



# The Daily Movie Magazine



MUSIC FOR MOVIES HAS GONE THROUGH COMPLETE CHANGE

Ever stop to think of the wonderful transformation of movie music—from the heavy, fast piano murder of nickelodeon days to the modern symphony orchestra and soloists?

By GEORGE W. VAILE  
If the first moving picture projection machines hadn't been so excessively noisy as to necessitate some sort of tonal camouflage, modern devotees of the silver sheet might never have known the crowning attraction of the "silent" drama—its music.

For there can be little doubt that pianos, electric and manual, were originally installed in the dreary storeys which served as the theatres of early days to drown the grinding clatter of these primitive projectors.

It is a far cry from the gun-chewing pianist of the bygone nickelodeon to the concert orchestra of the modern picture palace, but the miracle has been wrought within a period of fifteen or sixteen years.

Those old days, how crude their contrivances would now seem to our cultivated eyes and ears! Any passable pianist with a repertoire of a dozen pieces and sufficient endurance to stand the "grind" was considered good enough to play for the one-reel thrillers and half-reel comedies of that benighted period.

"Fitting the pictures" was then a delightfully simple procedure. For the dramas were supposed to play a waltz, for the comic we cheerfully hammered out a two-step. How much easier it was then than now, when the musical director is perpetually tearing his hair because he cannot think of a piece which exactly reflects the mood of a certain film episode.

Of course, this blissful state of affairs was too good to last. Certain adventurous spirits, in advance of their age, began taking the joy out of life by playing "Pony Boy" for snobs, "The Reckless" for "heavy" keepers, to say nothing of "Hearts and Flowers" and the "Flower Song."

Managers soon began to insist that all performers should be familiar with these "standard" movie numbers, and the less adaptable among us, feeling that the pace was becoming too swift, sighed for the good old days in the barbershop and the ten-cent store.

By about this time the managerial demand for "effects" gave the lone pianist his first companion. This individual was nominally a drummer, but his real mission in life was to make the air blare with unearthly noises which surrounded him like a miniature arsenal; for strange and unusual noises had never been a part of any previous reserve.

No possible pretext for making an ungodly racket was ever overlooked by this lynch-eyed sentinel, who evidently believed that to miss a pistol shot of rooster crow constituted for the manager, the one unpardonable sin. And he was not far wrong.

But the utter failure of "talking pictures" was due to the lack of conviction that the public cared little for "effects," even in the rare instances when these were given with photographic exactness.

To be continued tomorrow

## CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

### Ruin and Oblivion Stalk Over Fort Lee

ONCE the motion picture capital of the United States, Fort Lee, N. J., now faces utter oblivion. The last moving picture company to maintain its stronghold there—the Selznick organization—has just closed its three big studios and moved across the Hudson to New York. Today Selznick pictures, which were all that kept Fort Lee upon the map, are being made in the studios formerly belonging to National and Constance Talmadge, on East Forty-eighth street.

There was a time when the name of Fort Lee meant to movie people just what the name of Hollywood, Calif., means to them today. There was a day when all the stars of the screen lived in or near Fort Lee or went there every day. A dozen immense studios were humming with activity, thousands of people buzzed about the great plants of the streets and there was work and prosperity for everybody.

Today these great studios are slowly disintegrating. There seem to be no efforts to salvage what is still valuable in them. Elaborate and expensive outdoor sets, single buildings, streets, whole towns, are crumbling under the action of the elements.

There must be several millions of dollars' worth of material going to dust in this former film city. The inhabitants of the town, who saw it spring suddenly from oblivion, stagger in unavowed shame and wealth and then gradually sink back into the gloom of the past, have been hoping for the last year that Selznick's example in vacating these studios would have an influence on other companies and bring back some prosperity at least of prospects.

But last week Selznick began moving all the equipment he and now the great big buildings of the town. The inhabitants of the town, who saw it spring suddenly from oblivion, stagger in unavowed shame and wealth and then gradually sink back into the gloom of the past, have been hoping for the last year that Selznick's example in vacating these studios would have an influence on other companies and bring back some prosperity at least of prospects.

