NEXT WEEK: "VERY GOOD EDDIE," AT THE ADELPHI; FISKE O'HARA AT THE WALNUT

The Biographical Adventures of a "Penna. Dutch" Comedy

The Adapter of Helen Martin's "Barnabetta" Tells a Few of the Adventures That Novel Went Through Before it Became "Erstwhile Susan"

By MARIAN DE FOREST

IT'S a chastening experience, dramatizing a novel; also a valuable experience, provided one has a sense of humor; and it demonstrates afresh the facts that books don't talk, that characters cannot be transferred unchanged from the printed page to the theatre.

When Mrs. Martin sent me her book "Barnabetta," and asked if I was sufficiently interested to put it into a play, I decided that it might make a sweet and appealing little comedy, with Barnabetta the chief figure and Juliet, Erstwhile Susan, her stepmother, on call whenever needed to supply the fun.

So I pictured Barnabetta dramatized, but I counted without Mrs. Fiske, and without appreciating the difference between book characters and the visualized characters, characters that must stamp their personality upon a scene and give to a play the indescribable necessary difficult attribute which, for lack of a better term, we call atmosphere.

I tried to make the play a real dramatization, but in the attempt I was obliged to get away from the Pennsylvania Dutch atmosphere, transporting the little household drudge from Reinharts Station to a boarding school. In the book poor little unsophisticated Barnabetta struggles between her love for a Bostonese snob of a college president and her admiration and friendship for Judge Jordan. It takes her months to appreciate the difference and to realize that Barrett does not ring true.

With an honest desire to do my full duty by the author, I wrote the original comedy in four acts. The author wrote me that she was delighted, but I was not. I did not feel that we had a play. At this point I threw aside the book, which I have never opened since. Wise beyond his years was the successful young playwright who gave us his rule for making a dramatization: "I read the book, throw it away and when I have forgotten enough I start writing," and the reason is plain. Novelist and playwright seldom speak the same language. Occasionally some soul is versatile enough to do both, but instances are few and methods are never the same.

After putting away for a few weeks the manuscript of "Barnabetta," the play, I took it out again and equipped with a trusty blue pencil cut every line I thought was "booky," killed off a few characters, boiled down the college experiences of Barnabetta and introduced some of Barnabetta's people from her home town, trusting to Juliet, optimistic, buoyant, humorous Juliet, to supply the something I knew was lacking in the college scene.

For the first and only time in our acquaintance Juliet failed me. However, the play was certainly improved. I sent it to a popular character actor. She returned the script with this comment, "My dear, the idea is bully and the play is worth while; but it's too long and you need to build Juliet. The right woman will make a fortune with it but I should be very bad in it."

None the less I hesitated at first about turning a comedy with a Cinderella-like star into a character play. So I sent the script to one of America's greatest managers. Back it came with the statement that the name part was not big enough for the young star that he was exploiting and for whom he was interested in the play. Appended was a friendly bit of advice to rewrite "Barnabetta" for the character role of Juliet.

Then one of the Corey & Riter firm read the manuscript. He liked the play and asked if I would be willing to make some changes. No one longed to make them as much as I did. Thereupon, we decided that "Barnabetta" should be done over for the Juliet role. I shut myself in my study for a week and achieved version number three.

"But can't we eliminate the college scene?" was the comment when the revised manuscript went back. "We can," was my reply, "but I'll have to kill off the professor." And forthwith several more murders were committed. One entire act was slaughtered, the college president and all of Barnabetta's school friends going down in the waste-basket massacre.

I decided that Juliet must have a past, so I gave her one. Frankly, I considered it a very nice past, quite humorous and in keeping with her whimsical character. But again I had counted without Mrs. Fiske. The play was in its fifth version by this time and the original title no longer fitted.

Max Linder, soldier and comedian, is at the front again. But it's the front of the house this time, where the photoplay screen catches the comic capers of Essanay's French funmaker.

So I changed to "Erstwhile Susan," and "Erstwhile Susan" it was, and is.

