

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

The "Moviest" Cities in the United States

THEY are building "movie" houses everywhere—rushing 'em through to completion as fast as possible to take advantage of the revival of good times, which is already showing itself in all sections. And the result of all this activity will be that by the first of the new year, or very shortly thereafter, there will be 20,000 moving picture theatres peering across the horizon to Uncle Sam.

By an annual compilation just made by the Motion Picture People, there are now in operation 17,824 houses. The data have been secured from trade directories, theatrical guides and the books of the various distributing agencies. It is known that there are enough other houses under way to bring the total to 20,000 and probably more.

The figures show that the ten "moviest" cities in the United States are, in their order, New York, Chicago, Philadelphia, Detroit, Cleveland, Pittsburgh, Los Angeles, St. Louis, Baltimore and Buffalo. Here is the line-up:

Greater New York	604	Portland, Ore.	51
Chicago	345	Newark, N. J.	51
Philadelphia	194	Syracuse	51
Detroit	168	Kansas City	49
Cleveland	157	Washington	48
Pittsburgh	121	New Orleans	48
Los Angeles	121	Columbus, O.	45
St. Louis	100	Seattle	45
Baltimore	96	Oakland	44
Buffalo	80	Cincinnati	42
San Francisco	80	St. Paul	42
Minneapolis	75	Rochester	42
Milwaukee	66	Denver	40
Indianapolis	61	Omaha	38
Boston	60		

THESE are houses that are devoted exclusively to movies; theatres that play a combination of vaudeville and pictures are not included. And, by the way, Greater New York should really be subdivided this way—Manhattan and Bronx, 282; Brooklyn, 24; Queens, 51.

AMONG the States, New York naturally leads, with Pennsylvania, Ohio and Illinois following. In Alaska there are twenty-six film theatres, which ought to do a thriving business during the months of continual night. Uncle Sam's other distant domains have the "movie" habit, too, for Hawaii has forty-four houses and Porto Rico has thirty-three. In Canada there are 830, Toronto having ninety-five and Montreal sixty-four. The line-up of States is:

Alabama	196	Nebraska	481
Arizona	93	Nevada	80
Arkansas	239	New Hampshire	132
California	678	New Jersey	370
Colorado	260	New Mexico	84
Connecticut	122	New York	1605
Delaware	35	North Carolina	203
Florida	158	North Dakota	315
Georgia	219	Ohio	1065
Idaho	158	Oklahoma	343
Illinois	1027	Oregon	249
Indiana	602	Pennsylvania	1533
Iowa	359	Rhode Island	49
Kansas	429	South Carolina	119
Kentucky	252	South Dakota	240
Louisiana	241	Tennessee	198
Maine	235	Texas	539
Maryland	177	Utah	157
Massachusetts	558	Vermont	53
Michigan	459	Virginia	896
Minnesota	618	Washington	843
Mississippi	118	West Virginia	191
Missouri	681	Wisconsin	498
Montana	161	Wyoming	67

IF I WERE a mathematical shark I could take these figures and prove a lot of things with them. Mathematical sharks, you know, can make figures prove anything they want 'em to. If I were against the "movies," I could probably make these statistics show that we are making entirely too many pictures. Let's see if we can do it.

THE population of the United States, without domains, is, roughly, 100,000,000. On January 1 there will be 10,000 movie houses. That is one to each 5000 persons. It is safe to say that the average seating capacity of these theatres is 500. Let us assume that they give two shows a day. That means that 1000 persons attend each theatre every day. But, as there are only 5000 persons for each theatre, it means that each house is open only five days a week and that every motion-picture theatre in the United States is closed one day a week besides Sunday. Q. E. D.—R. V. P.—S. O. S. Well, anyway, that's as useful as most statistical things that you read. And if you want to see how accurate it is, just try to get a front seat in a movie house any day five minutes after the main feature goes on.

FOR YOUR SCRAPBOOK OF STARS



ESTELLE TAYLOR

Calls Bearded Barrymore "Most Expensive Beggar"

THERE goes the most expensive "beggar" in the world," said Tom Terriss, director for Cosmopolitan Productions, pointing to a tall, dilapidated person with a week's growth of beard, who was being led along Central Park West, New York, by a small Chinese girl. The beggar was Lionel Barrymore, who takes the leading role in "Boomerang Bill," the Cosmopolitan Production of Jack Boyle's story, which Mr. Terriss directed.