And these big buildings, too, are being dismantled. The steel skeletons are left upon the hill, waiting for the day when they will be used for some other purpose. Many actors, actresses and technicians, having lost their prospects, have left the town and established themselves in what were the first houses that were built there, some even remaining there around the theatres.

THESE studios, which were built in the days of the silent picture, are now being dismantled. The steel skeletons are left upon the hill, waiting for the day when they will be used for some other purpose. Many actors, actresses and technicians, having lost their prospects, have left the town and established themselves in what were the first houses that were built there, some even remaining there around the theatres.

LIKE almost every other town that has prospered in the motion picture business, Fort Lee goes back to Daniel W. Griffith. About 1907 or 1908 he discovered it, a picturesque, scenic little country hamlet, surrounded by fertile scenery that was ideal in those days for outdoor work, where the usual lamping crews could not interfere. There were no roads, no houses, no anything but a few scattered buildings. Griffith and Mack Sennett were then directing for the old Biograph Company, with such players as Mary Pickford, Lillian and Dorothy Gish, Mabel Normand, Blanche Sweet and a number of others. Two names were not so well known then as they are now. Neither was Griffith.

It was their habit to meet at the Fort Lee Ferry, on the New York side of the river, about 8:30 in the morning and, if the weather looked promising, they would go to the studios and start their work. If it was cloudy, they would go to the studios and start their work.

The country around about was so nearly ideal that it began to get a reputation from this first Biograph exploration party. Not long afterward the Champion Company decided to locate their plant. Fort Lee's first studio—a half-covered affair that was considered a fine plant in those days, but that is only a remarkable curiosity now.

It was built on the hill, used extensively today in California, so far as the "shot" or outdoor position is concerned. Its covered part was little more than a shed with glass top and sides, for artificial lighting was still in its experimental stage. The top was made of wire and was strung across so that sunlight could be filtered over it to diffuse the sunlight and soften the shadows.

The ruins of that original Champion studio are beginning to fall apart now. It is being used as an outdoor picture set, but it is in a state of complete disrepair. The ruins of that original Champion studio are beginning to fall apart now. It is being used as an outdoor picture set, but it is in a state of complete disrepair.

About the time the Champion studio was built a French company, the Eclair, also came to Fort Lee. They were planning to establish an American studio. The name of Fort Lee was so famous and its location was so ideal. The Eclair company was a French company, and they were planning to establish an American studio.

Only a few years ago, when Hollywood was just beginning to attract the Eastern companies, Fort Lee was in its zenith. It was a city of all nations. They even started and developed a great menagerie there to rear out wild animals for the movies.

Everbody was as anybody gathered there every day and the crowds of extras sought out cheap boarding houses, where they could live close enough to the center of the industry to catch every chance at a job.

Those were the happy, careless days of the infant industry. Modern efficiency was unknown in the studios; they produced pictures in a happy-go-lucky sort of way and seemed to have the impression that waste of time and money were inevitable in the business.

And then came the change of the new era. Artistic lighting and the growing demand of the audience for more pictures and elaborate "sets" for the picture. It was a change of the new era, and it was a change of the new era.

There were few weeks ago the Fort Lee studios were still in their New York state and so to California. Selznick is now moving his picture plant here. It is a change of the new era, and it is a change of the new era.

THINGS are happening in the motion picture industry. The change of the new era is a change of the new era, and it is a change of the new era.

## THE BUSY FORT LEE STUDIO COLONY WILL SOON BE ONLY A DESERTED WASTE



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

What Has Already Happened

DAUGHTER, I am a small-town girl, and I am a small-town girl. I am a small-town girl, and I am a small-town girl. I am a small-town girl, and I am a small-town girl.

I THINK Miss Lane has gone to bed. I think she has gone to bed. I think she has gone to bed. I think she has gone to bed.

And he handed her an envelope, and I handed her an envelope. And he handed her an envelope, and I handed her an envelope.

I waited until I could no longer hear his footsteps on the walk, and then I waited until I could no longer hear his footsteps on the walk.

"I am a small-town girl, and I am a small-town girl. I am a small-town girl, and I am a small-town girl. I am a small-town girl, and I am a small-town girl."

