EVENING PUBLIC LEDGER-PHILADELPHIA, WEDNESDAY, MAY 4, 1921

Che Daily Movie Magazine

The Plays-the People-the Progress of the Screen

MARY PICKFORD'S WONDER STORY IS LIKE A ROMANCE

"A MERICA'S SWEETHEART" in genuine romance any of the heroines whom she portrays on the screen. If she should ever play in a story that took an unknown girl and, while still almost in her teens, make her the most famous and highest phild simply laugh world, the public would simply laugh and say. Such a thing is impossible in real life."

in real life." Yet Mary Pickford herself has done fust that in her own career. She began as an actress in the Val-entine Stock Company, in the city of Toronto, Canada, where she was born. Her first appearance on the speaking stage was made when she was a child of first when she that the tort of a

stage was made when she was a child of five, when she took the part of a boy, Little Tad. At the age of eight. 'America's Sweetheart'' wont on the tood with 'The Little Red School House,'' and at the age of nine she starred in 'The. Fistal Wedding' in the part of Jessie, the little mother ttle mother

the little mother And between the ages of nine and thirteen this remarkable shild-actress played at a any melodramas. When but eleren she was playing with Channess Oracle in "Edmund Burke" To Miss Prekford beings the honor of originating the part of Betty Warren in the "Warrens of Virgina," a David Re-lasen production, which was her first play on Broadway. piar on Brondway.

FROM David Belasco's management Γ the wouder lady of filmdom went to the Biograph Co., where, under David Work Griffith she made her first op-

Work Griffith she made her first ap-pearance on the screen. The time day at the famous old studie tonal her playing the head in a one-reder entitled. The Violin-Maker of Cremonal For ergittent menths she remained with the Biograph Co., and during this period her salary was raised from \$40 a week to \$100-a verts age figure at that time. Miss Pickford went to the Independent Motion Picture Co. from the Biograph

Motion Distinct Co. from the Biograph at a salary of \$175 a week. However, after non-contribution, she returned to the Biogramit to an a besser salary, \$150 a week, 1 cause she fell this sampany.

weed, it canses she tell this wimpany -offered a bigger objectuality. Nine is out a later little Mary whit-back to David Reinsee, who sent for her-te rake the part of Julier, the blind girl, it "A tooch Little Devil." She maxim one senson at the Republic Theatre in New York City. In the sentre of 1015, the Famous

In the string of 1915 the Fanous Players Film Co screened Λ Good Little Devil and Miss Poleford, ef-With the star . . .

FROM then on her rise in the film-world was steady and supe. She be-came vice president of the Mary Pick-ford Fannois Players (), incorporated in 1915, and her salary was ruled from \$1000 a work to \$2000 with 50 her cent of the profits

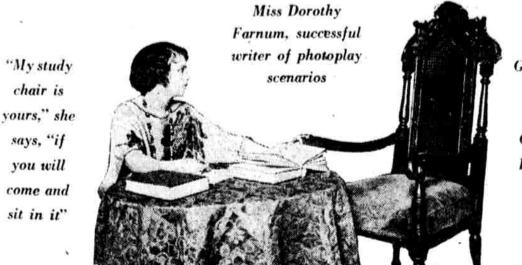
A star inter the inter indy's salary was doubted Then in the summer of 1916, the Mary P steed Fin, Corporation was organized and Miss Puckford was guar-Anteod a drawing a colum of \$10,000 a week and 50 per cont of the performance with her concer of spence, directors and easy Her pictures were released

with the endowered sherves, directors and easy. Here positives were released through the Average organization. This amount of money represents the largest salary ever paid to any woman in the world.



DOUG AND MARY AND THEIR HOME IN CALIFORNIA

WANT TO WRITE FOR SCREEN? MISS FARNUM WILL HELP YOU



EVERYBODY, it seems, wants to me, or write scenarios. Every time we print an article on this modern form of the literary art, we are almost deluged with letters from the fans asking us a thousand and one questions. They want to know how to write, how to sell and where, has much to charge and has there, how much to charge and how to become regular contributors to the field of photoplaywrighting.

