



# The Daily Movie Magazine



## CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

### You See Plays Within Plays Sometimes in the Studios

DO YOU remember the big theatre set in Elsie Ferguson's "Footlights"—the shots that showed the foyer and the auditorium with its regular tiers of seats and the full-sized stage with all its accessories? At the time they were making that film over in the Lasky Long Island studio I went pretty thoroughly over the whole set and I was astonished to see that every detail of it was genuine, even the theatre chairs being the real article.

Some time later, in the Cosmopolitan studios, I watched them making "Enchantment," with Marion Davies as the star, and I found a theatre set even more elaborate, if anything, than the one in "Footlights."

And then when I saw the film projected on the screen the amazing thing to me was the comparatively slight importance of that set in the completed story in spite of the immense expense of building it and the elaborate care that I had seen taken to make the action as nearly perfect as possible.

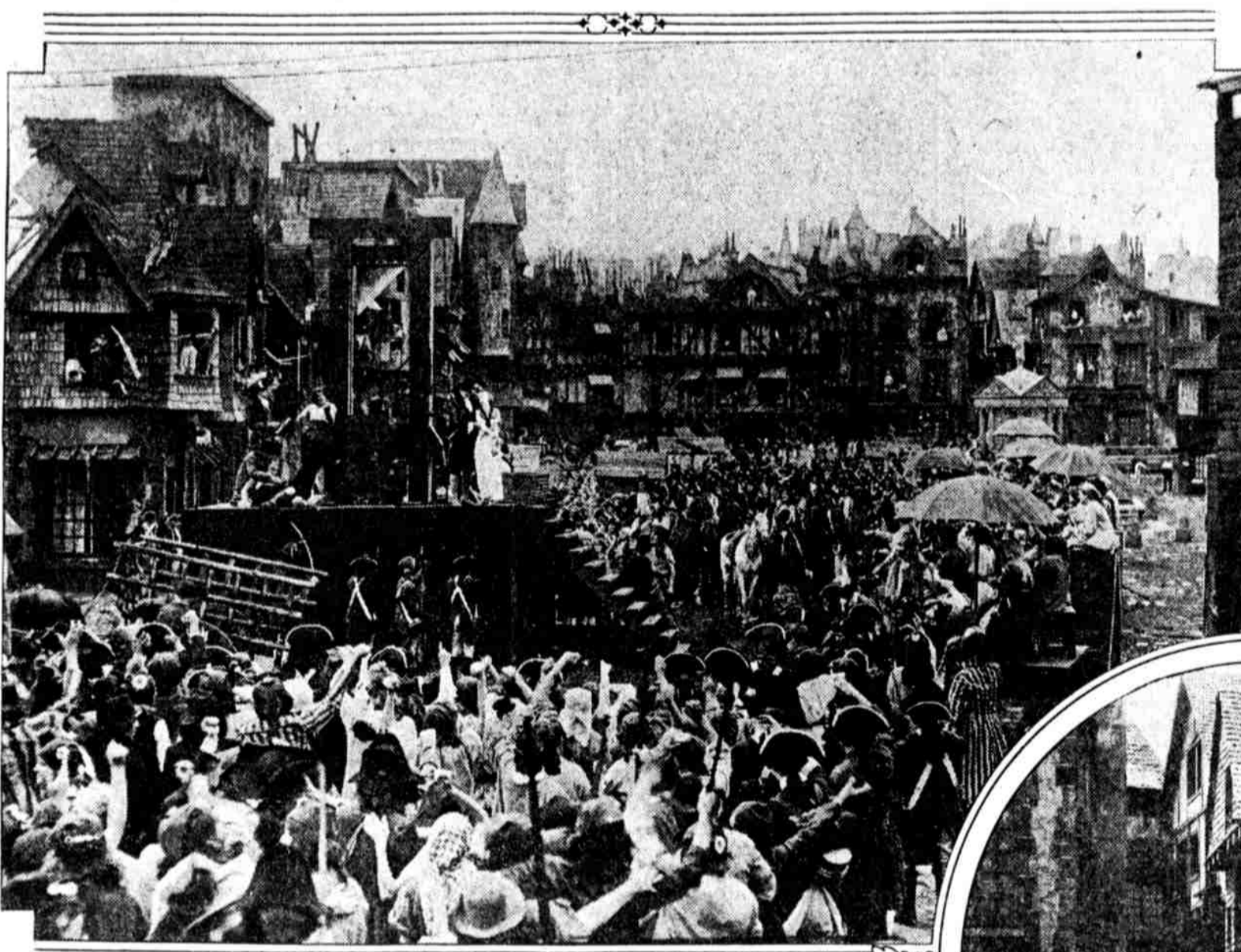
The average fan hasn't the remotest conception of the thought and work expended on many of the details of a photoplay.