Finish "Flower of North," New Curwood Picture

THE filming of "Flower of the North," the Vitaphone special production by James Oliver Curwood, has been completed to the final shot. The large cast which Director David Smith led out into the woods and mountains of Northern Oregon has returned to Hollywood, after several weeks' absence from civilization. The actors are tanned and weather-beaten, but as a result of their labor several thousand feet of exposed film has been shipped to the cutter, where it will be turned over to the editor and art editor to be rounded into a finished picture.

HER STANCE MAY BE WRONG, BUT SHE REGISTERS WELL



Wally Reul is seen joshing Dorothy Cummings as she makes a braze shot. The interested third party is Sam Woods, the director. It's all in a picture.

CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

THE STORY BEGINS

With the early days in the old Fine Arts studio in California when Colleen Moore, the Gish girl, Bessie Love and a host of others were not much more than extra girls, Diana Cheyne tells how she and her chum, Isabel Heath, sat lonesomely around the studio until Phil Crane, the famous director, chose Isabel to be the first of the screen's "baby vamps." They are seen together a great deal, and a scandal is created when the director's choice Isabel goes to France with the aviation corps and Diana meets Keith Gerham, who straggles attracts her. Keith is killed in an automobile accident.

AND HERE IT CONTINUES

CHAPTER XXVII

DERRY came back and excused himself to me just as I began to work. The girl—her name was Clarice Burns—wanted to see the whole studio, and he was going to show it to her. Malcom Sandy was standing near, and he was looking at me as if he were waiting for me to say something. "What is it, and who's going to?"

Wait for me when you finish these stills and I'll take you home and tell you on the way," he answered, smiling. "I've been to a real party since I'd come to New York, and I was truly excited at the prospect of going to this one. Even after Derry came and we were supposed to go to the party, I got ground, except to the most sedate affairs, and then Mrs. Lane always chaperoned me. So you can imagine how I felt, as we rolled along through the twilight streets. Mr. Sandy told me that this affair was to be given in an apartment I'd always heard about but never seen, and that just about every one would be there.

New York is full of such places as that apartment. It is on the top floor of one of the most beautiful office buildings in the city, and so high up that it is, with lines so exquisitely beautiful that when you see its slim white shaft against the evening sky you are as thrilled as if you were looking at a wonderful statue.

I had a hard time deciding what to wear; my evening gown had been chosen for the screen, and so they were shades of yellow and purple—yellow screens white and purple photographs black. And neither of those shades is especially becoming to me. So I got my modiste on the phone and told her that I had to have something that evening; the party wouldn't begin till 11, and I knew that if she had so she could make me something better than that. And that's exactly what she did.

violet shadows, but it seemed to have a psychological effect as well. I no longer felt old and haggard, as I had that afternoon when I saw Derry listening so intently to the little flapper from Long Island. I could acknowledge to myself that Derry was rather susceptible, and laugh at the acknowledgment, because I knew tonight that I wasn't bedraggled and shaggy, as I'd felt in the afternoon. I was really beautiful.

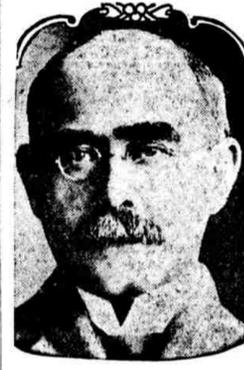
I wonder why things can't be arranged so that every woman who suddenly gets out of sorts with her life can't be all dressed up and given just one gorgeous time? It would do her more good than anything else, if she could shove her cares for even one evening and pretend she was somebody else. That's what I did that night. Mr. Sandy introduced me as Sheila Maynard, the name of the character I was playing in my picture. He said that I came from Washington, and every one was so busy having a good time that nobody thought anything about where I came from, anyway.

CONTINUED TOMORROW

Another Kipling Plot Brought From England Ready for Filming

RANDOLPH C. LEWIS of the Pathe company, returned recently on the Cunard liner Bengueria, bringing with him another Kipling plot for filming.

As in the case of "Without Benefit of Clergy," the story is ready for the photographer, because before the author turned it over to the eager hands of Lewis and Lewis said that he had designed a striking poster for "The Gate of the Hundred Sorrows."