But, friends, if we ourselves knew all those things, do you think we would be laboring here? No: we'd have our California home and our cattage at Newport and our cars and our chauffeurs and all that sort of thing.

Yet we made up our mind some time ago that these demands from you MUST he satisfied and satisfied in the right way. So we looked over the field of really successful photo-playwrights, whas e continued achievements prove beyond question that they know their business, and nat they know their business, and we finally persuaded Miss Dorothy Farnam, scenario writer for the Whitman Bennett Productions, to contribute to this page a series of articles on "How to Write for the Screen."

Screen." THESE ARTICLES WILL BE-GIN TOMORROW AND ONE WILL APPEAR EACH WEEK THEREAFTER. And, best of all, Miss Farnum in-rites the readers of this page to write to her—though she cannot, under any circumstances, undertake to read or criticize manuscripts. She will con-sult with you on yourstechnical trou-bles and unsizer whatever questions bles and answer whatever questions seems to stand in your road to success, but don't ask her to criticize.

"My study chair is yours." she says, "if you will do me the honor to come and sit in 10."

I did not know how to break in show that one thing leads to another in or what to do. I could only take the ways that no one can forsee. first step as I saw it. That was to buy

eral years ago and has been too busy to revise it according to present-day needs: therefore, it was just a trifle behind times even then, but the encourage-ment from her personality which breathes through the pages was, after all, my true beginning. "I wrote an original scenario ac-cording to instructions in the pages of her book and submitted it to the Fam-ous Players.

ous Players.

"How Gardner Hunting must have aughed when he read it." I had not had any practical experience then and I am sure that my idea of the photo-play, as set forth in that script, must have been a museum piece, but close study of Miss Parsons' book had given at least a certain sense of screen technique.

"Mr. Hunting was kind enough to

Lattention of Ouida Bergere-the scripts to criticize.

'On With the Dance' and Idols of Clay' fame. She liked the story and made a point of meeting the writer.

"We worked together on an original photoplay "The Broken Melody," which was produced with Eugene O'Brien. The demand for Miss Bergere's work became so great that she was obliged to leave her collaborator to shift for herself. "Thanks to the practical experience gained through Miss Bergere, 1 was able

to put over two original photoplays for Olive Thomas, which were accepted for production just before her tragic death in Paris.

"Then came 'Good References' for "Then came 'Good References' for though it brings no immediate revent." 'Then came 'Good References' for Constance Talmadge and the inestima-ble privilege of working with Whitman Bennett. For Mr. Bennett I have made adaptations of 'The Great Adventure' and 'Jim the Pennan.' Lionel Barry-mover between the taken. 'Salvation Nell,' which is to be released in the fall. Following this will come with which he is successen and is the pile

M'SS FARNIM is at present en-gaged in writing an original pho-toplay for Mac Murray. Her collab-orator in this is Miss Mildred Cram, the short-story writer. The proceed of this story have enabled the two girls to take a willa in Italy for the summer, where they will collaborate on a stage play, until their contracts call them back to work in the fall. Miss Farmum was educated in the Germantown Friends' School. She says that she onces so much to the says that she once so much to the mind training of Miss Jane Schy, macker Jones' (Teacher Jenny) alge bra class, and Mr. Yarnall's (Mas-

ter Stanley) direction, which thee a searchlight on the past, presen and even future history of humanit Her favorite class was Mr. Down covitch's English composition class He, at least, gave her good marks.

Miss Farnum's first article of (

Arliss to Screen "Disraeli"

"Disraeli,"" one of the outstand stage successes of the present generation, is to be brought to the sen by George Arliss, who was respon-for its success on the speaking star

Froduction arrangements have a ready been made for this picture a the screen version of the play will issued by United Artists' Corporati in the early fall.

