The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK

BETTY COMPSON AND THEODORE KOSLOFF

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

JAMES K. HACKETT TELLS OF FILM MADE 10 YEARS AGO

THE struggles the early film producers had in getting recognized stars to enter motion pictures are illustrated by the methods used to get James K. Hackett to make "The Prisoner of Zenda," the second feature film produced by the Famous Players ten years ago. In writing of his experiences in the movies a decade ago in connection with the nation-wide anniversary celebration this month, Hackett tells the following story:

"I was passing in St. Louis when I received a telegram from Daniel Frohman, saying that he was coming straight from New York to see me. We met, and he proposed that I should be the first star in the Famous Players in 'The Prisoner of Zenda.'

"At that time, while I was very much interested in the film, I did not look upon it as a good stepping-stone for the so-called legitimate players to appear in, after thanking Daniel Frohman for the compliment, I refused the offer. He then said: 'Hackett, if you will do this for us, we will present you with a film hermetically sealed, and it can be preserved for your little daughter, and in years to come she will be able to see you fence, ride horseback, swim and make love as she has never seen you in real life.' That clinched the argument, and I agreed to go on in the production and close my search.

"Unfortunately, the negative of this film was destroyed in the fire which consumed most of the old Famous Players' studio, and the only picture in existence that I know of is the one hermetically sealed, which I am preserving for my little daughter to look at in after life when she so chooses.

"I recall one or two incidents which occurred with a good deal of amusement, although they were not particularly humorous to me at the time. When they built the moat under a rope Rassendill appears swimming, with a saber in his teeth, in his effort to rescue the imprisoned king, they filled a huge tank in the studio from the Croton water pipes. It happened to be the coldest day in the year, and the water was literally ice water. They made a few attempts to heat it by putting in a steam pipe, which had about as much effect on it as a stove would have had on the general temperature of New York or London. Finally, I said: 'Well, it doesn't matter,' and I plunged in. Having shaken myself for a moment, according to arrangements, I appeared around the edge of the castle, and swam forward with the saber in my teeth. When I pulled myself out, Horace Porter, the photographer and general producer of the company at that time, said: 'That was very excellent, but will you swim a little more rapidly?' I, with my teeth chattering, said: 'Good gracious! Didn't you take the film?' He said: 'No, that was the rehearsal.' After a while I did it again. Then, in order to carry out the story further, I had to remain in my ice-cold clothes and make several immersions from time to time during the next four hours. By that time I was so thoroughly chilled that my lips were blue and my teeth were doing a bone solo. However, the result was satisfactory.

"On another occasion we went up to an estate in Connecticut to do some riding pictures. I had not been in the saddle for some six years, and these horses were rented ones, and had no curb bits. I mounted my horse, and appeared before the camera. We were told to ride up half a mile, and at a signal to come forward at a gallop and ride past the camera. After some difficulty we got the horses under control, and at a signal we started. We had no difficulty in urging the horses to gallop, because I was clad in mediæval uniform and wore a big military scabbard, with the saber, which banged the sides of my inexperienced steed at every jump, goading the animal almost to frenzy. Finally, as I approached the camera, he took the bit in his teeth and bolted. I passed the camera pursing Porter screaming: 'Stop, stop, you are going too fast!' That's all I heard. The horse raced three miles of estate for several miles, and started in the direction of New York. I might as well have tried to pull down the Tower of London with my own car as to stop that horse.

"There were many other incidents of a somewhat humorous nature, but I remember these with very good reason."

DREAMLAND ADVENTURES

The Queer People

By ARTHUR W. STACE

Jack and Janet win magic fairy caps by rescuing Prince Flitter-Flash from Black Dragon, a snake, and Hairy Ogre, a spider. The prince invites them to visit his father, King of the Fairies, but before they can accept, the dinner bell calls them home. In hurrying home they lose the magic fairy caps.

