly threatened (according to their press agents) to move bag and baggage and not produce any more pictures in California if they install a board of censors. But maybe there will be a lot of us who won't take those threats very seriously.

Florida, however, is jumping at its chance. Florida wants the movie studios down there. Florida wants the money the movie people make and spend and the tourists who would be drawn and the revenues from one of the wealthiest industries in the country. So Florida is hoping that California will invent a new and more heinous kind of censor than the censor as naturally and that the whole bloomers' industry, with all its people, will quit the West Coast in disgust and go down there.

Marshall Neilan, the producer of "Dixie" and "Bob Hampton of Placer" and "Bits of Life" and "Penrod," his present job with Wesley Barry, has declared openly that the migration to Florida is by no means impossible. He himself has been approached by some of the big business people of Miami and he says furthermore he's going if things get unbearable in Hollywood. Just how a board of censors is going to make things more unbearable there than they are here or in New York nobody explains.

THE SITUATION was brought nearer to actuality last week by a telegram sent from a representative of some of the best business interests of Miami. It was addressed directly to Neilan because he made a picture in Miami last year and had met many of these people.

THE TELEGRAM said: "Understand you are holding up building new plant in Los Angeles pending outcome censorship question. As relief to situation facing you and other producers, would like to recall to your mind spirit of cooperation extended you when here last winter and which would be accorded any other producer by Miami and entire State of Florida. Conditions here for picture-making, as you know from personal experience, have every advantage found in any other part of country as far as climatic conditions and scenic background concerned. Also remember you are only forty hours from New York City, the film distributing and financial center of the country and whose metropolitan backgrounds for pictures are available as in no other city. Locations here for exteriors are available throughout the entire year. You will find every form of business and commercial life at your door. Florida as movie-producing proposition is second to none. You know you can count on private and municipal cooperation to any limit here. Possibilities of municipal studio to be placed at disposal of producers particularly evident at this time. Please extend good wishes and spirit of hearty welcome to all producers and advise situation."

According to a friend of mine who writes from the West Coast, Neilan and one or two other producers are talking seriously of carrying these negotiations further. Personally, I cannot see how the establishment of censorship in California or anywhere else as a reason for closing the studios there and moving to Florida or anywhere else. Regardless of whether films are produced, they must pass the censors in all States that have censorship. And the moving of a modern studio is a mighty expensive and serious undertaking.

Neilan says he found conditions at Miami ideal when he was there a year ago making "The Hidden Paradise" with John Barrymore. There is already a big up-to-date studio in the Florida city and the intimation that they might put up a municipal plant to attract producers shows how anxious they are to get the movie business away from California.

THERE has been a good deal of this kind of talk coming from the West Coast lately. But, really, it sounds a lot like propaganda to me. I get the impression that the movie people are trying to frighten the people and politicians of California into dropping the censorship agitation.

EAST AND WEST BOTH VISITED STUDIO AT ONCE

THE first engagement between armed forces of the United States and Japan has taken place. It occurred at Universal City, Calif. The Japanese force consisted of several hundred naval cadets from two big training ships. The Americans arrived from all parts of the Pacific Coast to participate in a reunion of the famous Ninety-first Division. Both forces were armed, the Japs with little gilded swords which glinted from their belts; the doughboys with trench knives, rifles and German machine guns.

Like most famous engagements, the strategy was done by telephone. A Japanese gentleman called to supplicate the powers of Universal City for the distinguished honor of bringing a complement of cadets to the film capital with renewed assurance of his highest consideration and the approbation of the emperor. He arrived in about half an hour with a flock of geese and a high hat. Behind him marched the landing party. Hardly had they entered the grounds when the telephone rang again.

"How—" shouted a good old top sergeant on the other end of the line. "We're bringing an outfit of the Ninety-first out to see the film capital. Hold everything—attaboy—yeh—in about an hour—when do you want 'em—click."

Irving G. Thalberg, director general, dropped everything and met the outfit at the gate. He gave them the city and started them on their way through the 550 acres that Universal uses to duplicate every part of the globe.

"Powder River—let 'em back," belted a kid who started his catch at Champ Lewis and spoke the language Harry Carey tore out of his dressing room. "Powder River sounds mighty good to me," he said, "and as for letting 'em back—I'm for it."

The Ninety-first got its spread from the Northwest, for the most part, and the young huskies who made up its

Viola Dana Appears With Parents in Film

Viola Dana is director, producer, scenarist, title writer and star of a new musical play, written to introduce her parents, Mr. and Mrs. Emil Flugrath, to pictures. Mr. and Mrs. Flugrath have always been close to the stage, following the careers of Viola Dana and their two daughters, Marjorie Mason and Edna Flugrath. They have now made their first screen appearance.