RUDYARD KIPLING

terior, also compiling directions to the players as to the business.

It was the lot of Mr. Lewis, as the former film, to act as expert adviser to the author, which, he admitted, was not a hard task, seeing that Mr. Kipling occupied a beautiful Tudor manor, Burwash, in Surrey, where he founded his famous "Sticks" stories.

The new story brought by Mr. Lewis will bear the title of "The Gate of the Hundred Sorrows," and every reader of Kipling will remember the terse dramatic story of the devotee of the "black smoke" in the house with the high sounding name; but, as Mr. Lewis explained, Kipling has only used that story as one of the incidents. In reality he has added two stories and a poem in his new plot—in order, "Filed for Reference," "The Ballad of Fultah Fisher's Boarding House" and the one already named.

THE HARD, HARD LIFE OF A STAR

Educational Movies in Spain The Town Council of Madrid, Spain, is considering a plan to purchase for each scholastic group a modern kinograph projector and the necessary educational films for film use. Schoolmasters will be given instruction in operating the projecting machines and a committee will be appointed to keep the subjects up to date. It is expected that the lead of the capital will be followed by the principal provincial cities.



Colleen Moore, who is playing the title role in Rupert Hughes' "With Flowers" was told by her director to put on "giggles." So she opened her lips between pictures in bed. Note the vocal changes.

LEATRICE JOY GOES TO C. B. DE MILLE, OUR CONNIE SAYS

By CONSTANCE PALMER

Hollywood, Calif.

WHOM do you think C. B. de Mille has chosen for his new leading woman? Leatrice Joy, and Edith Roberts, a Universal star. I wasn't able to find out if they were to appear together in his next picture, but I would imagine so, inasmuch as he has signed them both up at once.

Met Mary Miles Minter for the first time yesterday. She is doing a South Sea island story, called "South of Suba," maybe. It's Siva—with Walter Long, the old darling, doing a very drunken white man. She appears (you know how these things are done) in a native hut made of palm leaves, coconut shells and what not, wearing one of the creations she bought on her recent European trip. Walter spies her, shoots the natives out and then slings a mean eye at her. Just then somebody offered me an ice cream cone, so I fled.

Miss Minter said, looking me over kindly, "You are a very small person. Ain't it the truth?"

Right next door to the Minter's set was T. Roy Barnes indulging in his own particular brand of comedy. He's doing a play called "The Whistling Director," and his "Now, Frank, watch this. Big scene. Will every one please be quiet?"

Every one wouldn't, there being sixty-five carpenters and fourteen electricians trying to show that they were glad the strike is over. (By the way, it all ended so quietly that it was only by a chance question that I found it out. Why are strikes, anyway?)

T. Roy is Wanda Hawley's leading man. Miss Hawley herself is not working for a few days. Her mother, Ed Hammond, recently completed work as leading woman for Roscoe Arbuckle in "Should a Man Marry?"

"The Golden Gift" concerns the adventures of an opera singer who loses her voice and becomes a cafe dancer in a Mexican border town.

Answers to Questions From Movie Fans

B. GAYLORD—Jack Holt is the son of an Episcopal rector. He is married to Imogene Holt, and has three children. He has recently been made a star.

DORCIA—Gloria Swanson has dark blue eyes and brown hair. Claire Windsor was born in Cawker City, Kan. She has blond hair and blue eyes. She is a graduate of Washburn College, Kan.

RENEE—Marie Walcamp was in China the last I knew. Madeline Turner played the lead in "The Heir Ship."

ELLA—Ben Turpin was born in New Orleans in 1874. You are right. He appeared on the vaudeville stage for eleven years before going into pictures. His latest picture is "A Small-Town Idol."

RUSS—Norman Trevor co-starred with Gilda Varesi in the stage play of last season called "Enter Madam." His latest picture is "The Black Panther's Cub."

DOROTHY—Marie Doro is not on the screen at the present time.

Bert Lytell Felt Fit, But Thought a Gun Safer Than Two Fists

BERT LYTELL returned to Metro Studios in Hollywood after three weeks spent hunting in the deer country of Northern California. He was not to begin production of "The Right That Failed," a prize-fighting romance by J. P. Marquand. The director, Bayard Veiller, had waiting for him a number of pugilists from whom to make a selection for the picture. Mr. Lytell said he was feeling tremendously fit and dropped his rifle to don the boxing gloves.

