

The Daily Movie Magazine

"PHARAOH'S WIFE" SETS RECORD IN NUMBER OF EXTRAS

A RECORD in the number of extras used in a motion picture is claimed for "Pharaoh's Wife," which Lubitsch, director of "Deception," "Damsel" and similar pictures, has brought to this country with him.

"Pharaoh's Wife" required the use of 112,000 extras, according to Mr. Lubitsch. Owing to the work involved in the massive historical production on which he has recently centered his attention, he is limiting himself to two pictures a year. He will be here three weeks to study American producing methods.

Mr. Lubitsch is unbelievably young to have mounted in his present eminence in the film industry—only twenty-nine. He was born in Poland and was originally a tailor's apprentice. From a super he became known as a character artist in burlesque Jewish roles similar to the well-known Potash and Perlmutter types. His first great directorial success was "Gypsy Blood." He and Pola Negri grew simultaneously.

In making "Pharaoh's Wife" it was necessary to build an ancient city several miles long. The cast for this picture included Emil Jannings, of "The Captain," fame, Paul Wegener, of "The Golden Arrow," Dagny Servaes and Harry Liedtke.

FOR THE FILM FAN'S SCRAPBOOK



CONRAD NAGEL

We will be glad to publish the pictures of such screen players as are suggested by the fans

THE MOVIE FAN'S LETTER-BOX

By HENRY M. NEELY

Let's Give Rudy a Rest

Listen, fans! We've filled a good many columns with this controversy about Rudolph Valentino. And other fans are now writing in and asking for goodness sake to stop it and devote some of this space to answering their questions, which, after all, is the most important function of the letter box.

When all the correspondence is sifted down, you'll find it simply amounts to an expression of personal opinion as to whether Valentino is or is not a good actor, whether or not he is good looking and if he is really conceited. And each fan is entitled to his own opinion. I don't see how it is possible to express.

And so I'll simply acknowledge letters from the following:

Marasophina, 3836 Huntington street.
Abraham Porter, 760 South Fourth street.
Louis Rurello, 1838 South Seventeenth street.
E. A. M. P.
Walter Willow, Narberth.
Helen Roberts.
Neil P.
Doris Nath, Olney.
Angel Valentine.
Serenie, Mrs. B. A. R. C. Rose and Margaret, Jack, R. J. A. and L. S.

Blue Eyes—It is impossible to get the ages of some of the stars because they simply refuse to let them be known. That's the case with Nazimova, Meighan and Gail Patrick. Elizabeth Taylor is born in 1902 and Conway Tearle in 1880. Tearle's address at present is care Norma Talmaide, United Studios, Hollywood, Calif. Valentino is about twenty-seven years old.

Julius M.—There are at present no active studios outside of New York and California. There is a studio at Betwoud, Pa., near Valley Forge, but no work is going on there just now.

Harold—Address Arthur Stewart Hill at the Lasky Studios, Hollywood.

Joseph H. King—Comedy producers who sometimes buy stories in the open market are Harold Lloyd, Constance Talmadge, Buster Keaton and Lloyd Hamilton, all to be addressed at Hollywood.

D. C. D.—Antonio Moreno was born in Madrid, Spain, in 1888. I understand he is not married. I have published complete information about Rudolph Valentino during the last week or so, and I imagine you have seen it since you wrote your letter. I haven't heard of Pauline Curley since she made a dash for it. You can address her at 806 Waterloo street, Los Angeles, Calif.

David Porter, 760 South Fourth street—Molly King has been taking a rest for some time after a strenuous year in pictures, and will be the legitimate star in a new picture being shot at her home on Long Island, diverting her attention to her baby and her husband (she's a Mrs. Alexander, you know). Pearl White's latest picture, "Any Wife," which she finished last recently and which has not yet been seen here, Gloria Swanson, Lila Lee, Thomas Meighan, Theodore Roberts, Raymond Hatton and Boba Danes were in "Male and Female." We'll publish the picture of May McAvoy, Watch for it.

Alfred Tenaglia, 761 South Eighth St.—Address William S. Hart, Bates and Edie streets, Hollywood, Cal.