CHAPTER I

Two Queer Policemen

PRINCE FLITTER-FLASH had invited Jack and Janet to Fairyland to meet his father, King Hummer, ruler of the Fairies. And as Jack and Janet had nothing special to do on a warm Saturday afternoon, they decided that would be a good time to visit the Fairy court.

"First, we will have to find our magic fairy caps," said Janet. These caps had blown off when they were hurrying home after rescuing Prince Flitter-Flash from Black Dragon and Hairy Ogre.

"We lost them right by the big oak tree," declared Jack. "We can find them, I am sure."

They ran to the big oak tree and searched the ground closely. Not a sign did they find of the magic fairy caps.

"Perhaps they are by the sugar maple tree," suggested Janet. So they started for the sugar maple tree, running fast, for they knew precious minutes were speeding swiftly and they wanted to spend as much time as possible visiting the fairy court.

As they ran they heard a great racket in the tree where Cocky Robin and Merry Robin had their nest.

"The Robins are having a quarrel," said Jack. "We haven't time to see what it is about."

"Their cries don't sound like quarrel cries," replied Janet. "They sound like alarm calls. The Robins are in trouble."

Janet ran to see what was wrong with the Robins, and Jack followed her. They found the Robins were indeed in trouble. A robber was climbing the tree to raid their nest. That robber was none other than Black Tom, the cat.

"Get out of that, Black Tom," shouted Jack.

Black Tom's only answer was an angry glare. He climbed farther toward the tree. Cocky and Merry Robin shrieked in fear, darting close to Black Tom's face as if to slap, but not daring to venture within striking distance of his sharp claws.

Jack knew how to stop Black Tom. He broke off a switch and gave Black Tom a sharp cut with it.

"Yow! Pfts-s-t!" Black Tom snarled and spat. Whish! Whish! Jack switched him again and again. That was too much for Black Tom. He jumped down from the tree and went yowling off into the woods.

Cocky and Merry Robin were very glad to have their nest saved. They sang for Jack and Janet and bowed their thanks.

"I wish you could tell us where to find our magic fairy caps," said Janet to the grateful Robins. "We can't find them anywhere."

Cocky Robin blinked his eyes shut. That was a hint to Jack and Janet to take a little nap before searching farther. They lay down on a sunny bank and closed their eyes. Almost instantly they felt something drop over their heads. Their eyes popped open and they saw that they wore the magic fairy caps. Cocky and Merry Robin must have found them and given them to the children. Then Jack and Janet were glad they had taken time to go to the aid of the Robins.

Jack and Janet were as tiny as fairies and each wore gauzy wings.

Near them were two very queer creatures, a little fat man and a little fat woman. Each queer creature wore very odd clothes—blackish coats, bright red vests, black caps and bare legs. They had long yellow noses, with a touch of black at the end. Their faces—which were human faces—were jolly and friendly.

The queer little man and queer little woman bobbed their heads at Jack and Janet, then hopped briskly away. Their stiff-legged hops were very comical.

"What funny folks," laughed Jack.

"They look as though they were going to a fancy-dress ball, or were clowns in a circus," giggled Janet.

Suddenly two other creatures appeared beside the children. These other creatures were dressed all in blue and wore crested helmets on their heads. They looked alert and more like friends of friends and jolly.

"What are they?" gasped Janet, grasping Jack's hand. "Do you think they are policemen?"

"Yea! Yea! Yea! We are policemen," the blue-coated creatures screamed harshly. "We are policemen and we arrest you for wearing magic fairy caps and making fun of forest folks."

With that they seized Jack and Janet by the arms.

(Where the queer policemen take Jack and Janet will be told tomorrow.)

