The Daily Movie Magazine Page

IT TAKES NERVE AND A COOL HEAD TO ACT ON A MOVING TRAIN

You've seen those thrilling fights on top of a moving train. Maybe you've thought they were "faked" in the studio. But they aren't. In the old days, faking would have been good enough, but nowadays both actors and directors would scorn such an expedient, and the fights are actually staged on top of trains that actually speed through the country, and a misstep would result disastrously for the one who made it. The pictures show Ruth Roland and her associates in an episode from "The Avenging Arrow," and also show how the director and cameramen are taken care of during the filming of the scene

VIOLA DANA STARTED LATE: SHE WAS FIVE

In Spite of This, Star Has Succeeded in Having a Pretty Busy Life, Both on Stage and Screen

VIOLA DANA

Perhaps out of consideration for the feelings of her parents, Viola Dana, the dainty Metro star, waited until she was quite grown up before going on the stage. Her first public appearance—she made her debut as a dancer—did not come, therefore, until Miss Dana was fully five years old.

Despite this late start in her art, Viola has played in an amazing number of parts. With Thomas Jefferson for three years she appeared in Ibsen's "When We Dead Awaken" and as Little Hendrick in "Rip Van Winkle." During this time Mr. Jefferson, seeing the capability of the little actress, took an immense interest in coaching her and giving her the benefit of his intelligent criticism and advice. Miss Dana fulfilled the promise Mr. Jefferson saw in her when she made her big hit in the Belasco production in New York, "The Poor Little Rich Girl."

"Molly the Drummer Boy" was her first picture—an Edison production—and it gained for her a long-term contract with that concern, during which the diminutive star scored in "The Slavey Student," "The Blind Fiddler," "The Stone Heart," "The Innocence of Ruth" and as Thelma in "The Portrait in the Attic."

It may as well be revealed now as at any time that Viola Dana was born in Brooklyn. She has two sisters, both on the screen—Shirley Mason and Edna Flugrath.

Before being starred in Metro special productions Miss Dana appeared in a series of Metro program pictures: "The Flower of No Man's Land," "The Light of Happiness," "The Gates of Eden," "Threads of Fate," "The Mortal Sin," "God's Law and Man's," "Lady Barnacle," "Aladdin's Other Lamp," "Blue Jeans," "The Girl Without a Soul," "The Winding Trail," "A Weaver of Dreams," "Breakers Ahead," "Riders of the Night," "The Only Road," "Opportunity," "Flower of the Dusk," "The Gold Cure," "Satan Junior," "The Parisian Tigress," "False Evidence," "Some Bride" and "The Message."

The first of the Metro specials in which Miss Dana starred was "Please Get Married," a screen version of the highly successful Broadway farce by James Cullen and Lewis Allen Browne, presented on the stage by Oliver Morosco. Then followed "The Willow Tree," "Dangerous to Men," "The Chorus Girl's Romance," "Blackmail" and "Cinderella's Twin."

THE "HUMAN" SPECTACLE NOW REPLACES HUGE PRODUCTIONS

People whose eyes are open are aware that something is happening to the movies, but most people don't know just what change is taking place on the screen. Rex Beach, Rupert Hughes and Gertrude Atherton have recently expressed their opinions on the subject—developments of the screen and all these have come to the conclusion that the human spectacle is beginning to take the place of the show spectacle.

The opinions of Mr. Beach, Mr. Hughes and Mrs. Atherton are of particular interest because all of them have contributed original stories to the screen and participated in the presentations of their themes of the fields of studios.

"All the arts have always had and always will have, as they always should have, an interest in huge canvases, great sculptural groups, cathedrals and palaces, symphonies, grand operas, costume novels, pageants and other forms of grandeur," writes Rupert Hughes.

"So there will always be a place for moving pictures of vast mechanical or spectacular nature. And the generalship required in such works often reveals a wonderful intellectual and emotional strategy.

"But even in the biggest spectacles, the moments of greatest appeal have usually been casual bits of graphic human veracity, a touch of character, or of sympathy, or of vivid reality.

"It was in noting how these little moments caught the heart of the audience away from the chariot races and the tumbling automobiles that I came to believe in human nature as the true and unfailing source of strength in the motion pictures as in every other art.

"The picture man who hopes to direct humanity to humanity will find in the camera a marvelous instrument of expression.