Then Mrs. Fiske read the play, liked it immensely, but "wanted some changes." I made a flying trip to New York and we had a conference. I came home for a week of solitude, made the changes, shipped back the play which Mrs. Fiske had planned. This was version number six, and the approximate date for production was decided upon.

A few nights later I was called from

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YOU'LL NEVER SEE THEM LOOKING JUST LIKE THIS

Chilly work? No, for Gladdie MacDonald did her aquaplaning long before "The Cohan Revue" came to the Forrest.

Frank Keenan, Ince star, believes in holding the mirror up to nature before he goes "on location" for some such Triangle film as "The Sin Ye Do," which comes to the Victoria Monday.

Leo Ditrichstein, star of "The Great Lover," waits for a light.

Nazimova, on her first venture into a movie studio, discusses "War Brides" with Director Herbert Brenon, while Mlle. Dazie, the dancer, looks on. The Brenon-Selanick film is due soon at the Stanley.

Where Griffith Got His Clouds for 'Intolerance'

The Art of Searching the Heavens for Divine Decorations

By D. W. GRIFFITH

I am afraid that a great many people who see "Intolerance" pass over lightly one of the most important photographic achievements made in motion-picture production. I am referring especially to the apotheosis at the conclusion of the play, when there is seen the moon behind drifting clouds, and below various groups of humanity engaged in strife or in activities to suggest an allegory. The achievement in this instance is the actual photographing of moving clouds, so that they are seen to be in motion exactly as in nature. There have been pictures shown of clouds scurrying across the sky, but until our experts realized the possibilities of actual photography of moving clouds only panoramic reproductions of mists of the sky were used in photo-dramatic representations. In these cases the moving clouds came only as a result of moving the camera as the picture was taken. I have taken the trouble to investigate claims of photographers who said they had been able to take motion pictures of clouds and to reproduce those pictures on the screen. In every instance I discovered that panoramic effects were utilized.

It was not an easy matter nor was it inexpensive to get the cloudland pictures. For three years an expert was at work trying to discover a means of photographing clouds, and another man worked for two years on the same thing. The experiments made were costly, but we felt sure we were on the right track, and so we kept on and on. Thousands of feet of film were exposed to no avail. We kept no record of this loss, but I am sure it was tremendous. However, we were patient and we were untimately rewarded. When we had discovered the proper process, we were in the position of attempting to utilize our discovery to the best advantage. We had our opportunity in a scene showing a priest overlooking the city. As he stands before the enthralled spectators of 'Intolerance' gazing upon the city, moving clouds are seen in the sky and stars and the moon are shown. To take this picture we had, of course, to resort to the double exposure method, but the problem was not so complicated as in our later effort for our concluding allegory. In that picture, which takes but a minute perhaps in all to show, there is the result of infinite patience, of arduous labor and of the most expert photography. Hundreds of hours were spent in arranging the detail, but it was well worth it. In this case, double exposure is multiplied by four. In other words, eight different exposures were necessary in order to obtain the desired picture, and it can be imagined that the utmost care was required in order that there should be no overlapping of pictures. You see clouds passing in two directions, which, of itself is a marvelous achievement, and when you remember that each detail of the eight different exposures is photographed on minute film it will be felt that a marvelous photography has been attained.

CECIL LEAN MAYOR OF SUNAPEE

Cecil Lean, Mayor of Sunapee, N. H. That is his proper title. He doesn't go about bragging about it, or calling the Common Counsel when the streets are impassable, or anything of that sort. The only way you could discover that he is Mayor of the town would be to ask him to show his fireman's badge. As Mayor of the town, he is entitled to a big, shining badge, which lets him by the fire line, and all that sort of thing. Mayor Lean is, of course, proud of his Mayorship and the fact that he has the policement department at his beck and call! The police of Sunapee, at least.

It is little wonder that Lean wears the police badge and is glad to wear it next to his heart. Not only is it good to look at, but it is useful! If it was good form to wear it on his hat, he'd probably do it—and all this on account of an incident which happened last week in Chicago. Cecil Lean, one afternoon, was hurrying home in his automobile from a visit to a friend who resides in the suburbs. He was late for the matinee of "The Blue Paradise."