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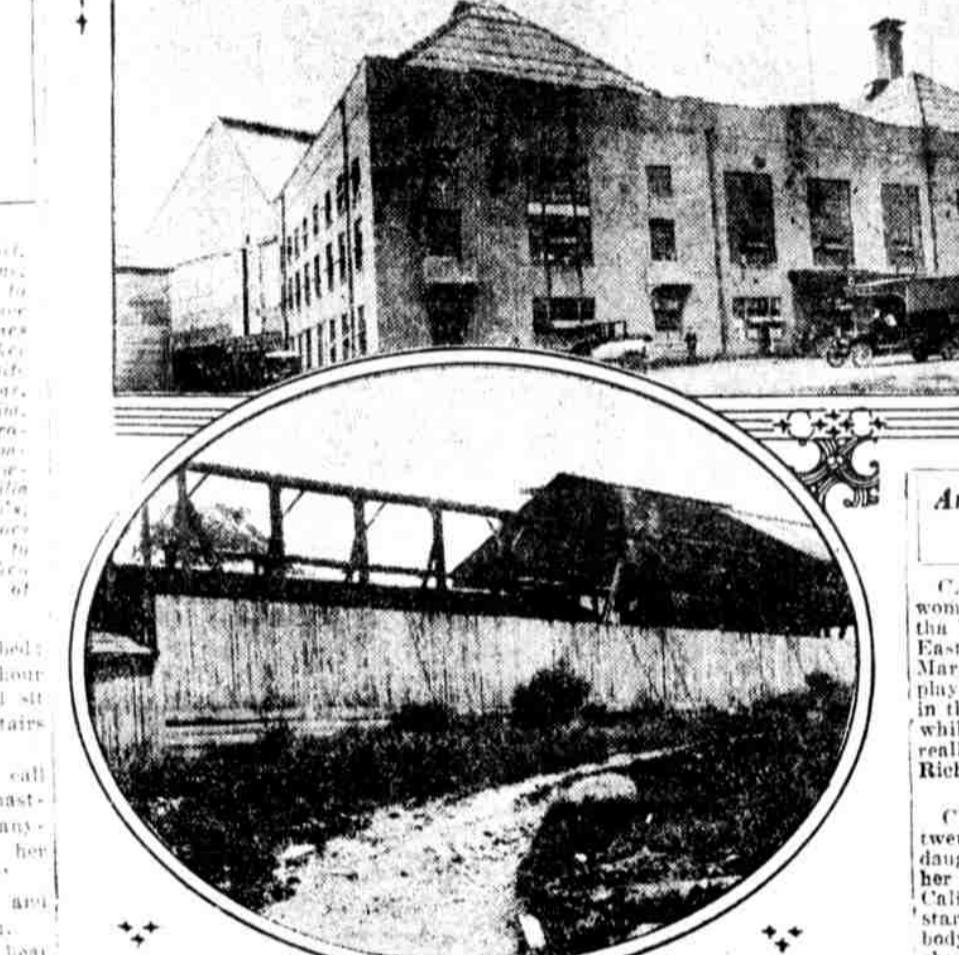
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Fort Lee, N. J., once the film capital of the United States, is now deserted and empty. The studios are being dismantled, and the town is a deserted waste.

Answers to Questions From Movie Fans

CAROL—Vivia Ogden was the woman who portrayed the part of Martha Perkins, the gossip, in "Way Down East." Richard Barthelmess first met Mary Hay while both of them were playing in the picture. Strange to say, in the story, Dick refused to marry her, while soon after the completion he really did give her the name of Mrs. Richard Barthelmess.

CHERRY—Dorothy Phillips is twenty-nine years old and has one daughter, Guendolyn. You can address her at 1510 Laurel avenue, Hollywood, Calif. Yes, Marie Prevost is now a star. Her latest production is "Nobody's Fool." Wonder who it is? No, she did not appear in "The Old Swimmin' Hole" with Charles Ray. I know why you ask. It was a Prevost, but Marjorie, her sister, had that part.