Viola Dana is director, producer, scenarist, title writer and star of a new musical play, written to introduce her parents, Mr. and Mrs. Emil Flugrath, to pictures. Mr. and Mrs. Flugrath have always been close to the stage, following the careers of Viola Dana and their two daughters, Marjorie Mason and Edna Flugrath. They have now made their first screen appearance.

"That's the only river in the world," he said, "that's a mile wide and an inch deep and horses up there get single-back trying to get a drink."

No one but Priscilla Dean or a top sergeant could have busted up the famous formation that crowded around Harry Carey, but the famous one of the saddle had to go back to work, and so he was glad when the beautiful girl arrived to divert the attention of the crowd. Miss Dean played the boss around the studio and showed them the interior sets where she is about to start work on "Wild Honey."

It was a great event for the Ninety-first and a great event for Universal. The stars met the finest outfit that ever did squint-eyes and the turn of their old pal, Harry Carey, Miss Dean, Frank Mayo, Herb Rawlinson, Max Davidson, Ellen Sedgwick, Lee Gillis, Eddie Polo, Art Acord, Lee Moran and a lot of others.

JUST PASSING THE TIME BETWEEN PICTURES



How I Became A Movie Star As Told to IANZ KLUMPH

WHAT HAS ALREADY HAPPENED
Ivanhoe Lane, a girl from a small town, shares her biggest ambition with thousands of other American girls—*that of becoming a movie-picture star.* She thinks her chance has come when Persis, a friend of hers working in New York, tells of meeting some people connected with motion pictures and asks her to visit her. On her first day in the metropolis, the girl starts on a visit to the studios and gains admittance to one of them.

CHAPTER V A Star By Proxy

PERSIS and I had a celebration that night because of my good luck. We had dinner uptown, at a hotel where lots of theatrical people go; we recognized some of them, and there were a lot more who we were sure were celebrities, only we didn't know them. It was lots of fun. At one table there were five girls eating together; they were having dessert when we arrived, and one of them grabbed an éclair and ate it as she signed her check. "I'm on in the first act," I heard her say. "And it takes no half an hour to get that wig fixed."

Oh, how I longed to belong to their world; to be one of those pretty, well-dressed girls who chattered away about rehearsals and wonderful parts and what some manager had told them at luncheon. I wondered if, perhaps, I hadn't made a mistake in going into motion pictures instead of trying to go on the stage.

After dinner we went to one of the big motion-picture theatres on Broadway. I couldn't concentrate on the pictures, though; all through the program I kept thinking about how I'd feel if it were my picture that all those people had come to see. That morning I'd seen in the paper a note saying that Gloria Swanson was in town and that the reporters were lined up in the lobby of her hotel, waiting to see her. I imagined how her suite at the hotel looked and how she must feel when she woke up in the morning and knew that the whole city was interested in her being there. Oh, what a glorious existence!

Persis and I sat up and ate hot dress sandwiches when we got home and drank chocolate. She was simply overcome at my success.

"It makes me disgusted with my old job," she told me discontentedly. "I think that you're getting along so well with so little experience. Just think—you got \$2 for working only a little part of today, and I get twenty-five a week, and that's considered a good salary! There's no telling what you'll get tomorrow, if you double for Mary Blenk. I do wish I could get into pictures."

"But that motion-picture man you know said—"

"Yes, he said he'd give me a chance to act in his new picture, but when I asked him if I hadn't better arrange to leave my job he told me to stick to it; that motion-picture work was terribly uncertain. And that girl I met who's in the millinery shop, she

said that she'd stuck it out for a solid year, trying to get a start in pictures and that all she did was to get an extra in seven pictures and once play the part of a ladies' maid."

"Well, I'm going to do more than that," I declared as I sort of scrogged up the way you had to get an extra in the couch, which was rather short, and drew my coat up over me—Persis was a little short on blankets, and I had just one skippy one. But I could see my name in electric lights over a Broadway theatre by a year from that night.

I got to the studio a little early in the morning, and I sort of loomed I'd see Lawrence French, but I didn't. I was directed to the office of the director I'd talked with the day before, and he sent me to the star's dressing room to get my clothes. She hadn't come yet, but there was a maid there, and she gave me the darlinest negligee, all lace and little knots of ribbon and flowers. There were slippers and stockings to go with it, too.