In order to be in time it was necessary to hit it up, as the saying goes. All this happened in Lincoln Park, where the speed limit is fifteen miles an hour. Cecil Lean wasn't going anything like that. In point of fact he was doubling on the speed limit. Finally, a bulky person, in uniform, slinked up behind him and nodded his head in a way to indicate that a full stop was desired. Lean put on the brakes and the officer took out his little notebook to take down the number of the car, and informed the driver which police court the next morning at 9. But Chicago is a windy place; it is famous on that account, a lucky thing for Cecil Lean. The officer, colored up and apologetically said:

"Excuse me, Mr. Mayor, but I mistook you for somebody else whom I was looking for. A pleasant day, eh! Good-day."

And as Cecil Lean drove on he happened to look down and discovered that the wind had blown his coat open, disclosing the Sunapee fire badge, with a beautiful, large, glowing, crimson "Mayor" lettered across the center. That's what came of being Mayor of Sunapee and owning a fire badge.

But the police officer did not know that the town of Sunapee, N. H., consists of a general store and postoffice, a blacking shop and an ice house. That is all there is to it; but what Sunapee lacks in stores and the like, it makes up in beautiful farms and a lake, conspicuous and famed for its fish. That the farmer-folks appreciated the actor friends in their midst at their true worth is instanced by the fact that Billy B. Van is the chief of police; Edgar Smith, the justice of the peace, and Edward J. Connelly, chief of the fire department. Cecil Lean liked the place so well, and particularly the city officials, he bought a home on the Lake.

Then it was the town discovered that it had been getting along, somehow, without a Mayor. As Cecil Lean had become the life of the place, he was promptly elected the Mayor of the town.

It is a matter of interest, however, that the farmers manage to get along pretty well in winter without a Mayor, a chief of police, a justice of peace or chief of the fire department.

PHOTOPLAY EDITOR'S QUESTION BOX

H. H. M., Lycoming County—There are several excellent books of instruction on scenario writing. Eustace Hale Ball has published such a volume, as has Epes Winthrop Sargent. For information as to the latter write the Moving Picture World, New York city.

B. C. T., Riverton, N. J.—Almost every modern film company considers "stories in the rough, barring technique." Except in the case of a comparatively few experienced authors, plots are bought today for idea and not polish of construction.

J. McL., Philadelphia—Write your story in condensed synopsis form, appending a list of characters with terse descriptions of each, and send it to any of the reputable film concerns, marked "scenario department," with return postage inclosed. See answer to B. C. T. It would be futile to attempt to explain your plots verbally to a scenario editor. They are too busy to grant frequent interviews.

L. I. H., Woodbury, N. J.—The Thomas H. Ince contest, we believe, has closed. The Photoplay Magazine carried the details some months ago.

Waiting For the Local Theatre

IT IS just a bit of a shock to realize that that delightful comedy, "Erstwhile Susan," is one of the very, very few plays about the Pennsylvania Dutch to reach our stage.

It is a very great deal of a shock to realize how little of the individual flavor of "these" United States ever does get to the footlights. What an opportunity America presents to the playwright! Here we have a country of a dozen nations. Every race that settled has left its mark. Each modified some aspect of the common life. Today there are almost as many cultures as there are States: Maine, Boston, Cape Cod, New York, Philadelphia, Dutch Pennsylvania, the Virginia of first families, the Indiana of Riley, the Kentucky mountains, the eternal summerland of Florida, old French New Orleans, the Southwest of Irrigation, Minnesota with its farming Swedes, Chicago and its packing houses, the Pittsburgh of new riches, the mining West of Nevada, the farming West of Kansas, the California of orange farms and summer and mining memories.