DEAREST—Victor Sutherland has not been on the screen for quite some time. He has been playing in stock and can be regarded at the Yorkville Theatre, East Eighty-sixth street, New York City. I'm sorry that I cannot tell you the age of Priscilla Dean.

MARYLAND—Bertram Grassby, Low Cody, Robert McKim, Lon Chaney and Tully Marshall are very well-known villains, although they are entirely different off the screen.

What on earth could I more than tell you about? "You'll have to tell me more than that, young man," Jenny answered. "All right, I will," John Seward, the actor, has just had a fight with Henry Ekiborn about her, and I want to see what she has to say about it.

I couldn't move. I just stood there, my cold all over, and wondering why I didn't faint. Jenny came upstairs in a moment, and I saw her there in the hall, and begged her to send him away, but she said that it would be better to see him if I could.

"There's no telling what he'll print if you don't, better tell him the truth," she urged. "I'll run up to your room and get your big coat, and you slip it on and lean over the railing here and talk to him."

So that's what I finally did, with Jenny standing by a little way around me, to keep me from collapsing completely. "John Seward and Ekiborn met in the 'Moggy Club,' the reporter began. "And Ekiborn, who had been drinking, told Seward that he'd signed you up to play in a picture, called 'Why She Sinned.' Seward said he'd just been talking to you, and that you'd told him you'd signed no contract, and were not going to play in the Ekiborn production. They got into a row, Ekiborn made several rather nice, rather derogatory statements, and remarked that he'd just taken you home, to teach Jack Gibbs a lesson."

## SOME LIKE TITLES OF FILM SHORT: "LONG" SAY OTHERS

LONG titles for motion pictures or short titles? A controversy rages among independent producers. Says Burt Foster:

"I gave my three latest comedies short titles like 'The Playhouse,' 'The Blacksmith' and 'The Boat' because theatre owners wish, throughout the country, titles which they can get on their electrically illuminated marquee signs, without preventing them from also getting all of the star's name into the limited space on their signs. So I make titles short and snappy."

R. A. Walsh is another believer in short titles, for similar reasons. His last two plays were "Pie Out" and "Serenade."

"I have been forced to take a long title, 'Kindred of the Dust,' for my just completed picture," says Mr. Walsh. "Because of the big sale of Peter B. Ken's book of the same title, it would be foolish to change the title of the play to a shorter one when 'Kindred of the Dust' has been sold by the hundreds of thousands of copies."

Anita Stewart likes plays with four-word titles. For instance, she just finished "A Question of Honor," soon starts "Rose of the Sea," and has "The Woman He Married" in preparation. Another of her recently finished plays, "The Price of Happiness," was changed to "Her Mad Bargain" because "Happiness" was too long a word for the electric signs. She also has appeared in the long titled plays, "Her Kingdom of Dreams" and "Mind the Patent Girl."

AND over at the Louis B. Mayer studio where Anita has produced her recent plays, there is another believer in "snappy" titles—John M. Stahl, whose "The Child Thou Gavest Me" recently released, and "The Song of Life," just finished, attest to the producer-director's liking for titles of more than one word.

Katherine Macdonald likes three-word titles, as all four of her recent releases, "Trust Your Wife," "Stranger Than Fiction," "Her Social Value" and "The Woman's Side," would indicate.