"I'm to do your hair for you, as Miss Blenk wears hers," the maid said. So I sat right down there with Miss Blenk's dressing table, with all its lovely toilet articles and boxes of powder and powder puff—over a dozen of them, I counted. Actresses and actors seem to have so many, but I fancy sometimes, instead of taking a box of powder with them, take just one big puff with loads of powder on it, and use that one another to take the powder off.

"You're the very image of her," the maid told me as she brushed my hair. "If I was you I'd watch her careful—get on to her little tricks, and all that. She's talking about going back to the stage, and anyway, she's getting pretty old for pictures; they have to light her carefully, or she shows lines. And she's begun to move—well, not like young girls do. That's one reason why they need a double for her in this picture; the leading man she wanted isn't a lot bigger than she is, and when it came to catching her up in his arms and running upstairs with her, he never could do it. There's other stunts, too, but that's the one for today."

"And am I going to do that? I mean, is he going to—"

"I couldn't go on; the idea of having a perfectly strange man put his arms around me was too much." Of course, I knew that they don't think anything of things like that in the movies, but still I felt sort of uncomfortable.

"Oh, that's nothing at all," the maid assured me as she parted my hair where I'd never in the world have thought of parting it. "Wait till you've been in pictures awhile—you'll think nothing of anything. And you mark my words—if you're any good at all you'll stand a good chance of being signed up when Mary Blenk leaves the movies. Now turn your head sideways and hold perfectly still."



In the upper picture Director Penzay Stanlaws is sketching his young star, Betty Compson. Note the effect of make-up on Miss Compson compared to the lack of it on Stanlaws. In the lower picture some Fox stars are in a disporting between scenes. They are, left to right, Lillean Percy, Emmett Flynn and Betty Blythe, in her "Queen of Sheba" costume.

Old Fifth Avenue Hotel Re-created for Picture

AN EXACT reproduction from old photographs is to be made of the old Fifth Avenue Hotel in New York by R. A. Walsh for the New York scene of "Kindred of the Dust," which is an adaptation of the novel of Peter B. Kyne.

The old Fifth Avenue Hotel was torn down nearly ten years ago and stood at the point where Broadway and Fifth avenue intersect Twenty-third street. Many nationally famous figures in American history made the hotel their New York home in bygone days.

The building of this set at the studio will require the services of hundreds of mechanics, who will work day and night. The exterior probably will be done in miniature and by means of double exposure and the employment of a cameraman in New York, working under Producer Welsh's long-distance telephone direction, other New York scenes of other days will be filmed for insertion in the completed "Kindred of the Dust" film.

Stage Man in Picture

Adelaide Prince, well known to theatergoers as a favorite of the speaking stage, star in "The Power Behind the Throne" and other noted dramas, plays a principal role in the special production directed by J. Searle Dawley at the New York Fox studio. The photodrama has been finished, but has not yet been named.

Much in Demand



RUDOLPH VALENTINO No sooner did he finish a picture with Agnes Ayres than Director Milford chose him as leading man in a Dorothy Dalton film, "Moran of the Lady Letty."

DE MILLE USED RECORD CAST OF ANIMAL ACTORS

WITH a dog, monkeys, peacocks, bears, elephants, snakes, donkeys, crocodiles, canary birds, horses and a lamb in the cast, it is probable that Cecil B. De Mille's "Foot's Paradise" has set a new record in the number and variety of wild and domestic animals used in making a motion picture.

In a setting that changes from an old boom town on the Mexican border to Oriental temple scenes in Siam and back again, the man who staged the yacht wreck in "Male and Female," the tunnel cave-in in "Something to Think About," and the Cinderella vision in "Forbidden Fruit," unquestionably was called on to handle a pretty large order for a mere movie designed to be shown in two hours.

Some of the animals were, of course, very easy to get and "direct" in their "acting," but others, especially the crocodiles, provided many interesting and thrilling moments for the production manager. A special wire-enclosed truck had to be built for their transportation, and on their arrival at the studio unusual provision had to be made for their feeding. For those really vicious beasts, Conrad Nagel and John Davidson, who climbed down into the crocodile pit, can testify that they were in danger enough without that brought about by the anger of hunger pains.

Movie Speeders Fool Cops

Wallace Reid and Gloria Swanson were joy-riding along a boulevard in Southern California. Ahead of them was another machine bearing Director Sam Wood and a cameraman. Behind came two motor policemen, timing the speeders.