"As Duncan needed only 'three boards and a passion' to make a play, so for a photoplay one needs only a camera and a passion. The spectacular element is unnecessary. The clash of character is more thrilling than the clash of coincidence or melodramatic villainy; soul-wrecks are more exciting than ship-wrecks and the rock of ambitions than of chariots.

"Mr. Hughes has in several pictures, notably in 'Dangerous Curve Ahead,' contributed significant pleas and creations to the screen, and his belief that the spectacle in the films is passing in favor of real human interest stories is another indication of its understanding of the problems of the new medium," says Rex Beach.

"Let me substantiate his arguments with a few facts which have come to my attention; facts which reveal astonishingly the waste which goes on in the motion pictures. Fact number one deals with a producer who recently reproduced for a picture a famous European gambling resort at a cost of $200,000. The entire company could have been transported to the actual resort and returned to America at 10 per cent of the money which was spent.

"Gertrude Atherton is another author convinced that the spectacle of human emotions is triumphing in the movies over the spectacle of scenery. Mrs. Atherton says:

"I think there is no doubt the time has passed when the public can be drawn into the moving-picture house either by a star alone, when some silly story has been built or by a scenic tour-de-force unsupported. More and more we are demanding an interesting story, one that will absorb us as deeply, while we sit in the darkened a hard seat, as a novel one can borrow for nothing from the public library and read in a comfortable chair.

OH, YES, IT'S AN EASY LIFE FOR MOVIE HERO AND SHERO

All You Have to Do Is Get Up Before Dawn, Have a Strenuous Fight Atop a Speeding Train and Jump From It Into the River—That's All

NOW, here's the story of how easy our movie kings and queens have it while engaged in making attractive and lively movies so that you and everybody else can sit in the theatre in absolute comfort and enjoy the whole business with the thrills, suspense, surprises and all the rest of it.

It is the story of what Ruth Roland and her companions had to do just to get this freight train incident pictured for one episode of Pathe's serial, "The Avenging Arrow."

Arrangements had been made with one of the big railroads for the use of a stretch of about ten miles of track to stage this stunt. The train and track could be used for only one hour immediately after daybreak, so before the night had yet faded the company arrived and shifted into different positions on the ground, following rapid-fire instructions from the nervous director as to just what they were to do and not to do on top of the box car.

All this time the camera man was atop a box car fastening his camera in position. The actors—hero, villain and heroine—were ordered to their places, the director commanded "action!" and they dashed on a run along the full length of the train, which was increasing in speed.

Then, when Ruth and the two men reached the end of the train all three turned toward the camera several cars distant and began the real chase that was to be photographed.

When they got to the point designated by the director for the fuss you see in the picture, the thrill part of the job was on.

There was a general scuffle, with all three taking part, and just as the villain seemed about to be overpowered, the hero slipped and fell to the edge of the moving car, going at this time not less than thirty miles an hour.

Thereupon, the villain, struggling against Ruth's attack on him, leaped to the prostrate hero and clamped his foot right on the hero's neck and actually held it there some little time, so as to get full photographic effect.

Can you imagine yourself lying helpless on the edge of a slippery and shaky freight car with a powerful man's foot ground on your neck when the least bit of an accident would mean hurling you to the ground below, perhaps to death?

That was where Ruth had to keep her nerve and act for dear life, the director the while frantically shouting the order for each turn in the action. She sails into Mr. Villain in real honest-to-goodness fashion right on the brink of the train and so strenuously that the hero was just enough relieved to regain his foothold and rise to the girl's defense.

Wow! Smash! Bang! They fought, and the bad man to shield himself from the onslaught of the hero grasped Miss Roland and held her between him and his adversary. But the little Ruth tore away from him and hot-footed it along the train until they came to a bridge, where she was to jump from the train into the river underneath.

Just as the enraged villain was about to lunge toward her, before the hero caught up, Ruth gave one scream and jumped clean and clear into the river.

She's a great swimmer and a little dive like that only meant part of a morning's work, so when she emerged from the water all hands were running to the bank to greet her, and the greatly satisfied director ordered all to take an hour's rest so as to prepare for more such scenes.

Oh, yes: it's an easy life.

No wonder all the young girls want to be movie heroines!

Answers to Questions From Movie Fans

N. Y. Z.—Mary Alden, who is being seen here in "The Witching Hour," is now at the Goldwyn California studios, where she is playing the lead in Rupert Hughes' "The Old Nest." We understand her plans for the future are rather uncertain. She is talking of taking a vacation and spending it in foreign travel.