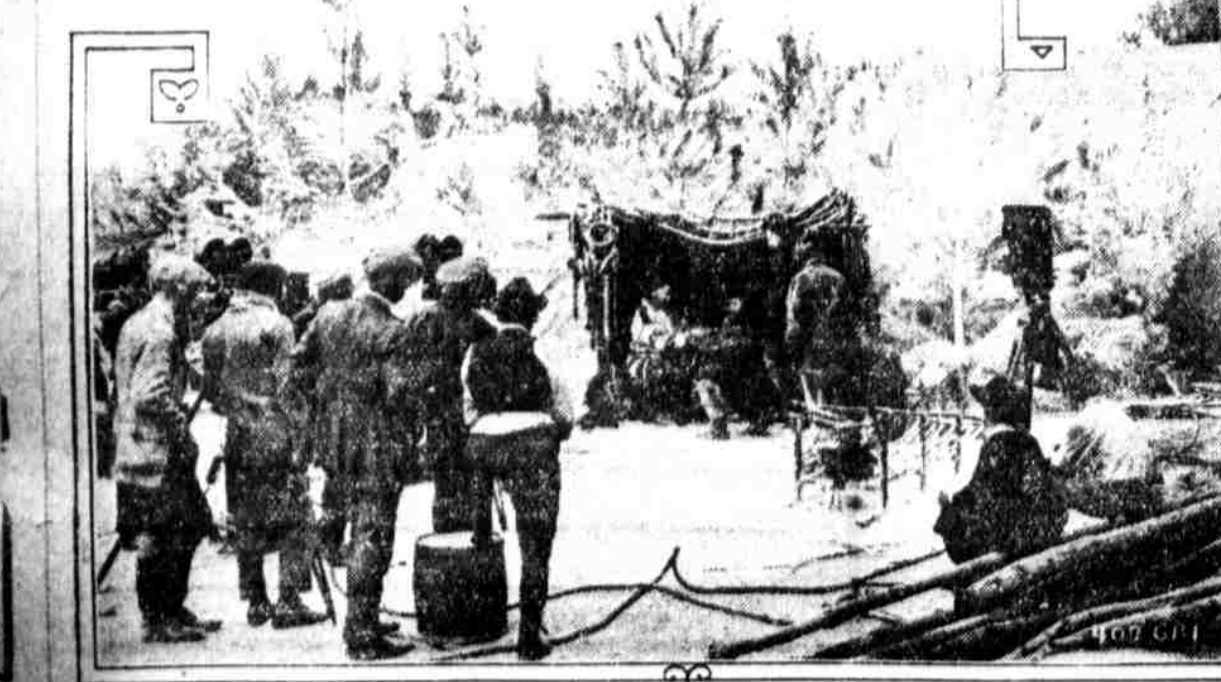
- | PHOTOPLAYS   | PHOTOPLAYS  | PHOTOPLAYS   |
|--|---|--|
| Alhambra 12th, Morris & Pennsylvania Ave. 7:15, 9:15 P. M. | GREAT NORTHERN Broad St. at Erie 7:15, 9:15 P. M.             | W The NIXON-NIRLINGER W THEATRES                           |
| ALLEGHENY Broad & Allegheny 7:15, 9:15 P. M.               | IMPERIAL 90th & WALNUT STS. 7:15, 9:15 P. M.                  | BELMONT 52D ABOVE MARKET 1:30 and 6:30 to 11 P. M.         |
| APOLLO 10th & MATTINGLY 7:15, 9:15 P. M.                   | KARLTON CHESTNUT ABOVE BROAD 7:15, 9:15 P. M.                 | CEDAR 60th & CEDAR AVENUE 1:30 and 6:30 to 11 P. M.        |
| MILDRED HARRIS CHAPLIN in "THE WOMAN IN HIS HOUSE"         | Lehigh Palace GERMANTOWN AVE. and 9th 7:15, 9:15 P. M.        | COLISEUM Market bet. 60th & 62d 1:30 and 6:30 to 11 P. M.  |
| ARCADIA CHESTNUT bet. 10th & 11th 7:15, 9:15 P. M.         | LIBERTY BROAD & COLUMBIA AV. 7:15, 9:15 P. M.                 | JUMBO FRONT ST. & GIRARD AVE. 1:30 and 6:30 to 11 P. M.    |
| MARION DAVIES in "ENCHANTMENT"                             | OVERBROOK 4th and HAYWARD AVE. 7:15, 9:15 P. M.               | LEADER 41ST & LANCASTER AVE. 7:15, 9:15 P. M.              |
| ASTOR PENNSYLVANIA & GIRARD AVE. 7:15, 9:15 P. M.          | PALACE 1214 MARKET STREET 7:15, 9:15 P. M.                    | LOCUST 52D and LOCUST STREETS 1:30, 3:30, 6:30, 9:15 P. M. |
| "Dangerous Curve Ahead"                                    | PRINCESS 10th MARKET STREET bet. 10th & 11th 7:15, 9:15 P. M. | NIXON 52D and MARKET STS. 7:15, 9:15 P. M.                 |
| BALTIMORE 5th & BALTIMORE 7:15, 9:15 P. M.                 | REGENT MARKET ST. below 17th 7:15, 9:15 P. M.                 | RIVALDO 52D and RANSON ST. 7:15, 9:15 P. M.                |
| NORMA TALMADGE in "THE SIGN ON THE DOOR"                   | SHERWOOD 5th & BALTIMORE AV. 7:15, 9:15 P. M.                 | STRAND GERMANTOWN AVE. 7:15, 9:15 P. M.                    |
| BENN 9th and WOODLAND AVE. 7:15, 9:15 P. M.                | STANLEY MARKET AT 10th 7:15, 9:15 P. M.                       | THEATRE OPENS SATURDAY, NOV. 19                            |
| ELSIE FERGUSON in "FOOTLIGHTS"                             | RUBY MARKET ST. below 7th 7:15, 9:15 P. M.                    | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| BLUEBIRD Broad & Suburban 7:15, 9:15 P. M.                 | SAVOY 12th MARKET STREET 7:15, 9:15 P. M.                     | WALLACE REID in "THE HELL DIGGERS"                         |
| RICHARD BARTHELMESS in "EXPERIENCE"                        | STANTON MARKET ST. below 10th 7:15, 9:15 P. M.                | WILLIAM RUSSELL in "THE LADY FROM LONGACRE"                |
| BROADWAY Broad & Snyder AVE. 7:15, 9:15 P. M.              | 333 MARKET STREET THEATRE 7:15, 9:15 P. M.                    | ETHEL CHAPLIN in "BEYOND"                                  |