THE MOVIE FAN'S LETTER-BOX

By HENRY M. NEELY

"Curl Papers"—I have 'em. Hope you don't wear 'em. Conrad Nagel was born in Des Moines, Ia., in 1896. He graduated from Highland Park College there at the age of seventeen and the very next day after getting his diploma joined a stock company. He has been married only once and is the proud father of a pretty little lady—all little babies can be said to be pretty. Personally, I never could see that they looked like much of anything. If you liked him in "Saturday Night" an awful, unspeakable example of the Sissy de Mille decadence—you would rave over him in "Fool's Paradise"—a splendid job of directorship, which shows what this same De Mille can do when he gets down to brass tacks and forgets he's a prima donna. You can address him at 1846 Cherokee avenue, Los Angeles, if you want to write to him.

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Mother K. writes: "I feel as if I must give you my opinion on 'Forever' ('Peter Ibbetson'). When I came out of the theatre it was raining hard—simply teeming—and, of course, everybody had to wait for it to slacken, and, to get to my story, everybody was raving over the picture. Here are some comments I heard: 'Wasn't it a wonderful picture?' 'Isn't he a fine actor?' 'Miss Ferguson made a very sweet Mimsey,' etc., etc. One lady said to me, 'I saw the show and thought it excellent, with the Barrymores, etc., but the picture was far superior.' Wallace Reid surely can act. I said, 'Yes, I enjoyed it very much. If it were not so late I'd see it over,' and the lady laughed and said, 'Yes, I could see it over again,' and I said, 'So many people don't care for it at all,' and she said, 'No doubt they don't understand it.'

"A picture like that is, to my mind, wonderful as to detail and acting; there was no question about the actors all knowing how to act, and I think that Wallie can do everything and anything besides racing cars. It was worth seeing just what he can do. As for Mimsie, she was very sweet and also is always a success as far as her part is concerned, even though she is sometimes handicapped with not very good material. I liked 'Footlights' very much, indeed. I do hope there will be no more censoring of 'Forever.' It surely was forever! Also liked Elliott Dexter. He is my favorite, although I like them all. Also George Fawcett were fine.

"Are Elliott Dexter and James Kirkwood coming back or are they going to stay 'over there'? What are their latest pictures?

"I wonder if we are going to have any more 'Don't Change Your Husband'; I thought it was very good. Saw it twice and some time later on I'll tell you a little secret."

(All right, you tell me the secret and we'll publish it here so as to keep it just between you and me. Yes, Dexter and Kirkwood are both coming back. Kirkwood's latest is "The Man From Home." I haven't yet heard the title of the one Dexter is working in.

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"Lee" writes: "You have been very kind to me in the past and I suppose I should not complain, but—well, when I saw your reply to a Nazimova fan recently I could not refrain from writing to you again.

"Your remark that the most intelligent and educated of the people who wrote to you did not like Nazimova was certainly a slam at all Nazimova fans. Now, while I am one of her adherents (admitting her latest pictures were poor), I admit I am very ignorant, but I must also say I have seen many interesting letters in your column written by people who also liked her and who, strangely enough, seemed intelligent. Also several of those who did not like her seemed to have very narrow-minded views.

"For instance, some time ago a young lady's letter was published in which she said she did not like Nazimova and did not approve of foreign actors or actresses at all. Then, in the next paragraph she asked about Sessue Hayakawa, saying she liked him very much. What is he if not a foreigner? If this inconsistency and narrowness denote education and intelligence, I hope to remain ignorant forever and ever.

"Now, although we don't agree on Nazimova, I know we do agree on the narrowness of this young lady's view regarding the foreigners and I certainly enjoyed your answer to her.

"What did you think of 'The Bonnie Brier Bush' compared to 'Bunty Pulls the Strings'? I think the former, although having the advantage of being filmed in Scotland, was inferior to the latter.

"Also, was 'Doubling for Romeo' regarded as one of Will Rogers' best? That was the first time I had seen him on the screen and, although I liked him, I am disappointed in the picture.

"I see you are still being 'urged' by the Mae Murray fans and people who think the movies are fading, and those with the resurgencement of the Nazimova fans lately must surely make life delightfully miserable for you.