Mr. Arliss' first screen productio "The Devil," is now being seen to country over, and it was only during the last week that he completed 1

Germantown Girl Who Has Made Good Starts Department for This Magazine

14

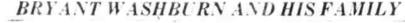
ford relation and successes are the real Bisher of arringer which was her first five reast. Tess of the Storm Com-Steel arminet record Trees of the Starm the Mariane Batterfly. He date an He and The Letter Process and Letter Projection. The Boolinger the Restants The Drees Letter (an Restants). The Letter (an Restants) and the Starting re-tained and Allinger The Letter (and Allinger Starting). Steau Mar - and donational

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Here's a family group that will cause bearfache to many a young and

contactic girl in vic tan. Bryant Washburn gets probably as many much? letters from advant femininty as any man in the business.

But he closesu't werry about them-and neither close Mrs. Bryani

Washburn. Neither, apparently, do the two Masters Washburn,

judging from their contented looks when this photograph was taken



Above is seen an airplane view of Pickfair, the beautiful home of Mary ming pool (to the left), dog kennels and minature golf course. The road around the place has been laid out in the form of a heart. Pickford and Douglas Fairbanks at Beverly Hills Calif. In the twelve The picture at the lower left shows acres of ground are included a swim-

is moustry with its timely merits.

nochanical appliance that will cont on any camera, and produce contract pro-· PXHAREAVES

That makes a difference show a when I have killed this set. a word the new interested Charles, so the stranger was given a con-condering the sent just beyond the of the set up, informing an Apman view of the men of moth in 1111 2111

the even his explosions of laughter a the second variable area distributed of the spin-the second variables are a variable of the spin second variable of expression necessionally florated are somewhat akin to fear, as eras he might have erawled into a note herd next and couldn't find an clear to back out. Presently Chardin's voice rong old across anger "Carl" and he walked di-Ministration of the investor (1) And (1) th

A Ste that some look of fear speed A site that some now of terr spectra After a purch and some course glanes told a parachy one coursed rate a first of long and brought out as of coursed strength, which he mays-action of the first of the first of long and brought out as of coursed strengeners, which he mays-action of the first of the first of long and performing the first of the states of the first of the first

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The disappointed and somethin dis-z and Charles did not touch the reskets educ hat sternin questioned the hold

1- THAT your wonderful inven-



Mary and Doug "off stage." Please note Doug's mustache. He is wearing it in "The Three Musketeers," the great Dumas story which he is now filming.

To the rull: Mary is those simple and sweet that are so becoming to scene from "Through Door." her forthcoming

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	Photoplay	Guide
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IN "FOOD FOR SCANDAL" RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST.	APOLLO 52D & THOMPSON 8TS. MATINEE DAILY DOROTHY GISH In "THE GHOST IN THE GARRET"	MODEL 423 SOUTH ST GEORGE ARL
RUBY MARKET ST. BELOW TTH	ASTOR FRANKLIN & GIRARD AVE MATT MOORE In "The Passionate Pilgrim"	OVERBROOK 63D & 1 "THE JUCKLIP
MR. AND MRS. CARTER DE JAYEN IN "TWIN BEDS"	AURORA 2132 Germantown Ave. MAT SEE DAILY OTIS SKINNER in "KISMET"	PARK RIDGE AVE. & D Met TID Eve EUGENE O'BR
FATTY ARBUCKLE	BENN OTH AND WOODLAND AVE. THOMAS H. INCESSION AVE. "LYING LIPS"	SPRUCE COTH AND SPRUCE
AT WEST CHESTER RIALTO ANITA STEWART in Harriet and the Piper" IDLE HOUR BERE DANIELS In "OH LADY, LADY!"	BLUEBIRD Uroad & Susquehauna FATTY ARBUCKLE	WM. PENN that and La BEGINALD BARGE

Will on see hlin?" Thank you no. Must finish this FOR YOUR SCRAP BOOK OF S Bar, Mr. Chaplin, he says he has