| CONSTANCE TALMADGE in "LESSONS IN LOVE"                    | VICTORIA MARKET ST. at 9th 7:15, 9:15 P. M.                   | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| CAPITOL 7th MARKET ST. 7:15, 9:15 P. M.                    | WILLIAM S. HART in "THREE-WORD BRAND"                         | GLORIA SWANSON in "UNDER THE LAMP"                         |
| "AFTER THE SHOW"   | STANTON MARKET ST. below 10th 7:15, 9:15 P. M.                | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                  |
| COLONIAL 6th & Market 7:15, 9:15 P. M.                     | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | 333 MARKET STREET THEATRE 7:15, 9:15 P. M.                 |
| WALLACE REID in "THE HELL DIGGERS"                         | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | VICTORIA MARKET ST. at 9th 7:15, 9:15 P. M.                |
| DARBY THEATRE 6th & Market 7:15, 9:15 P. M.                | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| "The Affairs of Anatol"                                    | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| EMPRESS MAIN ST. MANAYUNK 7:15, 9:15 P. M.                 | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| "The Great Impersonation"                                  | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| FAIRMOUNT 7th & Girard AVE. 7:15, 9:15 P. M.               | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| "The Girl From God's Country"                              | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| FAMILY THEATRE 14th STREET 7:15, 9:15 P. M.                | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| PAULINE STARKE in "THE FORGOTTEN WOMAN"                    | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| 56TH ST. THEATRE 56th Street 7:15, 9:15 P. M.              | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| MARY MILES MINTER in "SOUTH'S MELTING POT"                 | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| GLOBE 10th MARKET ST. 7:15, 9:15 P. M.                     | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| MAY ALLISON in "THE LAST PAYMENT"                          | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| GRANT 10th MARKET ST. 7:15, 9:15 P. M.                     | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |
| "What's Your Wife Worth?"                                  | WILLIAM FOX'S WONDER PLAY "OVER THE HILL"                     | WILLIAM S. HART in "THREE-WORD BRAND"                      |



Pola Negri Will Desert Costume Drama in Two New Films  
TWO new pictures featuring Pola Negri, the famous Polish actress, have been secured for early release in this country. They are "The Last Payment" and "The Red Pawn."

But I couldn't plan, I couldn't seem to

## LOOKS LIKE SNOW, BUT ISN'T



Above is a scene in Jack Holt's first starring picture, "The Call of the North." The arctic effect was gained by using an as of salt since real snow was not available