

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEEDY

They Are Visioning the Future of Movies in the Schools

WITH most of the big movie companies striving to produce the public's demand for sensational films and elaborate productions, there are a few men in the business who have, for some years past, seen a vision of a different future for the industry and who have quietly been working toward a different end.

You've read productions every now and then that this day with come when the movie will supplant the school book. Most of these predictions are a little too far. It seems to me, they are the result of over-enthusiasm rather than a deliberate attempt to mislead. I doubt if looks will ever be entirely supplanted, but I have already seen enough evidence of this new movement to be convinced that the film is destined to be a powerful ally of the printed page and that it will accomplish some valuable results which the book cannot accomplish.

For several years past these men of whom I speak have been quietly gathering hundreds of reels of film dealing with educational subjects. You've seen a lot of this material. Every now and then it is put on the program of the larger movie houses as a short subject to round out the bill. It may deal with nature study, with travel, with science, with industry. Or it may show you the life and habits of queer people in some out-of-the-way corner of the globe.

In the movie business these are known as educational reels. There is a fair market for them, enough to make a worth while for people to produce them—but they do not bring in the sensational returns that the big stories do.

But none of that material is being wasted. The men with vision, of whom I have spoken, are quietly buying all such material and storing it in their vaults, waiting patiently for the time when school boards will realize its value and will install projection machines in each school building to have visual education supplement the education of the books and the blackboards.

I've had several opportunities recently to see the extent and the value of these film libraries. And, while I know that the work was going on, I was astonished at the completeness that has already been achieved.

It is possible today to get almost a complete visual course in the primary steps of annual study, botany, chemistry, history, biology, astronomy. They are even got films showing the working of the solar system, bacteriology, physiology and every other "ology" that is dealt with in our schools.

AT THE present time the annual returns from these films scarcely cover the carrying charges. People have not yet learned how wide a field of educational work can be handled in this way, and the men who are carrying the film are pocketing their losses, truly convinced that the value of their goods will be realized some day.

The man showed me some figures that seem to prove the day is not nearer than is generally supposed. The use of these films must, of course, depend largely on the installation of projection machines, and the figures he showed me were from a report showing the number of machine licenses issued last year in America. They proved the very astonishing fact that there are more than twice as many privately owned machines as there are machines in movie theatres.

The words "privately owned" do not mean that they are in the possession of individuals. They refer only to non-theatrical ownership—churches, schools, clubs, social organizations as well as people who have them in their homes. But the statistics show how the field is opening up.

At present most of these machines are used for lectures and entertainments of various kinds. Few organizations even yet realize that it is possible to plan a consistent course of education through their machines. It is the slow process of getting this thought widely spread that is holding back the business of the non-theatrical film, but it will be the greatest stimulus to education that we have yet seen.

There is no doubt about the fact that the child learns more quickly and more lastingly through the eye than in any other way. A reader of this page dropped in to tell me of an evidence of this the other day.

He said that, at the dinner table, some one got off the old stuff about the woodchuck checking wood. And at once his little boy piped up with, "Father, a woodchuck doesn't check wood." And he proceeded, much to his father's astonishment, to give an excellent description of the little animal and told a lot about the woodchuck's habits that the father had never known. "And in the winter time," the little fellow continued, "he digs a tunnel under the ground and he goes into it and he curls himself up in a little ball and sleeps there until spring. And even if you dig him out during the cold weather he won't wake up."

"Where did you learn all that—at school?" the father asked. "No," sonny answered, "I think we did study it once at school, but I've forgotten it. I saw this at the movies."

LOOK back yourself on some of the things you have learned from the movies and ask yourself if it didn't make a more vivid impression on you than when you read it in books. How about the English history you learned from "Deception," and the French history in "Passion"? Your children will be learning history that way some day soon.

WOULD YOU RECOGNIZE HIM?

This is **Richard Barthelmess**, but not the handsome, immaculate "Dick" generally known. It looks as if he had been having a real scrap in this picture from "To'able David"



Answers to Questions by Movie Fans

CHARLOTTE—Red and orange East Forty-eighth street, New York photograph black on the screen. The City. He will appear in Norma's next lighter tones of blue, old rose and picture, "Smilin' Through."

W. F. T.—Richard Dix has brown hair and eyes. He is 6 feet in height and weighs 178. There are two well-known actresses by the name of Alice Terry. One was born in Nashville, Tex., in 1896. The other Alice Terry is a native of Vincennes, Ind., and was born in 1901. The latter, Miss Terry, is engaged to Rex Ingram, the director, and appeared in "The Four Horsemen of the Apocalypse," "The Conquering Power" and "Turn to the Right."