M. A. T. writes—Where does the custom get that stuff which you praised Wally Reid as Peter Ibbotson? And why, if there is an artistic fan among us, have we not heard a word regarding the sets and Nazimova's acting in "Camille"?

"From the ridiculous to the sublime in three weeks is quite a jump, but happily each had its opposite qualities to help the other. But Mr. Reid had better take the kinks out of his marcel and swap his waistcoat and top hat for the jumpers and helmet of the gasoline neighborhood and we would like him the better."

"As for Mme. Nazimova—making faces is not good acting. It is a notes great ability, but do not let us have it to such an extent as would cause our idols to ridicule themselves. But I don't wish to be a general critic manager. What's the answer?"

"Also kindly tell me where there is an opportunity for one to study direction. Is it possible to apprentice oneself to one of the directors heading their own independent companies?"

"Where could I reach John Barrymore?"

"The only way to study direction is to get a job in a studio and work to

DREAMLAND ADVENTURES

Wolves in the Woods

By DADDY

This week Jack and Janet have an exciting adventure in the big woods, meeting wild animals that seem to be friends, but prove to be foes.

CHAPTER I

Visitors at Night

TODDIE PUPKINS, the collie, and Johnny Bull, the bulldog, were snoozing comfortably before the open fire in Janet's bungalow home beside the lake at the edge of the big woods. Jack, who had run in from his own bungalow home next door for a little visit before going to bed, was playing dominoes with Janet.

Suddenly Toddie Pupkins growled in his sleep, and his hair began to bristle. Johnny Bull heard Toddie's growl and looked up quickly.

Janet's father looked at Toddie Pupkins, and smiled.

Toddie Pupkins must be having a bad dream," he said. "Perhaps he is chasing cats."

But Toddie Pupkins wasn't chasing cats. Suddenly he growled again, and this time his eyes flew open and he leaped to his feet. He stood as if listening. So did Johnny Bull. And Johnny Bull's hair began to bristle like that of Toddie Pupkins.

"Don't they look funny?" giggled Janet.

"Hush—sh!" whispered Janet's father. "They hear something."

Janet and Jack listened, too, scarcely breathing. Then in a moment they heard what Toddie Pupkins' sharp ears had caught, even while he slept. It was a howl, faint and far away—a howl sad and doleful, that sent shivers chasing up and down their backs.

Toddie Pupkins and Johnny Bull growled savagely and rushed to the door as if to guard it. Again came the faint howl.

"What is it?" whispered Janet to her father.

"Wolves," he answered. "Wolves hunting in the moonlight. We must lock the ponies Trixie and Topsy securely in their stable tonight, and keep Toddie Pupkins and Johnny Bull in the house."

"Johnny Bull could whip a wolf," declared Janet.

"And so could Toddie Pupkins," added Janet.

"To be sure they could, and perhaps two wolves, but wolves hunt in the night, and a pack of wolves would quickly tear two dogs to pieces."

Toddie Pupkins and Johnny Bull growled as if they didn't believe that.

"Do you think the wolves will come here?" asked Janet.

"Not unless they are very hungry," said her father, "and they couldn't get in if they should come."

Jack and Janet were glad to hear that, but even so they felt easier when the howls died out in the distance. Not a sound of the wolves could be heard as Jack scurried to bed.

Both children were thinking of the wolves when they dropped off to sleep, so, of course, they were much startled when they were awakened an hour or so later by a tapping at their window panes.

"The wolves have come!" thought Jack and Janet in their beds. But

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AN INTERESTING thing about

Lubitsch's work is that he cuts his own picture, after the first run off, without projection. After the entire shooting is run off, he orders the cuts to be made, and when the print is ready, with the bulk cut out, by passing the print through his fingers, he indicates where the final cutting is to be done. It therefore takes him but a brief time to get his picture in shape.

"No one knows what the director wants done with a picture so well as the director," says Mr. Lubitsch. "If several people interfere with the cutting, the idea of a director wanted to develop may be lost."

As to scenarios, after the writer has whipped a story into shape, Lubitsch uses an assisting author who goes into seclusion for about a month. During this period the script is written and rewritten so that when they reach the studio the script is fool-proof. Except for minor changes, the script is thereafter followed to the letter. The cast is informed generally of what the story contains, but that is all.