It was all in the picture. Suddenly from a "trap" along the road there darted two more motor-cops and started in pursuit. They are not in the picture. It took several minutes of valuable

SHE'S ON A VACATION AT LAST



Answers to Questions by Movie Fans

ZERU'AH—Ruth Renick was born in Galveston, Tex. She has blond hair and hazel eyes.

MAC—Francine Larrimore played on the speaking stage in "Scandal" and "Nice People," but also in musical comedies. Some of her pictures are "Resurrection," "Devil's Darling" and "Royal Pauper." She has red hair and dark blue eyes.

GLITA—Tully Marshall has been on the stage for three-six years. His address is 1930 North Vine street, Los Angeles, Calif.

RUBY—Frank Mayo was born in 1886 in New York City. He was well known on the stage before entering pictures. He recently married Dagmar Godowsky, who was his leading lady, and who is the daughter of the famous pianist, Leopold Godowsky.

GARDINER—Word has just been received that "The Man Who Would Be King" is to be filmed. It was only last week that I answered you regarding this very story, stating that as far as I knew it was not being filmed.

FLUSHING—John Barrymore has not deserted either the stage or screen. His latest picture is soon to be released. It is called "The Hidden Paradise." You are mistaken about his wife. He is the husband of Mrs. Lewis and Thomas. They have been married several years.

N. ROBERTS—The value of a written story in the idea contained in the plot. The form in which the story is written is rarely acceptable for the screen. If the idea in your story is new and good, no matter in what form it is presented to the producer, it will be accepted, provided it is suitable for the screen. Often excellent story material cannot be used for the screen, as the methods of presentation are so different. It is difficult to give advice on this subject. Type your story and send it to the scenario department of one of the big producing companies. They are always on the lookout for good screen material.

MAVIS—"Scandal" is one of Constance Talmadge's first pictures. It is being released at present. You are wrong about Constance's appearance; the legitimate stage. As far as I know she has never been on the stage.

ROWSLEY—Doris Dawn was born in Nebraska in 1896. She played in "The Tower of Ivory."

BLACK ROCK—Richard Hendrick gave swimming exhibitions at the age of six months. He was born in Los Angeles, Calif., April 23, 1917. Both of your questions are answered. The latest picture in which he appears is "The Child Thou Gavest Me."

OLIVER—Eather, Halston played in "Huckleberry Finn" and "Whispering Devils."

GAY—Are you quite sure that you are not mistaken in the picture in which "The Painted Lady" appears? "Mabel Talinora" played the part in "Sentimental Tommy." I am sorry I do not know the other picture you mention. Lowell Sherman played the part of Sanderson in "Way Down East." Other players prominent in the cast were Lillian Gish, Richard Barthelmess, Emily Fitzroy, Kate Bruce, Mary Hart, Mrs. Morgan Belmont, Florence Short, Crighton Hale and others whose names I can't recall at the present moment.

KREIZIE—"Heartburn" is not an old film. In fact it is quite new. It is one of Mack Sennett's comedy dramas. Ethel Gray Terry plays the principal role.