JOHN PRINDLE—Edith Storey was the leading lady in "Reich of Dreams." Her address is 636 Riverside Drive, New York City.

HILDEGARDE—"Dangerous Curve Ahead" is the title of the new Huguenot photoplay. Helen Chadwick and Richard Dix play the leading roles.

HUBERT—"The Prisoner of Zenith" is to be adapted for the screen. I believe you inquired about this quite some time ago. I was unable to tell you at the time, but it has been definitely decided now, and Rex Ingram, director of "The Four Horsemen" and "The Conquering Power," will direct this picture. Alice Terry will have the leading role.

CHARMAIN—Harrison Ford may be seen here at Talmadge Studios, 515

BETTY—Bessie Waters is the winner of the beauty and popularity contest conducted by the Los Angeles newspapers. She has been given a role in R. A. Walsh's production, "Kindred of the Dust."

VALENTA—Wanda Hawley is married. Before she became Mrs. Hawley she was Wanda Pettit. Her latest picture is "The House That Jazz Built."

LEN—Harry Carey is married. Marshall Neilan does not play in the pictures he directs. He has appeared on the stage and screen in the past, but is spending all of his time directing at present.



YOU CAN TELL THE STORY BY AGNES AYRES' FACE

CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

CHAPTER XXVIII

MAKING a picture is rather like building a house; no matter how much money you allow for it, it's sure to cost more than that. You can't get the character man you want, and have to engage another one, who wants more money; you find that you can get a wonderful cameraman, who's worked with Griffith or Mary Pickford for just a little more than you'd thought you'd pay some one else. Instead of building part of a terrace overlooking the sea, you find that a newly rich millionaire will be delighted to lend you his home where you can shoot the rest of the thing, though you get a better effect, the cost is something ghastly.

After days of arguing, Derry let me interest the money. And I stayed in our little room. He'd put in all that he had and was worrying about getting more. I had \$15,000, which wouldn't see us through, but would make it possible for us to shoot enough film so that we'd be able to borrow more, using it as security when we did have to borrow.

If you've never had a picture on your mind, you can't appreciate what it meant to me. Now, sitting with that picture, you wake up in the middle of the night wondering how that double exposure is going to look, or whether what he's doing is too blinding, or to be lighted with the equipment you have. The leading man has a bad cold; what if he should be laid up with pneumonia and hold up production for weeks? What if he died? You'd have to get somebody else to play his part, and retake all the scenes he's done. There's a rumor that some one else is making a picture that's almost identical with yours, so far as the story is concerned, and that it will be released a full month before yours is done. That would kill yours, absolutely.

Those are only a few of the things that made Derry look gaunt and pale, and that drove me to the verge of distraction. I saw the world through a haze of worry. And my heart went out to Derry, when I'd see him on a little platform above a mob of extras, his eyes protected from the glare of the lights by dark glasses, trying to get his soul into stirring them into the proper frenzy to go through their scenes as they should. And then they'd dawdle, and a different camera as long as they could, and they'd laugh instead of looking terribly excited. You know, it's directing is hard work, you know. It's directing that wears you out. Everything rests on your shoulders, and it's up to you to keep things moving, to see the picture clearly in your mind, and to make sure that the people work together so that the picture is one harmonious whole, instead of a production in which every one does things as he thinks best.

We couldn't quite decide how we'd shoot it first. We could have rented a projection room, of course, and asked the people whether they'd rather see it that way, or if we could get a studio, but we didn't really want to do that. Then, too, there was the problem of how to manage about letting it go out, whether to see if we could get a big company to handle it, and pay their price, or get one that wasn't so well known but wouldn't charge us so much money.

It was our first big picture together, and the money didn't matter so much as the name we made. Derry decided to let the picture be released under his name, and I was sitting in the office, in a corner of the studio that we were using. And we'd talked pictures—pictures ever since dinner time. It was a picture ever since dinner time, and we'd had some work to do. So we let it go at that.

We finally decided on a showing at a Broadway theatre. We could ask every one, and it being shown that way might help it later, people told us. Finally, I didn't believe that. It's all well and good, but people aren't so much influenced by what New York thought of a picture as a good many producers seem to think.

We were in a tight spot over our heads when the picture was done. The day we saw the finished print run off, Derry leaned over and took my hands in his.

"This is what we stand or fall by, honey," he told me. "What'll it be if it falls through?"

"It won't fall through, Derry dear," I answered staunchly. "But I did wonder, just a little, what was going to happen to us."

We took a theatre and arranged, what cost us a week's earnings, for a



RAWLINSON IS SO HAPPY AT HIS WORK, SAYS CONNIE

By CONSTANCE PALMER, Hollywood, Calif.