"Let's see the 'pugs,'" he demanded. Mr. Veiller ushered a group of heavyweights into the room. Mr. Lytell looked them over with an inquiring eye, took off the boxing gloves and said:

"I guess you'd better give me that rifle again."

Meighan in Play Which Late G. L. Tucker Chose

The play that George Loane Tucker was working on when he died, which he had hoped would be a successor to "The Miracle Man," has been bought for Thomas Meighan as Mr. Meighan's next picture. It is "If You Believe It, It's So," and was written by Percy Poore Sheehan, a large number of whose stories have been produced on the screen, notably "The Whispering Chorus," which was produced by Cecil B. De Mille.

George Loane Tucker had selected "If You Believe It, It's So," as his next production, and had studied it and worked over it for more than a year. He had started on the scenario when his untimely death occurred. The story, with all of Mr. Tucker's notes, was purchased from the Tucker estate.

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PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

Alhambra	12th, Morris & Passaic Ave. Mat. Daily at 2. Evgs. 6:45 & 9	GRANT	4022 GIRARD AVE. MATINEE DAILY
BEBE DANIELS	In "TWO WEEKS WITH PAU"	DOUGLAS MacLEAN	In "ONE A MINUTE"
ALLEGHENY	Frankford & Allegheny Sts. Mat. Daily at 2. Evgs. 7 & 9	GREAT NORTHERN	Broad St. & Erie St. Mat. Daily at 2. Evgs. 7 & 9
REGINALD BARKER'S PRODUCTION	"THE OLD NEST"	"A Tale of Two Worlds"	
APOLLO	52D & THOMPSON STS. MATINEE DAILY	IMPERIAL	60TH & WALNUT STS. MATINEE DAILY
CLARA KIMBALL YOUNG	In "CHESTNUT BLVD. 19TH TO 10 A. M. TO 11:15 P. M."	TOM MIX	In "AFTER YOUR OWN HEART"
CONSTANCE TALMADGE	In "MAMMA'S AFFAIR"	Lehigh Palace	Germanatown Ave. and 12th St. Mat. Daily at 2. Evgs. 7 & 9
ARCADIA	FRANKLIN & GIRARD AVE. MATINEE DAILY	BERT LYTELL	In "THE MISLEADING LADY"
CLARA KIMBALL YOUNG	In "CHARGE IT"	LIBERTY	BROAD & COLUMBIA AV. MATINEE DAILY
ASTOR	FRANKLIN & GIRARD AVE. MATINEE DAILY	ALICE BRIDGES	In "LITTLE ITALY"
CLARA KIMBALL YOUNG	In "CHARGE IT"	ORIENT	WOODLAND AVE. & 62D ST. MATINEE DAILY
BALTIMORE	51ST & BALTIMORE STS. EVGS. 6:30, 8:45, 10:15 P. M.	TOM MIX	In "AFTER YOUR OWN HEART"
BERT LYTELL	In "A MESSAGE FROM HARR"	OVERBROOK	63D & HAYESFORD AVENUE
BENN	64TH AND WOODLAND AVE. MATINEE DAILY	PRISCILLA DEAN	In "REBECCA DEAN"
"THE BRONZE BELL"	THOMAS H. INCE'S MAT. 11:15 P. M.	PALACE	1212 MARKET STREET REGINALD BARKER'S PRODUCTION
BROADWAY	Broad & Snyder Ave. MATINEE DAILY	PRINCESS	1018 MARKET STREET 10 A. M. TO 11:15 P. M.
CONSTANCE TALMADGE	In "DANGEROUS BUSINESS"	Gloria Swanson	In "THE GREAT MOMENT"
CAPITOL	722 MARKET ST. 10 A. M. TO 11:15 P. M.	REGENT	MARKET ST. Below 17TH MATINEE DAILY
RICHARD BARTHELMES	In "EXPERIENCE"	MARY MILES MINTER	In "DON'T CALL ME LITTLE GIRL"
COLONIAL	6th & Marketwood Ave. 2:30, 7 & 9 P. M.	RIALTO	GERMANTOWN AVENUE & 12TH ST. MATINEE DAILY
CLARA KIMBALL YOUNG	In "CHARGE IT"	"A SPLENDID HAZARD"	
DARBY THEATRE	ALL-STAR CAST In "LOVE, HONOR AND OBEY"	RUBY	MARKET ST. Below 17TH MATINEE DAILY
EMPRESS	MAIN ST. MANAYUNK MATINEE DAILY	SAVOY	1211 MARKET STREET 10 A. M. TO 11:15 P. M.
PAULINE FREDERICK	In "ROADS OF DESTINY"	SHERWOOD	54th & Baltimore Ave. WESLEY HARRIS, Marshall Nellan's "DINT"
FAIRMOUNT	29th & Girard Ave. MATINEE DAILY	STANLEY	MARKET ST. Below 17TH 10 A. M. TO 11:15 P. M.
VIOLA DANA	In "HOME STUFF"	"THE AFFAIRS OF ANATOL"	
FAMILY	THEATRE—1311 Market St. In "A DANGEROUS PASTIME"	333 MARKET	STREET THEATRE 10 A. M. TO 11:15 P. M.
LEW CODY	In "A DANGEROUS PASTIME"	TOM MIX	In "AFTER YOUR OWN HEART"
56TH ST. THEATRE	Below Spruce MATINEE DAILY	VICTORIA	MARKET ST. & 6TH ST. 11:15 P. M.
WESLEY HARRIS	In "DINT"	CHARLES RAY	In "SCRAP IRON"
FRANKFORD	4715 Frankford Avenue MATINEE DAILY	AT WEST CHESTER	MARKET ST. & 6TH ST. 11:15 P. M.
"MEN WOMEN LOVE"	ADDED—SURPRISE VAUDEVILLE	RIALTO	MARKET ST. & 6TH ST. 11:15 P. M.
GLOBE	5001 MARKET ST. 6:30 to 11	ALICE HUR	MARKET ST. & 6TH ST. 11:15 P. M.
CHARLES RAY	In "RED HOT SWEETHEART"		