GERTRUDE—We'll break the news to you gently—Conway Tearle is married. His wife was Adele Rowland, the musical comedy star.

ASKEM—Tom Meighan is not in California. He is making some of the scenes for "The Conquest of Canaan" at North Beach, L. I.

L. D. N.—Beatrice Joy is completing a picture called "The Night Rose," and on its completion will play opposite Lon Chaney in a new Gouverneur Morris story called tentatively "The Ace of Hearts."

MALONE—The bobbed-haired Molly Malone, whom you so greatly admire, has not retired from the screen by any means. She is in the east which is now filming the Rupert Hughes novel, "The Old Nest," in California. You can address her care of Goldwyns, 469 Fifth Avenue, New York.

Motion Picture Scouts on Lookout for Stars

Like the baseball scout who visits the smaller leagues and seeks promising talent for the nines of the big leagues, the undiscovered male and female screen talent is being hunted daily by scouts.

Unlike the hopeless search of Diogenes for an honest man, the scout after screen talent has the difficult job of sifting millions of ambitious folk in an effort to find one good prospect, for the cinema camera is a more exacting contraption than the ordinary photographer's camera and does not permit of the retouching that is possible with photographs from the ordinary camera.

For three years a national fame and fortune committee has been in existence and has selected screen material from all sections of the United States,

VIRGINIA FAIRE

never receiving less than 50,000 photographs in each of the years.

This national fame and fortune committee includes Mary Pickford, Mme. Olga Petrova, Howard Chandler Christy, Thomas Ince, Maurice Tourneur, Jesse Lasky, Carl Laemmle, David Belasco, Blanche Bates, Ruth Roland, Jules Brulatour and Samuel Lumiere.

Every winning selection of the fame and fortune committee has won a prominent place in motion pictures, commencing with little Virginia Faire, who was immediately taken by the Universal Film Co., featured in a number of pictures and has now been taken by the Pathe Company.

Anetha Getwell, another selection, is now being starred by a company and is being directed by Charles Miller, the president of the Motion Picture Directors' Association; Blanche Metiarrity, hailed as Mary Pickford's successor, now stars in Blanche Metiarrity Productions. Allen Ray, a beautiful little blonde from San Antonio, Tex., is now being featured by the Bert Lubin Co.; Mary Astorla is playing parts with Famous Players-Lasky; Margaret Sousa has just finished as the American Girl, featured in a picture for the American Legion by Storey Pictures.

Movies Reward Scholarship

The authorities of Public School 87 in New York city have a modern method for the reward of good scholarship. One hundred and sixty apt pupils were treated for the first time last week at the theatre where Charles Ray was shown in "The Old Swimmin' Hole." The teachers declare that there is no more certain way of increasing interest in study than the offer of a movie afternoon. And what's more, the lucky ones are allowed to vote their preference. The choice was overwhelmingly for Charles Ray, but the authorities were unable to conceal the fact that there were several furtive ballots for Theda Bara.

HOW THEY GET THOSE BOAT SCENES IN THE MOVIES

They have to resort to all sorts of expedients to get the kind of effects they want in the movies. Here the director wanted to show the hero and heroine speeding over the water in a boat. You've seen such scenes. Ever wonder where the camera man was when they were taken? This photograph shows you. It isn't a very comfortable perch, especially with a "following" sea—but then directors never consider the comfort of the crank turner when a picture is to be made.

"DREAM STREET"

The Story of the Griffith Photoplay Made From Burke's "Limehouse Night Adventures"

CHAPTER III

Spike in that homeward journey from the stage door seemed to sense a hidden admiration for him in Gypsy. But it was different from other girls.

Spike was impetuous and flushed with the vigor and youth of his handsome body and he deliberately walked into Gypsy's room. This was violently resented by her, but she did not fear him, for she knew she had a power over him that he could not fathom nor could he understand.

Billy, with his pure, sweet love, had become very jealous of the many admirers of Gypsy. He had given Gypsy an oath, upon receiving from her lips the words that she had been bothered by many men, but one was "Oh! so terrible," that he would kill any person that troubled her.

Billy was passing a flower cart and he bought some flowers for Gypsy. They were white roses. He went to her door to knock, but hesitated. He was too timid to enter should the word "Come in" pass through. He placed them on the door knob and retired, only to think at the foot of the stairs that he should leave a note. It was simple and read: "The center rose is so white and pure. That's you."