HERBERT RAWLINSON is a jolly soul. He's in the midst of making a new film called "Harry Gordon," and, as he said himself, "I feel too good for any good use. There's certainly going to be some news in the papers before the day's over." And he did him a bit of a twirl on the spot and sang a snatch of song and nude off to romp through his scene.

Hobart Henley is his director, and a nice, polite man he is, too. They work well together, everything smoothed over with a veneer of Irish snavity that makes you want to hang around for the best-upt. You just feel sure it will be worth waiting for.

Little Marguerite de la Motte, whom if you will pardon my saying it, "I did not like as the heroine of "The Three Musketeers," is a very busy young troupe these days. Her manager, J. L. Frothingham, loans her out to a picture or two to other managers, as they laud her back for a picture or so, even for he is a well-known producer himself. Right after she had finished her work in "The Three Musketeers"—for which she was loaned—Mr. Frothingham started "The Bride of the Goole," which you will soon see she is going to play alternate pictures with Mr. Fairbanks. And the lady is not yet twenty!

Edward Soman, my goodness, it's been a long time since I mentioned him—has written a story in conjunction with William V. Mong, which is very soon to go into production. It's called "The Man Who Smiled," and among the players will be Marcia Manon, Mr. Mong and a newcomer, Mary Wynn, who is described as seventeen and blonde.

Miss Wynn, in her former activities, scintillated at the Christie Studios. More than that I will not say.

Miss Dupont, of whom I have spoken before, made a personal appearance at a local theatre in conjunction with her first starring picture. "The kindest thing the press said about her the next day was that "Miss Dupont didn't seem to know what it was all about."

Ransley Wallace, the heavy, however, met with the approval of the critics and appeared on the whole as the bright and particular light of a rather sorry performance.

Miss Dupont has just finished "Ropes," her second starring effort, and started on "Clay." How apropos



HERBERT RAWLINSON is so happy at his work, says Connie.

I had thought, and so had Derry, that I had good reason for breaking my contract. But, of course, that would have to be proved. Till then I couldn't get in a picture for any one else. You may remember that Anita Stewart was off the screen for a long time because she was under contract to Vitaphone, and though she can't get out of her contract, she didn't make any pictures for them, but till the time of that contract was up she couldn't make them for any other company.

Derry and I just sat and stared at each other when we heard the news. It meant that we were bankrupt.

"Well, I can get a job directing two-reelers for Universal, I think," Derry said finally. "We aren't going to give up on this, sweetheart; we'll show the picture eventually."

"Oh, I knew we will—but I can't bear to have this happen to you," I told him. "I'm going to get something to do, too; I can work in the laboratory or the cutting room, or maybe get a job as continuity clerk for some body."

I protested, but though I didn't argue with him, I intended to do it just the same.

And then salvation suddenly appeared on the scene in the shape of Isabel Heath, of all people.

CLUBWOMEN TO BE EXTRAS BUT—TOO LATE

WHEN the cry was on last week for extra players in the crowd scenes of "The Two Orphans," the Griffith studio sent out a general invitation through Westchester County, including a special one to a Mamaroneck women's club, inviting the members to earn \$5 and learn how the movies tick.

According to a member the invitation started a debate as to whether or not it should be dignified. So discussion was continued until next day when each reported what the husband, or man friend, had commented.

The argument got hotter, and finally was confined for a week. Meanwhile the scene was taken, with every available white person in three villages, continued until next day when each reported what the husband, or man friend, had commented.

On some one's very best stationery, the announcement was borne by special messenger to the studio. When told the day was far past, the club insisted there must be other scenes for such worthy material as they, and have sent four continued denouncing memoranda to Mamaroneck, it seems Griffith just must have another mob scene in "The Two Orphans," whether or not it interferes with the story.

Penrhyn Stanlaus Resting

Penrhyn Stanlaus has finished Sir James M. Barrie's "The Little Minister" in Hollywood. Betty Compson is starred in the role of Lady Babbie, and is supported by George Backstone, Nigel Barrie, Edwin Stevens, Will R. Walling, Guy Oliver and Fred Huntley.



MISS DUPONT has just finished "Ropes," her second starring effort, and started on "Clay." How apropos



This Character Woman

PLEASES AUTHOR OF STORY

ROSE DIONE, the French actress, who will soon appear in "Mam'selle Jo," is the exact counterpart of the original Mam'selle Jo whom Harriet T. Comstock, author of the book, discovered in the little village along the St. Lawrence River, according to the author.