For this one episode of "Enchantment," for instance, it required more than a week to rehearse and shoot the sequence, to say nothing of the time expended on building it.

The scene takes the characters in the story to a performance of "The Taming of the Shrew." Miss Davies plays the part of a very much spoiled and exceedingly headstrong society girl, and her father, watching the play, gets from it an idea for taming her.

The entire interior of a theatre was constructed in the studio, including nearly a thousand seats on the main floor and two tiers of boxes. The stage was a "practical" one and the detail was carried so far that a company of players learned the lines and the business in several scenes of "The Taming of the Shrew" and the play was actually given, with the lines spoken in the best traditional manner and all the business carried out in as much elaboration as though it were part of an actual performance.

## PARIS OF THE REVOLUTION AND THE GUILLOTINE AS GRIFFITH RE-CREATED IT



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

**What Has Already Happened**  
Dorothy Lane, a girl from a small town, shares her biggest ambition with thousands of other American girls—that of becoming a motion picture star. She thinks her chance has come when Percie, 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. Percie tells her she has a chance to play in a new scene, and makes the most of it. She meets Lawrence French, press agent for the company, who becomes interested in her. Then comes her big chance when, because of her resemblance to a well-known star, she is asked to double for her. When she tells Percie of her happy news, Percie in turn tells of a delightful surprise for the evening—a party planned by her motion-picture friends.



As an answer to the fears of the invasion of foreign films comes Griffith's "Two Orphans." Here are samples of the settings. Above, the guillotine in a Paris square. Below the famous fight at the barricade. In the circle, a crooked Paris street of the eighteenth century.

And, with something like a thousand people involved, the whole thing had to be rehearsed again and again so that, when the making of the various shots from different angles and different distances was completed, they would all match up perfectly with no discrepancies in the action.

PERHAPS you can imagine some of the difficulties of the director's job when he has a thing like that to shoot. During the rehearsals he can usually spot the "dumbbells," who are likely to get things wrong and spoil it all. But even that isn't always possible.

And it's frequently the case that, when the "rushes" are seen in the projection room, the most conspicuous figure is some idiot who has managed to get in front of the camera and who, instead of trying to act his part, just sits there smiling interestedly at it all and every now and then glancing squarely into the lens to be sure the camera man isn't missing him.

But the main difficulty is to get the whole crowd to act like a real audience and to time everything to suit the movement on the stage.

Once your stage starts it gives the key to everything else. And I have often seen mob scenes like this go along beautifully until, just at the end, some group of extras gets mixed up, does exactly the wrong thing and everything is spoiled and must be done all over again.

That's the kind of business that makes the directors feel like tearing their hair and letting off steam. But usually they don't. They started to lose their tempers, they would soon have their mob nervous and uncertain and nothing would go right from then on.

## Answers to Questions by Movie Fans

**NORMA**—Bill Hart is coming back to the screen next February, so it is reported. Pinto is the name of his pony which has so frequently been featured with him.

**PAULINE**—Anna May was leading lady for Charlie Ray in "Peace in the Valley," Doris Day in "The Midnight Bell," Vera Steadman in "Serap Iron," Dorothy Dore in "45 Minutes from Broadway," Charlotte Pierce in "Two Minutes to Go," Mary Anderson in "R. S. V. P." It would seem that Charlie likes variety.

**HELEN** Met—I do not know the picture you mention. Charles Bryant plays opposite Nazimova in "Billions."

**F. M. H.**—Dorothy Davenport returned to the screen recently, playing opposite Lester Qunes. Molly King has not been making pictures lately. She has been appearing on the stage. She is married and has one child.

**F. D. W.**—Louise Lovely is Mrs. William Welsh, Mathlon Hamilton played opposite Louise Glau in "I Am Giddy."

**ALPHA**—Your name gives you away. I'll bet you a pound of candy that you belong to a high school society. Of course you may write to me as often as you like. I really can't send you a photograph, for I never have them taken. There's a reason. Pola Negri was born in Poland. Her latest picture is "One Arabian Night." She did not appear in "Deception."

**RHODA**—Katherine MacDonald has been married, but is single at the present time. Junonia Hansen is not married. Mary Pickford has naturally curly hair.

**ADELE**—Yes, there was a rumor that May MacAvoy was engaged to a well-known motion picture actor, but they both deny it, so I guess we will have to believe them.

**JAZZY**—Mary Hay and Richard Barthelmess met for the first time while rehearsing for "Way Down East." They have been married for a year and

## TOM MOORE IS MOST MODEST OF SCREEN STARS

IF YOU had ever been in a gathering of screen or stage stars and had been forced to listen to their talk of what "I" have done or what "I" think about this, that and the other thing, you would appreciate one to whom the capital "I" is distasteful.

