

The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

An Empty Studio Is a Mournful Place

NOCE in a very great while it happens that all of the companies working in a big studio will finish shooting at about the same time. It doesn't often happen. But the coincidence occurred this week in the immense Fox plant on East Fifty-fifth street in New York.

Everybody was gone. The players had been dismissed, the directors were elsewhere cutting the film they had made or preparing their continuities for the next ones, and the places were turned over to the carpenters and workers who were "striking" old sets or beginning to put up new ones.

It's hard to explain the mournful impression that such a place makes on you at such a time. I don't know anything to compare it to except, perhaps, a theatre the morning after the last performance of a brilliant season.

The people you loved to see and hear there are gone, but their spirits seem still hovering in the great vacant spaces overhead, as the spirit of "Mary Rose" came back to her old home to see that all was well with the baby she had left there. It's all sort of shivery, creepy, haunted.

It seems almost incredible to see a gang of rough workmen in overalls lay unweary hands upon a magnificent ballroom where, so short a time before, you had happily watched your friends, lavishly dressed, chatting gayly, dancing under the gleaming lights in perfect simulation of the brilliant social function they were representing before the camera.

That ballroom set brings back memories as you look on it and you want to spring forward and hail the unemotional artisans as, with unfeeling blows of hammer and sledge, they knock great fluted columns from their foundations and lay them in the dust of the floor while their cranes turn a great marble staircase that, ten days previously, lay the tread of dainty feet and was a background for dazzling youth and beauty.

But there's no time for such folds-of-roses sentimentalities in a modern movie studio. Production schedules have to be kept; time costs money and overhead keeps piling up. So you put your coats together, light 'em up, shoot 'em and strike 'em just as fast as you can or the auditor will get so if he don't watch out.

AN ITALIAN PRINCE GRINDS CAMERA FOR 'PENROD' SCENE

By HENRY M. NEELY

WHEN Marshall Neilan's production, "Penrod," is seen it will present a scene photographed by the most distinguished "camera man" that ever handled a movie camera. Prince Ferdinando Pignatelli of Italy, an exile on his cruise around the world, stopped off at Los Angeles long enough to see how movies are made and visited Marshall Neilan, who was right in the midst of making "Penrod."

His Highness expressed keen interest in the motion-picture camera and under the guidance of Mr. Neilan ground the camera on Wesley Barry and Tully Marshall as they enacted one of the scenes.

Not being satisfied to act as cameraman, the Prince tried his emotional feeling for, having sorrow and joy into the clicking machine. The film taken of the Prince was developed and printed in time to be delivered to his men aboard the battleship Ithaca by airplane shortly after it left the Los Angeles Harbor.

Accompanying the Prince on his visit to the Neilan studio were a number of heroes from the World War.

ROYALTY LEARNS HOW TO "SHOOT A PICTURE"



During the filming of "Penrod," Marshall Neilan had Prince Ferdinando of Italy as a visitor at the studio. Above the Prince is turning the camera crank; below he is admiring "Wes" Barry's trackles.



HARRY CAREY RODE SIXTY MILES TO DYING BOY'S SIDE

By CONSTANCE PALMER

POOR little "Reezy" Eason, a Universal child actor, died last week. He was hit by a truck while playing in the street near his home and died a short time after from his injuries.

Harry Carey, with whom the little boy played in "The Fox," soon to be released, was at his bedside at the end. The news was sent to him while he was at work on location sixty miles away.

Work on the picture was stopped on the instant while Mr. Carey hurried to the little boy's home. He was a sweet child, known to dozens of stars, having worked in their pictures ever since he was a baby, barely able to walk.

Seeing these tiny children around the studios, working as seriously as the grown-ups, one often wonders at the abnormality of their lives. Each one is accompanied by a parent or a half-sister, depending upon the frequency with which the studios demand their services. They are usually shy and rather reticent, lacking the dreadful aggressiveness of the stage child.

Their parents-managers keep them in their homes until the law requires them to be in school. Then they are either put under a private tutor, who instructs by the light of the green-blue studio "boards," or they are regularly allowed to take up the normal existence of childhood.

One could watch within the past three days a governess with a foster-mother with a cold eye and a hard nose. Her "charge" was a girl, usually a "bit" there till I tell you to get up," "Come here, smile, laugh, cry, or over there and sit down."

Sometimes it reminded me of a circus trainer teaching a genial Airplane pup to mind; I am not an authority on the subject. What I tell you is only what I have seen.

I don't know that these parental and pseudo-parental guides put into the bank whatever the child earns, to reserve a college education or a start in a legitimate business in foreign shores. It only seems to me that there certainly should be a way of ascertaining that this is done.

Four little dears, with their mechanical dolls and their steam engines, with half-hearted determination insisting their favored form of "right-ness."

If any of you are interested in this subject let me know and I will write on more about it.



THEY HAD TO BUILD TELEPHONE LINE FOR DE MILLE FILM

By HENRY M. NEELY

WITHOUT the telephone it would be almost impossible to make the modern spectacular motion-picture. The human voice will carry only a certain distance. It may be amplified, however, by a special device largely used for outdoor settings of fairly large extent. Occasionally, however, a "set" is built which requires greater vocal assistance.