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 & Passyunk Ave. 11:15 P. M. MILTON MILLS in "THE LITTLE FOOL" Charlie Chaplin in "The Idle Class"	GRANT 4022 Girard Ave. Wednesday LOUISE GLAUM in "GREATER THAN LOVE" GREAT NORTHERN BRAD ST. 25 20th NORMA TALMADGE in "THE SIGN OF THE DOOR" Charlie Chaplin in "The Idle Class"	VICTORIA MARKET ST. 2d. 9th JAMES OLIVER in "THE GOLDEN SNARE"
APOLLO 922 & THOMPSON ST. JAMES KIRKWOOD in "A WISE FOOL"	IMPERIAL 60th & WALNUT ST. NORMA TALMADGE in "THE SIGN OF THE DOOR" Charlie Chaplin in "The Idle Class"	AT WEST CHESTER RIALTO CHARLES RAY in "THE GREAT IRON" IDLE HOUR MARY MILLS MINTER in "Mighty and Honorable"
ARCADIA CHESTNUT 2d. 16th BEBE DANIELS in "THE AFFAIRS OF ANATOL"	Karlton CHESTNUT ABOVE BRAD ST. ALL-STAR CAST in "The Son of Wallingford"	BELMONT 1250 ABOVE MARKET ST. 11:15 P. M. SESUUE HAYAKAWA in "WHERE LIGHTS ARE LOW"
ASTOR FRANKLIN & GIRDARD AVE. HOBBART BISHWORTH in "THE AFFAIRS OF ANATOL"	Lehigh Palace GERMANTOWN AVE. 842 CHARLIE B. DE MILLES in "The Affairs of Anatol"	CEDAR 60th & CEDAR AVENUE CHARLIE B. DE MILLES in "The Affairs of Anatol"
BALTIMORE 61ST & BALTIMORE EVERETT in "THE AFFAIRS OF ANATOL"	LIBERTY BROAD & COLI SHIA AV. BETTY COMPSON in "AT THE END OF THE WORLD"	COLISEUM MARKET 101. 10th & 11th 1:30 2:30 7 & 7:30 ETHEL CLAYTON in "BEYOND"
BENN 6th and WOODLAND AVE. METZINGE DAILY CHARLIE B. DE MILLES in "The Affairs of Anatol"	OVERBROOK 25th & EVERETT ST. JAMES KIRKWOOD in "THE WISE FOOL"	JUMBO FRONT ST. & GIRARD AVE. "THE PARISH PRIEST" WILLIAM DESMOND in "THE PARISH PRIEST"
BLUEBIRD Broad & Ruppshannans in "THE CABINET OF DR. CALIGARI" VIVID-FANTASY-DIFFERENT	PALACE 12th MARKET STREET NORMA TALMADGE in "THE SIGN OF THE DOOR"	LEADER 41ST & LANCASTER AVE. MATINEE DAILY Thomas Meighan in "Cappy Ricks" HAROLD LLOYD in "I DO"
BROADWAY Broad & Snyder Ave. BEBE DANIELS in "THE AFFAIRS OF ANATOL" Charlie Chaplin in "The Idle Class"	PRINCESS 19th MARKET STREET WILLIAM DESMOND in "DANGEROUS CURVE AHEAD"	LOCUST 32D AND LOCUST STREETS MARY ALDEN in "RIPPER HUGHES" "THE OLD NEST"
CAPITOL 722 MARKET ST. RUPERT HUGHES in "Dangerous Curve Ahead"	REGENT MARKET ST. Below 17th MILDRED HARRIS CHAPLIN in "FIRST SHOWING 'HABIT'"	NIXON 52D AND MARKET ST. TOM MOORE in "GOLDWYN" "MADE IN HEAVEN"
COLONIAL 6th & Maplewood AVE. NORMA TALMADGE in "THE SIGN OF THE DOOR"	RIALTO GERMANTOWN AVENUE BETTY COMPSON in "AT THE END OF THE WORLD"	RIVOLI 52D AND HANSON ST. CHARLIE CHAPLIN in "The Idle Class" Cons. Talmadge, "Up the Road With Kate"
DARBY THEATRE RUPERT HUGHES in "THE OLD NEST"	RUBY MARKET ST. BELOW 7th RICH RALLEN in "THE JOURNEY'S END"	STRAND GERMANTOWN ST. AT VERNANO STREETS CHARLIE CHAPLIN in "The Idle Class" THOMAS MEIGHAN in "CAPPY RICKS"
EMPRESS MAIN ST. MANAYUNK RUPERT HUGHES in "THE OLD NEST"	SAVOY 12th MARKET STREET CHARLES RAY in "NINETEEN AND PHYLIS"	AT OTHER THEATRES MEMBERS OF M.P.T.O.A.
FAIRMONT 26th & GIRDARD AVE. ELAINE HAMMERSTEIN in "THE MIRACLE OF MANHATTAN"	SHERWOOD 5th & DELICIOUS AVE. DOROTHY PATTEN in "Man—Woman—Marriage"	GERMANTOWN 5510 GIRD. AVE. CHARLIE CHAPLIN in "The Idle Class" Mary Miles Minter in "Her Winning War"
FAMILY THEATRE—12th MARKET DOUGLAS MacLEAN in "PASSING THROUGH"	STANTON MARKET AT 10th WALLACE REID in "THE HELL DIGGERS"	JEFFERSON 29th & Dauphin ST. ELAINE HAMMERSTEIN in "THE MIRACLE OF MANHATTAN"
56th ST. THEATRE—Below Spruce CHARLIE CHAPLIN in "The Idle Class"	333 MARKET STREET THEATRE THOMAS MEIGHAN in "CAPPY RICKS" Charlie Chaplin in "The Idle Class"	PARK RIDGE AVE. & DAUPHIN ST. Rudolf Shickel and Cast of 10,000 "THE WANDERING JEW"



Above is one of the beautiful places visited by Peter and the Duchess of Lovans when they "dream true" in the poetic "Peter Ibbetson." Incidentally, the camera man and art director did themselves proud