Mr. Lubitsch said he approved of the idea of American and foreign directors exchanging posts, as professors of notable universities did before the war. He denied, however, the charge of his making a picture while he is here.

"Maybe after two or three years, after I have been here long enough to absorb American customs and speak English," he said.

HOW QUICKLY CAN A PICTURE BE MADE PROPERLY?

WHAT is believed to be a record for editing and titling a special production was set by Cecil B. De Mille and his staff in finishing up "Saturday Night" in order that he might embark promptly for his vacation in Europe. Twelve working days were required. Jeanie Macpherson, author of the story, did the literary work on the titles.

This demand for speed gave rise to the question of the rapidity with which it is possible sometimes to work on a picture without detracting from its value.

"I made two pictures at the same time once," he said, "one during the day, and the other at night. And they were both very successful. One—"The Cheat" and "The Student Prince."

The man elected to stick it out with me was Alvin Wyckoff, director of photography. He and I slept an hour every evening. Of course, we were exhausted, but he added, smiling, "Perhaps it couldn't be done now. Aside from us there were two complete crews, one for each company."

"And I remember when we had Geraldine Farrar under contract for eight weeks. During that time we were engaged to make one or more pictures. We actually made three, and one of them was "Arguing."

According to Mr. De Mille, it does not pay to rush a picture's production. Only in the rarest cases, he declares, where the sets are few and simple, where no outside location work is required, and where weather does not intervene to delay, can a picture be done well and quickly.

The Lone Star's Day Is Gone, Director George Melford Says

THE day of the star alone has gone in the motion-picture business, according to George H. Melford, famous producer, who has just finished "Moran of the Lady Letty," featuring Dorothy Dalton and Rudolph Valentino.

"I don't need that star system any more, for we shall always have star players," said Mr. Melford. "But I do mean that you can no longer take a big star and a poor story and make a good or successful picture."

"A great picture demands two things, at least—a good story and good acting. We have plenty of good actors, but we haven't always had good stories. The demand for good stories is so great nowadays, however, that the producer who leans on a star and a poor story is doomed to failure. The public won't bite."

"Closely related to that is the fact that the day of the person who thinks he can dash off a good motion-picture story in three weeks is also gone. Time was when an author thought nothing of sitting down and throwing something together and calling it an original story for the movies."

"That is no more. Big five and six-figure salaries now call for the dramatic qualities and skill of a stage play, for the closely woven technique of a good short story and for the scope and detail of a novel. That is why so many stage plays and novels are being made into motion-picture plays and so many successful novels and dramas are giving up all their time to writing solely for the screen."

ward the megaphone. That doesn't sound very hopeful, does it? But it's the most hopeful advice I can give you.

In other words, there's no place to study direction except in an actual job which keeps you close to it. I never heard of a director's apprentice and there are so many young chaps around every studio waiting for a chance that a director would be swamped with applications if he announced such a position vacant. Address John Barrymore, at the Lamb's Club, West Forty-fourth street, New York. I thought the sets in "Camille" were quite the most notable work of its kind that has come out of an American studio in a long time. Didn't you? And I'm inclined to agree with you about Nazimova's making faces. But really I think Wally did a mighty good job with the character of Peter Ibbotson. It is not a particularly sympathetic part and I'm afraid you allowed your dislike of the character to make you dislike the actor who played it. If that is the case, it would simply prove that Wally did an especially good bit of work—and I think that's the answer."

Kay, West Philly High School—You ask me which is the prettier, May McAvoy or somebody else, and suggest I supply the "somebody else." No, thanks. May McAvoy pleases me enough for me. I quite fell in love with her in "Sentimental Tommy" and "Morals" didn't make me fall out of love by any means. Yes, "Snow-blind" was written by Katherine Newlin Burt. About Lloyd Hughes? All right: born in Bisbee, Arizona, 1899; educated at the Polytechnic, Los Angeles; screen career: "The Haunted Bedroom," "The Heart of Humanity," "The Indestructible Wife," "Satan, Junior," "Turn in the Road," "The Virtuous Thief," "The False Road," "Below the Surface," "The Sunbeam Folks," "Beau Revel," "Dangerous Hours," now working with King Victor at Hollywood. Married beautiful Gloria Hope last July. He is six feet tall, weighs 150 pounds and has dark hair and grayish-green eyes. His home address is 955 Michelsona street, Los Angeles. Anything else? Come again.