HARRIET HAMMOND

Harriet Hammond, a one-time Sen-net bathing beauty, who was graduated into the ranks of featured players, has been engaged for "The Golden Gift," in which Alice Lake is starred. Miss Hammond recently completed work as leading woman for Roscoe Arbuckle in "Should a Man Marry?"

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The NIXON-NIRDLINGER THEATRES

BELMONT	52D ABOVE MARKET ST. MATINEE DAILY
THOMAS MEIGHAN	In "WHITE AND UNMARRIED"
CEDAR	60TH & CEDAR AVENUE 1:30 and 3-7 and 9 P. M.
HERBERT RAWLSON	In "THE WAKEFIELD CASE"
COLISEUM	Market bet. 50th & 60th 1:30 and 3-7 and 9 P. M.
GLORIA SWANSON	In "THE GREAT MOMENT"
JUMBO	FRONT ST. & GIRARD AVE. MATINEE DAILY
MAY McAVOY	In "A PRIVATE SCANDAL"
LEADER	41ST & LANCASTER AVE. MATINEE DAILY
THOMAS MEIGHAN	In "THE CONQUEST OF CANAAN"
LOCUST	52D AND LOCUST STREETS 1:30, 3:30, Evgs. 6:30 to 11
BETTY COMPSON	In "At the End of the World"
HAROLD LLOYD	In "THE FLIRT"
RIVOLI	52D AND SANBORN STS. MATINEE DAILY
ALICE LAKE	In "UNCHARTED SEAS"
STRAND	GERMANTOWN AVE. AT VERNANO ST. RICHARD BARTHELMES and His Cast in "EXPERIENCE"
AT OTHER THEATRES MEMBERS OF M.P.T.O.A.	
Germantown	5510 Germantown Ave. AT VERNANO ST. MATINEE DAILY
WANDA HAWLEY	In "THE SNOB"
JEFFERSON	29th & Dauphin Sts. MATINEE DAILY
CORINNE GRIFFITH	In "What's Your Reputation Worth?"
PARK	RIDGE AVE. & DAUPHIN ST. Mat. 2:15, Evgs. 6:45 to 11
VIOLA DANA	In "HOME STUFF"
WEST ALLEGHENY	25th & Allegheny Sts. MATINEE DAILY
DOUGLAS MacLEAN	In "ONE A MINUTE"