Such a one was the immense Siamese temple of Cecil B. De Mille's latest picture, "The Sign of the Cross," which required the use of a special telephone system of five stations, covering a distance of six miles.

The temple was built extending 1000 feet across a small bay in a Southern California beach resort. The intervening space between the temple, the camera on the farther shore and the hotel dressing rooms in the distance complicated matters and provided a communication problem more difficult than those of "Joan the Woman" or "The Faith Heart," which utilized large-bodies of people on dry land.

Because De Mille had to keep in constant touch with all phases of the immense and costly set and the hundreds of people used in it, there was no such thing as a switchboard with a more or less polite operator to plug in and out.

Each phone was connected direct and each had a man with no duties save to sit with headphones on and be ready for any messages that might come for his station. Of course, he got the benefit of all the conversation going on between Mr. De Mille and the other connection.



Alice Lake Is Working in Candy Factory Now

By HENRY M. NEELY

ALICE LAKE left the Metro studios in Hollywood this week to take a position in the candy factory of the Bishop Company, of Los Angeles. She will remain there until the completion of the candy-making scenes of her forthcoming special picture, "Kisses." Her job there is producing the kind of kisses listed in the confectioner's dictionary.

Maxwell Karger, director of the photography, made special arrangements with the candy company to permit his photographing in scenes at the plant.

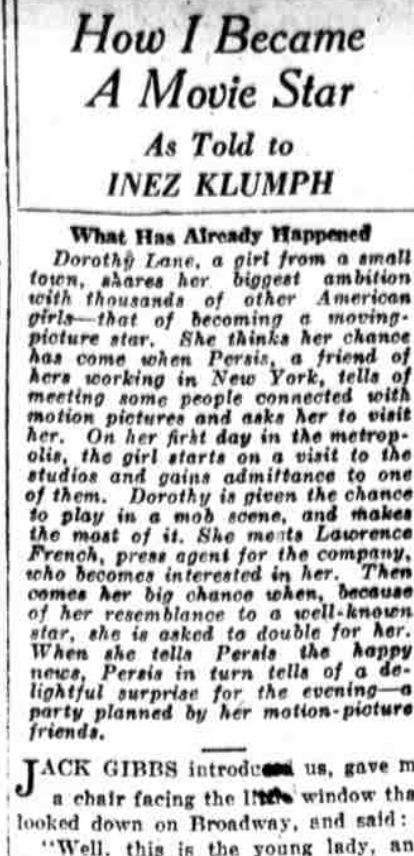


How I Became A Movie Star

As Told to INEZ KLUMPH

What Has Already Happened

Dorothy Lane, a girl from a small town, shares her biggest ambition with other American girls—that of becoming a movie-picture star. She thinks her chance has come when Peris, 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, she starts on a visit to the studios and gains admittance to one of them. Dorothy is given the chance to play in a mob 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 stand for her. When she tells Peris the happy news, Peris in turn tells of a delightful surprise for the evening—a party planned by her motion-picture friends.



VERA STEADMAN

is the mother of twin girls, born October 7. In private life Miss Steadman is Mrs. Jackie Taylor. She named one of her daughters Marie for Marie Prevost, another comedy star, and a life-long friend.



VERA STEADMAN

is the mother of twin girls, born October 7. In private life Miss Steadman is Mrs. Jackie Taylor. She named one of her daughters Marie for Marie Prevost, another comedy star, and a life-long friend.

YESTERDAY I walked through this great, deserted house of the movie phase.

The studio officials left me to myself, unheeding of the fact that I should waste time in a place where there was nothing doing. But, as I wandered from set to set, I realized it began to grow a mournful journey. For I had seen every one of them propped with friendly folk. And now the friendly folk are scattered and their smiling faces are as if they had never been.

THE place was littered with odds and ends of furniture of almost every description and representing homes in every phase of life. There was a grand piano, and beside it a sewing machine, with an old rag carpet rolled up on the floor under them.

There was a magnificent period bed and chair, and ten feet away a ratty shabby bed from a great room.

There was a genuine phone booth, folding-up door, phone, book shelf and all. There was a genuine safe. There were showcases with their glass covers sheltering enough merchandise to start a little shop on the East Side.

I walked into one small set that had not yet been struck. It represented the kitchen of a country home, and I remembered having seen Millard's company at work in it. Now that it was deserted, I went in and examined it in detail, to see how much of it was "back."

It was a genuine coal range that bore unmistakable signs of having been used for years. At one side was a towel rack and upon it hung a dish towel with every evidence that some careless and slovenly housewife had just finished using it.

On the range were pots and pans. They were not new, neither had they been camouflaged to look worn. They were actually much the worse for wear, and one of those thing-um-bobs you make muffins in was well worn by frequent contact with hot fire.

Stove, water boiler, pipes and everything had evidently been taken from some home and stored away in the magic recesses of the property room for just such a set.