Rudolph Fan, 3828 Frankford avenue—Valentino's wife was Jean Acker, an actress. They have just been divorced—at least I've heard that the decree has been handed down. Address Agnes Ayres, care Lasky Studios, Hollywood, Cal. Miss Ayres was married, but secured a divorce a few months ago. Yes, they will be glad to hear from you. All the picture people like to get fan mail.

Lover of Movies, Spring City—Whee! That's a big order you give me. I'll do the best I can. Address Carl (sawtooth at Berl) Hampton Studios, Hollywood (his latest picture is "The Man of the Forest"); Irene Wallace, 117 South Manhattan street, Los Angeles; Amy Hastings, care Parlophone Exchange, 25 West Forty-fifth street, New York; Richard Hendrick, 1346 East Thirty-ninth street, Los Angeles; Josephine Hill, Universal City, Cal.; Pauline Aaron, Hotel Algonquin, New York; Mlle. Andree Peyre, care Harry Pollard, Universal City, Cal.; Florence Victor, 6942 Santa Monica Boulevard, Hollywood; Tom Gallery, 232 South Fremont avenue, Los Angeles; Antrim Short, 1771 Calaveras avenue, Los Angeles; Kenneth Harlan, United Studios, Hollywood; Rosalind Henry, care Harry Pollard, Universal City, Cal.; the in a picture now with Mlle. Peyre; May Allison, care Metro Studios, Hollywood; Fitz Brunette, Hollywood.

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forgot about the wolves. They felt only a desire to go out and play with the rabbits—a desire that caused them to hurry into their warmest clothes.