Spike's entrance into Gypsy's room, though resented, was not without its determined purpose. He had tried to kiss her at the foot of the stairs in bidding her good-night. The snappy reprimand of Gypsy was the spur to goad his vanity.

Billy Learns the Truth

And so, with "I have come to get that good kiss and make you like it," Spike proceeded to make himself at home. He sat down and drew another chair alongside of his. He pointed to it and told her to come and sit down.

Of course, Gypsy did not do anything of the kind. She jibed him with witticisms and even taunted him into a fury that caused him to follow her about the room.

She almost upset his determination when she told him his feet were not mates. But fury hath no rein when once loosed. Spike was set. He raged like a bull and finally fear showed upon the face of Gypsy.

It was at the peak of this struggle, she for her very soul and virtue and he for the kiss, that Billy was about to place the note in the roses.

He heard the struggle, her cry for help and he burst into the room. The sight chilled and stilled him with fright.

So it was his own brother! The one man of all for whom he would die was the offender! His Spike!

The spell was broken when his eyes gazed upon Gypsy, who, with a burning fire of hate in her eyes, rushed out of the room. Billy turned, drew a gun, pointed it at his brother and screamed: "I swore to God I'd croak the guy that bothered her."

Just in the height of his passion for murder, the words of the Psalmist came to his brain and Billy relented. The gun fell limp at his side and the tragic moment was over.

With the return of Gypsy to the room an indignant rage seized Spike and he plunged madly from the house. Billy picked up his flowers from the floor, started to present them to Gypsy, hesitated, laid them upon the head of the couch and, with bent head and weeping heart, left.

Herein did the good in them triumph. Still there were evil days ahead.

Spike returned to their quarters. He was wrought up to a pitch of wrath never before experienced. In his swift, cruel thoughts of evil deeds toward his brother, Billy entered, crestfallen.

Spike grabbed him with all the bravado of old. He shook him violently, he roared at him anathemas akin to the curses of old.

Billy was penitent. The shock of seeing his brother do such things to Gypsy got his mind and body beyond him, he told Spike.

With the true penitence from the dying advice given them by their poverty-stricken mother, the boys decided to make an admission of guilt to each other and embraced with a love so pure and true that none could question the purpose in their souls.

Since the course of true love never did run smooth and since the knight errant, with sorrow in his heart for his misdeeds, ever returns for forgiveness, so Spike came to Gypsy a few nights later. He had seen the light, but did not really know how.

Gypsy loved him and knew why, but she knew he must be tried; that he might the better love that prize he so dearly covets. He sang to her until the silent night reverberated the lute-like tones of his golden voice. And Gypsy was quickened by them. She saw his soul was moved. And as he sat dejected on the bench outside her home, she rushed over and kissed him to the utter dejection of Billy, who saw this burst of love from Gypsy.

Billy returned home crushed, but believing Spike was right in his purpose and Gypsy in her choice.

(TO BE CONTINUED)

FASHION FROM FILMDOM

Here is a striking afternoon bridal costume that will make many an expectant young woman gasp with envy. It is worn by Margaret Loomis, and was designed especially by Ethel Chaffin for one of the Paramount photoplays in which Miss Loomis is appearing

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

Daily Photoplay Guide

DIRECTION STANLEY COMPANY OF AMERICA

Alhambra 12th, Morris & Passyunk Ave. Mat. Daily at 2; Eves., 6:45 & 9 — CHARLES RAY in "PEACEFUL VALLEY"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15, Eves. at 8 — CLARA KIMBALL YOUNG in "HUSH"

BROADWAY Broad & Snyder Ave. 2, 6:45 & 9 P. M. MATT MOORE in "The Passionate Pilgrim"

COLONIAL Gtn. & Maplewood Aves. 2:30, 7 and 9 P. M. MATT MOORE in "The Passionate Pilgrim"

DARBY THEATRE — WILL ROGERS in "HONEST HUTCH"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY — MATT MOORE in "The Passionate Pilgrim"

FAMILY THEATRE—1311 Market St. 8 A. M. to Midnight — EVA NOVAK in "SOCIETY SOULS"

GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M. — CLARA KIMBALL YOUNG in "HUSH"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30. Eves. 7 & 9 — INA CLAIRE in "POLLY WITH A PAST"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. — INA CLAIRE in "POLLY WITH A PAST"