"I am so delighted in Rose Dione," said Mrs. Comstock the other day, "such a type of Mam'selle Jo, is hard to find. It will be a wonderful thing to me to see Rose Dione as the French woman, live and breathe again on the screen."

DORIS MAY IS LOOKING for Scenario Material

CAN you write an original story for the screen?

Doris May, the picture star, has sent out an S O S signal for original stories. "I only require good characterization, a modern living locale, new twists, plenty of action and the story written in a short synopsis," said the star.

Such stories should be addressed to Hunt Stromberg Productions, E-O Studios, Hollywood, Calif.

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 & Passyunk Aves. Mat. Today 2:30, 7:30, 9:30 & 9 "THE OLD NEST"	GRANT 4022 Girard Ave. Mat. Today 2:30, 7:30, 9:30 & 9 "THE TEN-DOLLAR RAISE"	VICTORIA MARKET ST. 6th & 7th "BUCK JONES"
ALLEGHENY Frankford & Allegheny "ELSIE FERGUSON"	GREAT NORTHERN Broad St. & Erie "CONSTANCE TALMADGE"	AT WEST CHESTER "THE DEVIL'S GARDEN"
APOLLO 522 & THOMPSON STS. "THE Affairs of Anatol"	IMPERIAL 60th & WALNUT STS. "Don't Neglect Your Wife"	AT WEST CHESTER "THE DEVIL'S GARDEN"
ARCADIA CHESTNUT 10th 16TH "CONSTANCE BINNEY"	Karlton CHESTNUT ABOVE BROAD "Three-Word Brand"	BELMONT 522 ABOVE MARKET "ETHEL CLAYTON"
ASTOR FRANKLIN & GIRARD AVE. "The Great Impersonation"	Lehigh Palace Germantown Ave. "DOUGLAS MACLEAN"	CEDAR 90th & CEDAR AVENUE "EUGENE O'BRIEN"
BALTIMORE 522 & BALTIMORE "EUGENE O'BRIEN"	LIBERTY BROAD & COLUMBIA AV. "The Affairs of Anatol"	COLISEUM Market bet. 50th & 52d "THE HEART LINE"
BENN 64th and Woodland Mat. Daily "DOROTHY DALTON"	OVERBROOK 62nd Haverford "HOBART BOSWORTH"	JUMBO FRONT ST. & GIRARD AVE. "MARY MILES MINTER"
BLUEBIRD Broad & Susquehanna "CONSTANCE TALMADGE"	PALACE 1214 MARKET STREET "THOMAS MEIGHAN"	LEADER 41ST & LANCASTER AVE. "BETTY COMPSON"
BROADWAY Broad & Snyder Ave. "The Rider of King Log"	PRINCESS 1018 MARKET STREET "MAY ALLISON"	LOCUST 822 AND LOCUST STREETS "THOMAS MEIGHAN"
CAPITOL 722 MARKET ST. "The Rider of King Log"	REGENT MARKET ST. 10th 17th "MARY MILES MINTER"	NIXON 522 AND MARKET STS. "THE BUTTERFLY GIRL"
COLONIAL 6th & Market Ave. "ETHEL CLAYTON"	RIALTO GERMANTOWN AVENUE "Man—Woman—Marriage"	RIVOLI 522 AND BASSON STS. "DOUGLAS FAIRBANKS"
DARBY THEATRE "TOM MIX"	RUBY MARKET ST. BELOW 17th "DOUGLAS MACLEAN"	STRAND GERMANTOWN ST. "ETHEL CLAYTON"
EMPRESS MAIN ST. MANAYUNK "The Affairs of Anatol"	SAVOY 1214 MARKET STREET "ETHEL CLAYTON"	AT OTHER THEATRES MEMBERS OF M.P.T.O.A.
FAIRMOUNT 2nd & Girard Aves. "JUSTINE JOHNSTONE"	SHERWOOD 5th & Baltimore Ave. "EXPERIENCE"	Germantown 5510 GERMANTOWN AVE. "HOBART BOSWORTH"
FAMILY THEATRE—1214 MARKET ST. "MIDNIGHT FOLLIES"	STANLEY MARKET AT 17TH "Constance Talmadge, Wedding Bells"	JEFFERSON 29th & DRUMMER ST. "PAULINE FREDERICK"
56TH ST. THEATRE—Below Hippus "Man—Woman—Marriage"	STANTON MARKET MOVE 16TH "OVER THE HILL"	PARK HIGHLAND AVE. & BALTIMORE ST. "Don't Neglect Your Wife"
GLOBE 501 MARKET ST. "BUCKING THE TIGER"	333 MARKET STREET THEATRE "The Affairs of Anatol"	WEST ALLEGHENY 25th & AIFEN "The Woman God Chances"