The reader of novels knows something of all this, for there is Mary E. Wilkins Freeman and her New England, John Fox, Jr., and his Blue Ridge, the Indianans and their Middle West, Will Harben and Cora Harris and their Georgia, Thomas Nelson Page and his South, Jack London and his wilds, Stewart Edward White and his Northwest, Joseph Lincoln and his Cape Cod, Helen R. Martin and her Pennsylvania Dutch.

But it is only when the work of one of these novelists is dragged into our theatre that we begin to learn a little about our fellow Americans. That was how "Erstwhile Susan" came to us. That is how the rest must come—until we have a system of local producing theatres over the country. Such a theatre is the only instrument which will cultivate community interests as the novel cultivates them, winnowing the best of local self-expression for the country at large.

Of course, we have local drama nowadays—in a certain sense. But it is all local to one spot and that is Broadway. Unfortunately, it is not the real Broadway of the Tenderloin, which "The Easiest Way" showed us. It is the Broadway of the manager's imagination, the Broadway of every city in the country. It is the place where convention meets convention and we call them drama.

The test of popularity which our wholesale touring system applies is whether a play has enough common elements to entertain the quasi-professional playgoers of Broadway and of the Broadway of all our lesser cities. Such a test will never develop true local drama expressive of America's score of differing cultures. Only twice in ten years have distinctive plays of this kind appeared and they—"The Great Divide," with its West and its East; "The Easiest Way," with its tenderloin—had to be great enough to win production even without the local theatre. K. M.

"Pearl of the Army"

By GUY W. McCONNELL
Scenario by
GEORGE BRACKETT SEITZ
Author of "The Iron Claw," "The Shielding Shadow," etc.

PRODUCED BY PATHE
EPISODE V—"Somewhere in Grenada."

CAST OF CHARACTERS

Pearl Dare ..... Pearl White
T. O. Adams ..... Ralph Kellard
Colonel Dare ..... W. T. Carleton
Major Brent ..... Theodore Friebus
Bertha Bonn ..... Marie Wayne
Toko ..... T. Tamamoto
The Silent Menace ..... ?

(Note—A new scenario on "Pearl of the Army" will be published in this newspaper each week. Read the scenario here, then go to the motion-picture theatre showing "Pearl of the Army" and see how the director has followed the instructions given by the scenario writer.)

Subtitle—America's enemy, the Silent Menace, has made away with a Government report showing how, because of the nation's unpreparedness, we are menaced by foreign powers.

Scene 1—Meeting place of Foreign Alliance in hotel. Members of Alliance seated about table. Silent Menace picks up report and reads. He finishes reading and speaks.

Spoken title—"The canal defense plans we have secured must be changed and returned to T. O. Adams, at the Washington barracks." Silent Menace finishes speaking, inserts secret-tary exits. Secretary takes out two plans from safe, tosses one back, puts other in envelope which he hands to messenger, who exits.

Subtitle—Pearl Dare recognizes the messenger as a member of the Foreign Alliance.

Scene 2—Outside hotel. Pearl Dare drives up to hotel in auto. Toko at wheel. As Pearl alights she recognizes messenger emerging from hotel. Messenger enters waiting limousine and Pearl leaps onto auto as it starts, calling for Toko to help her. Messenger examines plan. Pearl snatches for it and fight follows.

Subtitle—The Foreign Alliance learns they have sent the wrong plans.

Scene 3—Foreign Alliance meeting place, same as scene 1. Secretary and others wildly excited over discovery that wrong plans have been sent. Three men rush out to overtake messenger.

Scene 4—Inside moving limousine. Pearl and messenger in furious fight. Pearl manages to grab gun as messenger strikes her a cruel blow and she tumbles into street. Auto drives off.

Scene 5—A street. Messenger's limousine drives out of picture. Toko, driving Pearl's car, with pedestrians, whizzes into picture, stops by Pearl. Toko leaps out, helps Pearl to her feet. Pearl and Toko reenter Toko's automobile. Machine starts off as taxi with Foreign Alliance members appears. Foreign Alliance starts in pursuit. Pearl's auto dashes in front of a street car, which block the taxi's way. Alliance abandons chase.