PRINCESS 1013 MARKET STREET 8:30 A. M. to 11:15 P. M. — OLIVE THOMAS in "EVERYBODY'S SWEETHEART"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. — WILLIAM RUSSELL in "BARE KNUCKLES"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. ALLAN DWAN'S — "A SPLENDID HAZARD"

SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT — KATHERINE MacDONALD in "CURTAIN"

AT WEST CHESTER

RIALTO JUSTINE JOHNSTONE in "BLACKBIRDS"

IDLE HOUR ALL STAR CAST "Love, Honor and Obey"

The NIXON-NIRDLINGER THEATRES

AVENUE 25th St. and Allegheny Ave. MATINEE SAT. CECIL DE MILLE'S — "MIDSUMMER MADNESS"

BELMONT 52D ABOVE MARKET — GEORGE WALSH in "DYNAMITE ALLEN"

CEDAR 60TH & CEDAR AVENUE CECIL DE MILLE'S — "FORBIDDEN FRUIT"

COLISEUM MARKET BETWEEN 59TH AND 60TH — RALPH INCE'S "OUT OF THE SNOWS"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Junction on Frankford "L" — BESSIE BARRISCALE in "LIFE'S TWIST"

LEADER 41ST & LANCASTER AVE. Matinee Daily — MARY PICKFORD in "THE LOVE LIGHT"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30 Eves. 6:30 to 11 — GEORGE ARLISS in "THE DEVIL"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 — FRANK MAYO in "TIGER TRUE"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY — ETHEL CLAYTON in "THE PRICE OF POSSESSION"

STRAND GERMANTOWN AVE. AT VENANGO ST. MATT MOORE in "The Passionate Pilgrim"

ATTRACTIONS AT THE NEIGHBORHOOD THEATRES

APOLLO 52D & THOMPSON STS. MATINEE DAILY — DOROTHY GISH in "FLYING PAT"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY — OTIS SKINNER in "KISMET"

AURORA 2152 Germantown Ave. Matinee Daily — LON CHANEY in "THE PENALTY"

BENN 64TH AND WOODLAND AVE. MATINEE DAILY ALLAN DWAN'S — "THE PERFECT CRIME"

BLUEBIRD Broad & Susquehanna Continuous, 2 until 11 CECIL DE MILLE'S — "FORBIDDEN FRUIT"

CARMAN GERMANTOWN AVE. ABOVE ALLEGHENY JOSEPH C. LINCOLN'S — "PARTNERS OF THE TIDE"

CENTURY Erie Ave. and 6th St. MATINEE 2:15 — NAZIMOVA in "BILLIONS"

Fay's Knickerbocker Market & 40th Noon to 10:30 — WM. FARNUM in "HIS GREATEST SACRIFICE"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY — GEORGE FITZMAURICE'S "PAYING THE PIPER"

56TH ST. THEATRE—Below Spruce MATINEE DAILY — KATHERINE MacDONALD in "PASSION'S PLAYGROUND"

FRANKFORD 4715 FRANKFORD AVENUE — JULIA SWAYNE GORDON in "HELIOTROPE"

Germantown 5510 Germantown Ave. MATINEE DAILY — WANDA HAWLEY in "HER BELOVED VILLAIN"

IMPERIAL 24 and Poplar Sts. MATINEE DAILY — MILTON SILLS in "THE MARRIAGE GAMBLE"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY — WILLIAM FAVERSHAM in "THE SIN THAT WAS HIS"

LIBERTY BROAD & COLUMBIA AV. Matinee Daily — JULIA SWAYNE GORDON in "HELIOTROPE"

MODEL 425 SOUTH ST. Continuous from 1 to 11 — FRANKLYN FARNUM in "HUNGER OF THE BLOOD"

OVERBROOK 63D & HAVERFORD AVE. — JULIA SWAYNE GORDON in "HELIOTROPE"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15 Eve. 6:45 to 11 — "FINDERS KEEPERS" with VIOLET MERSEREAU

SPRUCE 60TH AND SPRUCE MATINEE SATURDAY — SESSUE HAYAKAWA "THE FIRST-BORN"; CHAPLIN—"ONE A. M."

WM. PENN 41st and Lancaster Ave. Vaudeville and Pictures — HOBART BOSWORTH in "HIS OWN LAW"