The only camouflage I found was one connecting "pipes" between the stove and the boiler above. These were made of wood, but so cleverly painted that I should never have suspected it if I hadn't happened to knock them as I passed.

I watched the workmen set down an immense set representing the hallway of a millionaire's mansion with a magnificent curving marble staircase leading to the balcony and a vista of another brilliant room beyond. And I remembered the scene they had shot there, for it was used in the new picture that Edwin Carewe has just finished with Mary Carr in another tearful mother role.

The home that, two weeks before, had been Pearl White's was half dismantled, only the walls of one room remaining to remind me of the day I had seen her rush in to claim her dying child, while hostile hands fought her back and forced her out of the door.

Down on the "big stage" I found the front of the pawn shop that Charles Brabin had used in his new picture and that I described to you not long ago. But the windows and showcases were gone and nothing remained of the litter of stuff that had hung there to tempt purchasers.

And so it went. There stood the pulpit and one end of what had been a complete church, its other walls and its pews and altar having been taken away. There were attic rooms littered with beds and trunks and old quilts, and better rooms, piled with chairs and tables and the pictures from the walls. Carpets and rugs and curtains were rolled up and piled in heaps for the moving men, and beautiful vases and cracked wash pitchers sat side by side on the floor, and wealth and poverty and crime and virtue and youth and age and beauty and ugliness—all mixed and jumbled together and cast to one side for only one purpose—to get it out of there as soon as possible so as to make room for the new.

It's a queer place—a movie studio when there's nothing doing. It's a place where a philosopher might draw some wonderful lessons from it and teach you the human analogies from all this mass of junk. But, being only a movie editor, I can only take the attitude of the men in overalls and hope they get it out of there quickly so that we can get at the making of some more pictures.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Story of Boer Country Is Made Into Film

By HENRY M. NEELY

"UNDER the Lash," the picture in which Gloria Swanson is being starred, is based on the novel "The Shulamites," by Alice and Claude Askew authors of "Eve and the Devil," "Aunt of the Plains" and "The Etolian."

Although written earlier, "The Shulamites" was first published in 1907. It is a story of the Boer War, and the novel attracted wide interest and created something of a sensation by its gruesome setting of the Transvaal, the stern, puritanical figure of the old Boer nation, Simon Krilfer, and his unusual wife Deborah, the Shulamite.

Edward Knoblock, known for his production of "Milestones" and "Kismet," dramatized the story. It was presented as a play at the Seymour Theatre, London, in 1909, with Norman McKinnel as Simon and Lena Ashwell, who later starred in Barrie's "The Twelve Apostles," as the Shulamite.

In screen form the story affords Miss Swanson an opportunity for a distinct and novel type of characterization, strongly contrasting with her work in such pictures as "The Great Moment" and "The Affairs of Anatol."

New Agnes Ayres Film Breaks Old Screen Rule

By HENRY M. NEELY

"THIS is the first French-Canadian story I've ever seen without a romantic plot," says Agnes Ayres, referring to the first starring picture, "The Lane That Had No Turning," which is being directed by Victor Fleming.

"The picture is an adaptation of Sir Gilbert Patten's novel by the author and Eugene Mullin. Much work has been done on location at the Lasky Ranch, where a typical country setting was presented.

They Got More Extras Than They Bargained For

By HENRY M. NEELY

WHEN Tom Meighan's company of hired hands of the inhabitants of Jamestown, Calif., as extras in the production "If You Believe It, It's So," considerable money was wasted. Night "shots" were required under the light of a dozen flares similar to those used in the production. These flares burn about two minutes. When the first ones went off Director Tom Meighan found he had more extras than he needed. The whole town turned out, thinking a big fire had broken out, and furnished an enormous number of extras free of charge.

Gloria Swanson Leaps From Cliff in New Film

By HENRY M. NEELY

GLORIA SWANSON, her director, Sam Wood, and others in the making of "The Husband's Trade" are doing some really dangerous work on location on the Mexican border thirty-five miles west of El Paso. In order to shoot the scene in which Swanson leaps across a wild spot along the border, Miss Swanson and Richard Wayne were called upon to plunge on horseback from a high cliff into the river.

Six cameras were used in filming the scene, which was enacted only once on account of the danger of accident.

ALL IN A CAMERAMAN'S DAY



This looks like a puzzle picture, but it isn't. They're "shooting" Alan Hale's foot for a scene in a forthcoming picture. The gentleman in the background who appears so interested is Will Rogers.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans

CHENANGO—James Rennie, who is the real husband of Dorothy Gish, played that part on the screen in "Flying Pat."

MRS. L. V. K.—Kenneth Harlan played the part of the doctor in "Mama's Affair" with Constance Talmadge.

ROSE LA KISS—Katherine Perry, now Mrs. Owen Moore, played with Moore in "The Chicken in the Case." Wanda Hawley was Beauty in "Every Woman." Mary MacLaren is the Queen in "The Three Musketeers." Come again.

COUNT M.—Gladys Walton can be addressed at the Universal Company.

Answers to Questions by Movie Fans