Scene 6—Dare's office in barracks. Colonel Dare at desk, studying papers. Dare reads War Department message. (Insert close foreground of message on screen) Mobilize engineer corps and establish patrol bases at Paso del Norte to guard against frontier conspiracies. Continuing previous scene, Dare examines various documents.

Subtitle—Colonel Dare receives T. O. Adams, who is suspected by Pearl of being the Silent Menace.

Orderly ushers Adams in and exits. Pearl hurriedly enters. Dare sends Adams into a back room while he listens to his daughter's story. Pearl hands her father envelope with canal plans.

Scene 7—Backroom in barracks. Show foreground of Adams opening door and stealthily watching Pearl and father. Adams from a desk nearby takes a War Department envelope and puts into it a torn sheet of newspaper, thrusts envelope into his pocket.

Subtitle—Colonel Dare recognizes the stolen plans of the Panama Canal defense.

Scene 8—Dare's office, same as scene 6. Dare opens envelope, begins eagerly to inspect plans. The paper, to Pearl's supreme astonishment, is an absolute blank. Dare answers her apparent look of speaks.

Spoken title—"The chemicals have worn out and the plans have gone blank again." Dare speaks above, commanding orderly ushers Adams in. Pearl and puts plans in official War Department envelope. Brent enters and Dare tells him of recovery of plans. Dare, perceiving Adams on military cape, into pocket of which he thrusts envelope with plans. Pearl recalls presence of Adams. Dare speaks.

Spoken title—"Pearl, we will swear him in here, so that he can be under constant surveillance." Continuing scene, Adams is recalled to room. Orderly ushers adjutant in. Show foreground Brent, Pearl, adjutant and Adams standing close to Dare. Adams raises right hand to swear oath of allegiance as Dare, behind his back, removes plans from pocket and he does so. Adams with left hand exchanges Dare's inside envelope for the one in Dare's coat pocket. Envelope for the one in Dare's coat pocket. Continuing foreground, Adams takes the oath.

Subtitle—At the office of the Secretary of War.

Scene 9—War Secretary at desk. Brent and Dare come in triumphantly. Dare hands envelope to Secretary, who takes out piece of newspaper, as inserted by Adams. All stare at newspaper aghast. Close diaphragm.

Subtitle—Bertha Bonn has arrived at the Paso del Norte to prevent Brent, the man who deserted her, from marrying Pearl Dare.

Scene 10—Commandant's living room at Paso del Norte. Pearl, Brent, Dare, Toko, Commandant and wife all in picture, unpacking baggage. Orderly brings in messenger with note from Bertha, asking appointment. Pearl speaks to Toko.

Spoken title—"Bring Miss Bonn here." Brent worried by this development, makes an excuse and exits.

Subtitle—Major Brent knows that Bertha Bonn will reveal their past.

Scene 11—Barroom and dance hall at Paso del Norte. Soldiers, Mexicans, civilians at tables. Brent comes in, takes seat near wall, thinking over a plan to prevent Bertha from seeing Pearl. Double exposed words appear on wall behind him, as if some one were whispering: "Send Pearl Dare with Orderly Adams's belt to the Paso del Norte after dark and Bertha Bonn will trouble you no longer. Continuing foreground, Brent, filled with wonder, exits.

Subtitle—Orderly Adams's belt.

Scene 12—Adams's tent in camp. Adams comes in, takes out belt, feels it. Show foreground belt in Adams's hand. Dissolve until pachet, carefully concealed in secret lining is visible. Dissolve back until belt is as before. Full set—Adams puts on belt and holster and exits.

Scene 13—Commandant's living room, same as scene 10. Pearl in picture. Brent comes in. Pearl greets him pleasantly. Brent tells her of clue to Payne's innocence. Speaks.

Spoken title—"At 12 o'clock tonight, two spies will discuss a matter vital to Captain Payne at the Paso del Norte. I am on duty. Do you dare go alone and overhear them?" Pearl nods assent. Adams comes in. Brent calls him over, demands and receives his belt and gives it to Pearl. Adams protesting vainly.