In every fan magazine you will see talks by every star under the sun about every subject under the sun, but you'll seldom or never see an interview with or an article signed by Tom Moore. He's just about the hardest man in the professions to interview.

Moore used to be interviewed. When he first rose to prominence or was on his way up he used to think that his opinions were really of some value, and then something happened that changed his ideas or else some one told him that he was being immodest and he suddenly pulled himself into his shell and he has stayed there ever since. And you can't get him to come out.

## Who Would Think It?



TOM MOORE  
Who has a really good reason for not wanting to be interviewed. He says he has said everything to be said in interviews already.

TOM'S modesty is becoming an obsession with him. Being of Irish birth and with the typical Irish humor in his viewpoint of life, his sayings are usually worth quoting, but if you try to get his permission to print the things he says, you'll find yourself up against a temper as Irish as his humor.

Recently, the star was wearing a green eye-shade, while working on "From the Ground Up," his latest production, and Rupert Hughes came along. "Look here, Mr. Moore," said Mr. Hughes severely. "You are carrying your Irish prejudices too far."

"Tom was born, as was said, in the old sod, and the way in which his fan-

City he didn't have the three cents necessary to cross to New York.

LATER he returned home, but not until he had acquired enough money to buy a respectable suit and give the appearance of prosperity. The wanderlust was in his blood, however, and once more he hit the road, this time going to Chicago, where he made his first appearance on the stage as a super in a huge dramatic production of "Farsifal." This "experience" enabled him to get a job with a road company, which eventually left him stranded. In fact, he had uniformly hard luck in his first three road engagements; all three companies went broke, and when road companies go broke, "broke" is not a sufficiently significant word to apply to the actors who are left.

Nevertheless, Tom survived and found various engagements with stock companies which were more successful. He drifted into the movies during a summer—that sad period for an actor—under an assumed name, because he feared that if his connection with the silent drama were known, it might injure his standing in the legitimate. In the winter he was again with a stock company, and in the following summer, embarked finally on that career in the silent drama which has lifted him to the altitude of a star.

He has, therefore, several unique claims to fame—first, his talent, second, his popularity, and third, his refusal to be interviewed, a refusal which in itself shows that he is made of the usual qualities—as you have guessed from his performances.

## William J. Ferguson Saw Assassination of Lincoln

YOUNG actors at the Lasky West Coast studio are having a rare treat these days listening to William J. Ferguson, one of America's oldest actors, who is playing an important part in Wallace Reid's latest picture, "The Champion." Ferguson, a call boy in the Ford Theatre in Washington, was standing in the wings with Laura Keane waiting to go on when John Wilkes Booth shot Lincoln.

In making his escape Booth ran between Ferguson and Miss Keane. Ferguson had been pressed into service to play a small part because of the illness of an actor, which had ten lines in all to speak, but only uttered two of them in the first act.

## To Start "Justice Soon"

Galsworthy's "Justice" will be put into production by Selznick as soon as the artist who was sent to England returns with sketches of the Old Bailey, London's famous courtroom.

## Dorothy Dalton Wears Male Attire in New Film

DOROTHY DALTON will pretty nearly forget how to wear feminine apparel by the time she finishes the feature role in "Moran of the Lady Letty," George Melford's new picture. She dresses mostly in male attire and fights like a man, says Rudolph Valentino, in the male lead, starts out as a veritable exquisite, but gets into rough and ready togs later on and also gets into a few scraps. They're all up north on location.

They went away, and I traveled out and went over to where the character woman was knitting a sweater for her daughter's little boy.

"The heart's too much for you, young lady," she said, after taking one long look at me. "Suppose my face was awfully white, but it certainly wasn't from the heat. You look faint—go over there and lie down."

"Oh, I don't want to," I cried. "I couldn't have even sat down right then. I felt so jumpy over what I've just heard. I think I'll go for a walk."

But I was only half-way to the door when Mr. Hayes came out of his office, saw me, and said, "Why, look at that! I closed the door behind me, and John Seward was sitting near there, and the writer—Mr. Grant—was walking up and down the room. I could guess what was coming."

"Seward wants to give you the biggest scene in the picture," Mr. Hayes told me. "He ought to have it, and we could really stage it easier if we only shucked his part and not yours. But he's determined to let you have it, and of course if it goes over—well, you'll be ready—and it's the darndest wildest thing any man ever did." He wound up in a burst of enthusiasm that somehow sounded almost angry at me. He thumped Seward on the shoulder, and the three men all began talking at once, and hardly paying any attention to me. I didn't exactly know what to do, but finally John Seward got up and came over to my side.

"I'll drive you home in my car, Dorothy," he said. "We aren't going to shoot those other scenes this afternoon after all, so you'll be able to leave at once. And on the way back, to town we can talk this thing over, and I'll give you my ideas about it."