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| ALLEGHENY Frankford & Allegheny Daily 10 A. M. to 11 P. M. "OVER THE HILL" | Lehigh Palace Germantown Ave. and Lehigh Avenue AGNES AYRES & RUDOLPH VALENTINO in "THE SHEIK" | BELMONT 62D ABOVE MARKET 1:30, 3:30, 5:30 to 11 HOUSE PETERS in "THE INVISIBLE POWER" |
| APOLLO 52D & THOMPSON STS. MATINEE DAILY ANITA STEWART in "PLAYBOYS OF DESTINY" | LIBERTY BROAD & COLUMBIA AVE. MATINEE DAILY CLARA KIMBALL YOUNG in "WHAT NO MAN KNOWS" | CEDAR 60TH & CEDAR AVENUE 1:30 and 3:30 to 11 SPECIAL CAST IN "FACE OF THE WORLD" |
| ARCADIA CHESTNUT BEL 16TH 10 A. M. to 11:15 P. M. MARION DAVIES in "THE BRIDES' LIAISON" | ORIENT WOODLAND AVE. AT 62D STREET AGNES AYRES & RUDOLPH VALENTINO in "THE SHEIK" | COLISEUM Market bet 59th & 60th ROBERT MORAN and CLARA ADAMS in "A CERTAIN RICH MAN" |
| ASTOR FRANKFORD & GIRARD AVE. MATINEE DAILY ELSIE FERGUSON in "THE SONG OF SONGS" | OVERBROOK 93D & HAVER FORD AVE. 10:30 P. M. SPECIAL CAST IN "A MAN'S HOME" | JUMBO FRONT ST. & GIRARD AVE. 1:30, 3:30, 5:30, 7:30, 9:30 DOUGLAS MACLEAN in "ONE A MATTER" |
| BALTIMORE 51ST & BALTIMORE STS. 10:30 P. M. MATINEE DAILY PAULINE STARK in "SNOW BLIND" | PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. JAMES OLIVER CURWOOD in "The Flower of the North" | LEADER 41ST & LANCASTER AVE. Mat. Daily 1:30 to 10:15 BETTY COMPSON in "LADIES MUST LIVE" |
| BLUEBIRD Broad & Susquehanna Continuous 2 until 11 BERT LYTEL in "THE LONE WOLF" | PRINCESS 10th MARKET STREET 8:30 A. M. to 11:15 P. M. CLAIRE WHITNEY in "THE LEOPARD" | LOCUST 52D AND LOCUST STREETS Mat. 1:30, 3:30, 5:30 to 11 PAULINE FREDERICK in "THE LURE OF JADE" |
| BROADWAY Broad & Snyder Ave. 10:30 P. M. MATINEE DAILY SPECIAL FOX PRODUCTION "OVER THE HILL" | REGENT MARKET ST. Below 15TH 10:30 A. M. to 11 P. M. DAVID BUTLER & ELEANOR FIELDS in "GIRLS DON'T GAMBLE" | NIXON 62D AND MARKET STS. 2:15, 7 AND 9 GLADYS WALTON in "THE ROBBY" |
| CAPITOL 722 MARKET ST. 10 A. M. to 11:15 P. M. SPECIAL CAST IN "A MAN'S HOME" | RIALTO GERMAN TOWN AVENUE AT TULPEHOOKEN ST. JAMES KIRKWOOD in "Bob Hampton of Placer" | RIVOLI 52D AND SANBORN STS. 1:30 and 3:30 to 11 MAY McAVOY in "MORALS" |
| COLONIAL 6th & Maplewood Ave. 10:30 P. M. BETTY COMPSON in "THE LITTLE MINSTER" | RUBY MARKET ST. Below 7TH 10:30 A. M. to 11:15 P. M. "ANTONIO MORENO in "THE SECRET OF THE HILLS" | 69TH ST. Theatre—Opp. 101 Terminal WILLIAM S. HART in "WHITE OAK" |
| DARBY THEATRE DOROTHY PHILLIPS in "MAN, WOMAN AND MARRIAGE" | SAVOY 1211 MARKET STREET 10:30 P. M. to Midnight POLA NEGRI in "INTRIGUE" | STRAND Germantown Ave. at 42nd St. 2:30, 7 and 9 P. M. BETTY COMPSON in "LADIES MUST LIVE" |
| EMPRESS MAIN ST. MANAYUNK MATINEE DAILY MARGUERITE CLARK in "SCRAMBLED EGGS" | SHERWOOD 54th & Baltimore Ave. Mat. 2:30, 7 and 9 P. M. BETTY COMPSON in "THE LITTLE MINSTER" | AT OTHER THEATRES MEMBERS OF M. P. T. O. A. |
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| FAMILY THEATRE —1811 Market St. 10:30 P. M. MATINEE DAILY JOHNNY (Torchy) HINES in "BURN 'EM UP BARNEYS" | STANTON MARKET ABOVE 10TH 10:30 A. M. to 11:15 P. M. "A CONNECTICUT YANKEE IN KING ARTHUR'S COURT" | Germantown 65th Germantown Ave. 2:30, 7 and 9 P. M. WILLIAM FOX PRODUCTIONS "OVER THE HILL" |
| 56TH ST. THEATRE—Below Spruce MATINEE DAILY GLORIA SWANSON in "UNDER THE LASH" | 333 MARKET STREET THEATRE SPECIAL 9 A. M. to 11:15 P. M. "The Cabinet of Dr. Caligari" | PARK RIDGE AVE. & DAUPHIN ST. Daily 1:30, 3:30, 5:30, 7:30, 9:30 MILDRED HARRIS CHAPLIN in "THE WOMAN IN HIS HOUSE" |
| GLOBE 59th MARKET ST. 10:30 P. M. to 11 MARY MILES MINTER in "DON'T CALL ME LITTLE GIRL" | VICTORIA MARKET ST. at 8TH 10:30 A. M. to 11:15 P. M. DUSTIN FARNUM in "THE DEATH WITHIN" | JEFFERSON 29th & Dauphin St. Mat. 2:30, 7 and 9 P. M. ANNA Q. NILSSON in "Why Girls Leave Home" |
| GREAT NORTHERN Broad St. at 4th 10:30 P. M. MATINEE DAILY "OVER THE HILL" | RIALTO, WEST CHESTER ETHEL CLAYTON in "EXIT THE VAMP" | GRANT 1922 GIRARD AVE. MATINEE TODAY HOBERT BOSWORTH in "BLIND HEARTS" |
| IMPERIAL 60TH & WALNUT STS. 10:30 P. M. to 11 ANITA STEWART in "PLAYBOYS OF DESTINY" | | |

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