Subtitle—Bolero, an ally of the Foreign Alliance.

Scene 14—Bolero's camp on the American border. Bolero in picture. Show foreground of shadow of Silent Menace close by. Shadow apparently speaks.

Spoken title—"Make a fake attack tonight on Paso del Norte. We will see that Adams and Pearl Dare are captured unharmed in the melee." Continuing previous foreground, shadow of Silent Menace leaves.

Scene 15—Brush location. Moonlight. Pearl rides into picture. Horse stumbles and falls, throwing her. She picks herself up uninjured, but her horse flees. She despairs of reaching the Paso del Norte in time to overhear the spies.

Subtitle—The attack.

Scene 16—Town of Paso del Norte. Show flash Bolero's men charging through town, shooting it up. Colonel Dare's engineers suddenly appear on the scene and begin driving Bolero's men out.

Scene 17—Brush location, same as scene 15. Pearl standing by an auto, driven by Toko comes in. Bertha Bonn in machine. Pearl instructs Toko to catch her horse. Toko moves toward horse. Pearl enters auto as Bertha calls her attention to four Mexicans galloping toward them on horseback. Pearl starts machine off. Men ride out after auto.

Scene 18—Roadway location. Moonlight effect. Bolero and a few of his men following pursued at some distance by United States cavalry. At a cross road Pearl's auto comes into sight and Bolero and his men lean into it. Adams and troopers come into picture. Adams jumps into machine. Show foreground of Adams and Bolero's men in furious fight. Adams is knocked down in bottom of machine. Full set—Auto drives through with United States cavalry in pursuit.

Subtitle—The hidden cellar of the Paso del Norte, which is reached from Bolero's headquarters by a secret underground passage.

Scene 19—Cellar. Open diaphragm on Bolero standing over Adams, bound on floor. Pearl, bound, is standing nearby. Show foreground of Bolero removing belt from Pearl. To Bolero suddenly comes evil desire. He clasps Pearl and kisses her. Pearl manages to seize Bolero's gun from his holster and drops it near Adams who picks it up with bound hands and fires. Bolero is wounded slightly, dashes through door, dropping belt.

Subtitle—Meanwhile the American artillery's well-directed shots dismantle Bolero's quarters, the Paso del Norte waterworks and Imperil Pearl and Adams.

Scene 20—Waterworks. Shell strikes it. Show foreground of part of water tank, with great hole and water pouring out.

Scene 21—Cellar, as scene 20. Water is trickling in under the doorway. Adams rolls the hard belt. Water rises steadily, threatening to drown Adams. Pearl looks on helpless.

Subtitle—A desperate attempt. Show foreground of Pearl, who hesitates, then holds out her hands in such a position that by a careful shot Adams can shoot the bonds asunder. Adams carefully takes aim and fires. Pearl's bonds are severed. She picks up knife nearby and frees herself and Adams. Water rising. Go into adjoining back room, Adams picking up belt.

Scene 22—Outside hotel. Shells are falling and bursting.

Scene 23—Brush location. Show short flash of American artillery at work.

Scene 24—Backroom. Adams, with the precious belt, manages to shut door behind him and Pearl. Both hunt for an exit but find none. Adams works frantically to stop the water flowing through cracks of door. Show foreground Pearl and Adams almost overwhelmed. Adams convinced death is near, seizes Pearl in a close embrace. She draws away in surprise as shell suddenly bursts above them, tearing a hole in the ceiling. Pearl and Adams swim towards it and crawl through to safety.

Scene 25—Outside hotel. Several horses of Grenadian soldiers standing in street. Shells falling all about. Pearl and Adams come out, seize Grenadian horse and her. Fade into, Was in the Space Marines!

PAULINE FREDERICK
At the Stanley next week in "The Slave Market," a Famous Players film.

IT KEEPS HIM LEAN

Cecil, of that ilk, shows friend-wife, Cleo Mayfield, a few things about a bicycle. Perhaps they were getting into training at their New York farm for "The Blue Paradise," which opened at the Lyric Monday night.