I ran to my dressing room, sneezed, and I was alone in my room. I looked at my face, and I mopped it off in less time than it had ever taken me before. Then I scrambled into the dark blue organdie dress and light coat that I was wearing that day—it was early in June, and awfully warm—and hurried down into the studio again to join John Seward.

Near the set Sylvia was standing, talking to Lawrence French, and they

both turned as I hurried across the floor.

"Ready to go so early?" called Lawrence. "That's fine, we might run down to Coney Island for dinner, if you'd like to."

"Oh, I can't tonight, Lawrence," I answered, barely stopping—I could see John Seward waiting for me over near the door. "I'm going home with some one else—well, John Seward."

"I hurt me the way his face changed—just as if some one had struck him. And Sylvia—well, her eyes just blazed. I wanted to stop and explain to them, but Mr. Seward had seen me coming and was slipping into his motor coat. So I hurried on, but I didn't feel quite happy. I didn't want Lawrence to think that I'd dropped him for John Seward."

The drive along the slope of the Hudson and down to the ferry was beautiful, and I enjoyed it so much that when we got over to the New York side John Seward said:

"Why don't we run up the river somewhere for dinner? It's a heavenly night—and I know of a corking place run by a Japanese—it's on the edge of a little ravine, with great trees rising all around you; you eat outdoors, and there's a new moon tonight, and it's a perfect place to celebrate your rise to stardom."

"Stardom?" That almost stunned me. "But I'm not a star. I told him, I confess I'm a pretty poor guesser, you will be when this picture's released," he answered. "Why, look at the chance you've got. Elsie Ferguson's night—and I know of a corking place run by a Japanese—it's on the edge of a little ravine, with great trees rising all around you; you eat outdoors, and there's a new moon tonight, and it's a perfect place to celebrate your rise to stardom."

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PHOTOPLAYS

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 1216 Market St. Philadelphia, Pa. "The Great Impersonation"	GREAT NORTHERN Broad St. at Erie "Dangerous Curve Ahead"
ALLEGHENY Broad St. at Allegheny "The Great Impersonation"	IMPERIAL 90th & Walnut Sts. "MARGUERITE CLARK"
APOLLO 22d & Thompson Sts. "THE LOST ROMANCE"	Karlton Broad St. at 11th St. "BERT LYTELLE"
ARCADIA Chestnut St. at 11th St. "EUGENE O'BRIEN"	Lehigh Palace Broad St. at 11th St. "NORMA TALMADGE"
ASTOR Broad St. at 11th St. "DANGEROUS TOYS"	LIBERTY Broad St. at 11th St. "THE OLD NEST"
BALTIMORE Broad St. at 11th St. "THE OLD NEST"	OVERBROOK Broad St. at 11th St. "THE OLD NEST"
BENN Broad St. at 11th St. "EXPERIENCE"	PALACE Broad St. at 11th St. "WILLIAM S. HART"
BLUEBIRD Broad St. at 11th St. "THE CONCERT"	PRINCESS Broad St. at 11th St. "THE JOURNEY'S END"
BROADWAY Broad St. at 11th St. "ALICE LAKE"	REGENT Broad St. at 11th St. "COURAGE"
CAPITOL Broad St. at 11th St. "CONSTANCE TALMADGE"	RIALTO Broad St. at 11th St. "The Affairs of Anatol"
COLONIAL Broad St. at 11th St. "CHARLES RAY"	RUBY Broad St. at 11th St. "THE LITTLE FOOL"
DARBY THEATRE Broad St. at 11th St. "NORMA TALMADGE"	SAVOY Broad St. at 11th St. "Dangerous Curve Ahead"
EMPRESS Broad St. at 11th St. "EXPERIENCE"	SHERWOOD Broad St. at 11th St. "THE OLD NEST"
FAIRMOUNT Broad St. at 11th St. "ETHEL CLAYTON"	STANLEY Broad St. at 11th St. "AFTER THE SHOW"
FAMILY Broad St. at 11th St. "VIOLA DANA"	STANTON Broad St. at 11th St. "OVER THE HILL"
56TH ST. Broad St. at 11th St. "Undersea Drama, 'Wet Gold'"	333 MARKET STREET THEATRE Broad St. at 11th St. "NORMA TALMADGE"
GLOBE Broad St. at 11th St. "TOM MOORE"	VICTORIA Broad St. at 11th St. "THE INVINCIBLE POWER"
GRANT Broad St. at 11th St. "THE WANDERING JEW"	RIALTO WEST CHESTER Broad St. at 11th St. "Richard Barthelmess 'Experience'"

## LONDON THOUGHT HE'D LOST AN ELECTION BET



### BRIDGE ACCL...

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that the ch. as Spooly, was only taking a scene in "Three Live Ghosts." He and his perambulator per his lamb attracted lots of attention. Right in front of the Royal Exchange too

To Be Continued Tomorrow