"The letter recently published in your column from J. H. Fox, Jr., I thought was one of the best I've ever read. I agree with him regarding the Pickford divorce question, for while I am too like Mary Pickford's pictures, I certainly would not condemn her without knowing, as Mr. Fox says, all the facts in the case.

"Is your friend, Roy Schrock, still writing scenarios for the 'Torchy' comedies? I suppose the next thing will be a photoplay by Henry M. Neely—eh? Well, from some of your recent answers, I imagine you could write one full of adventure and thrills based on actual experiences. I'd let your choice of leading man would be Jack Holt. Now, wouldn't it?

"Two more things: Some one wanted to know if you had actually been requested to print the pictures of Messrs. Arliss, Poli and Lieber, so I want to tell you, although I didn't request them. I would have had you not printed them, for although Arliss and Lieber are no handsomer, they are real actors, and pictures of them are rare. I wonder does the young lady who asked very much these pictures been only the pictures of her friends who are good looking or are they all good looking?

"Lastly, how old was the Thomas Meighan in 'A Prince There Was'? I has crystallized your list of four questions to ask myself after seeing a picture, and although this picture did not measure up to my requirements, I enjoyed it, for I think it showed what we all imagine we would like to do were we rich, but which most likely we wouldn't.

"Your letters are always so very interesting, too. You just use brought out a lot of enthusiasm from other fans, don't it?

"You've misunderstood me in regard to my answer to the Nazimova fan. As I recall it, I didn't say that the most intelligent and educated people who wrote to me do not like Nazimova. What I said, or at least intended to say—was that most of those who seemed like to appeared to be intelligent and educated, and that none of those can have ever, nor did not gave that impression from their letters. It seems the same, but the meaning is entirely different, if you'll analyze it. In other words, I've had a number of very intelligent letters praising Nazimova, but most of the praise has come from fans whose letters prove that they have not had the advantage of much schooling. That is not to their discredit. I don't have as much schooling as I wanted myself.

"I thought 'Bonnie Brier Bush' and 'Bunty Pulls the Strings' were about fifty-fifty so far as production was concerned, but was concerned, for I'm afraid the former added to the story strongly. I've been through the wonderful Scotch country, and the locations were found for their scenic strength much many delightful memories to me. It wasn't been for that I don't know which I should have preferred. I can't get away from the natural technique in favor of the 'Bonnie Brier Bush.'

"Doubling for Romeo' wasn't Rogers at his best by any means. It struck me as being a very silly story very much overdone, and with no sense of balance between the serious and the drama.

"No, the attacks on me do not make my life 'delightfully miserable.' My job is to tell exactly what I think about movies and no man can do that without making enemies. If the attacks made me miserable I should never have undertaken to be frank and straightforward in stating my views. Some day, I suppose, the fans will live in their wrath and have me canned, but until then I'm going right on the way I have begun.

"Schrock is not with the 'Torchy' people any more. He is out in California doing a number of scenarios for different people. How do you know you haven't already seen photoplays by the other man you mention? Anyway, Jack Holt would certainly be a most satisfactory star for a good adventure story. I don't know any one better suited to play real he-man stuff—not the brawling, gun-toting, two-fisted kind, but the real man who is mentally and morally a hero as well as physically.

"Meighan did his best to make 'A Prince There Was' believable, but it couldn't be done. It was one of those amusing little yarns that strain our credulity but leave us, on the whole, better off than we were before we saw them. It's a pity that the same good moral lesson couldn't have been put across in a more plausible story.

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OVERBROOK 63D & HAVERFORD AVENUE BETTY COMPSON in "THE LAW AND THE WOMAN"
PALACE 1214 MARKET STREET 10 A. M. to 11:15 P. M. RUDOLPH VALENTINO in "MORAN OF THE LADY LETTY"
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RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. AGNES AYRES in "THE LANE THAT HAD NO TURNING"
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