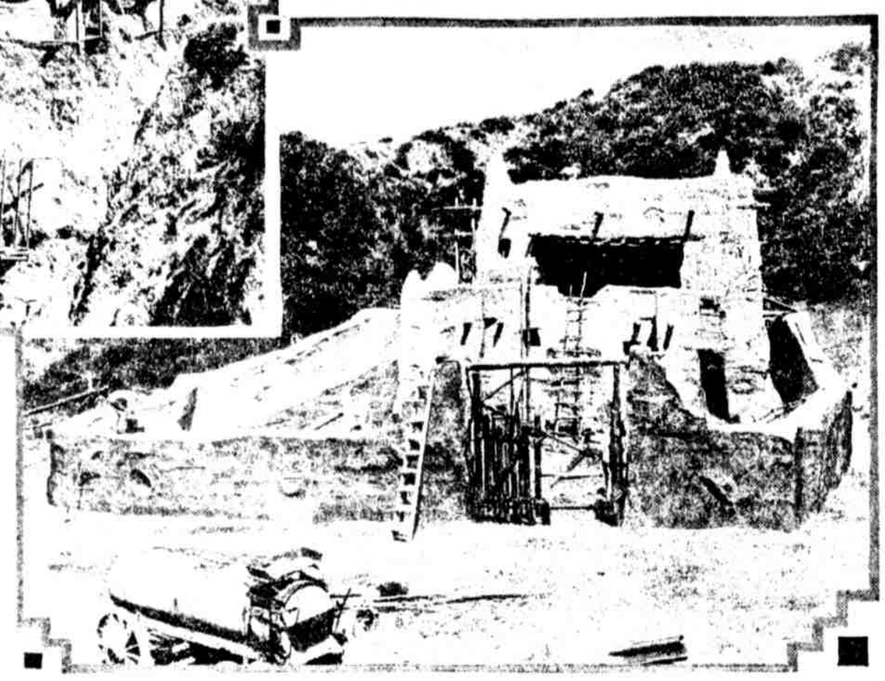
The Daily Movie Magazine

The Plays—the People—the Progress of the Screen

Doesn't Matter How Much Trouble It Is; If Script Calls for It—Build it!



The script for the new Ruth Roland serial which Pathe is filming called for an Indian village of adobe houses to be set on the perpendicular face of a mountain.

Location directors—they should be called detectors—scoured all California without finding what the script called for. They found perpendicular faces on many mountains, but the Indians had apparently been careful not to choose them for home sites.

So the boss said "Build"—and they built.

First they had to construct a foot-bridge across a deep gorge and then every stick and stone of building material had to be carried across the foot-bridge.

Building genuine adobe houses was, of course, too slow a process to suit a motion-picture crowd. So they invented "adobe" houses, built of lumber and smeared all over with the most "adobe-ish" looking plaster that ever housed a painted Indian.

Here you see it as it was being built. Above is the village fairly completed. Below is a "stone" wigwam in which many thrilling scenes are being staged.

WHAT YOUR FAVORITE FILM STARS ARE DOING

Genevieve Berte, the little Christie bathing beauty who deserted the ranks of the one-piece swimming suits for stardom, has turned down a flattering offer to star in vaudeville over the Orpheum circuit. Miss Berte prefers her little home in Hollywood and the silent drama to the traveling and stuffy hotels on the road.

Betty Blythe, who is in New York combining business with pleasure, and to see herself in "Queen of Sheba" at the Lyric Theatre, has got the "home" fever. On her return to California she is to build an Italian villa in Griffith Park, Los Angeles. There will be a modern garage, but there will also be a stable for Miss Blythe's saddle horse.

Tyrone Power has a terrific mad scene in a special Fox production now under way, in which he enacts the leading role. His face had to be so distorted during the scene that Director Brabin tried to get Benda to make a mask for the actor to use. Benda could not make the mask in time, so the terrible face Mr. Power will exhibit in his big scene is really his own.

William Farnum is not about to retire from the screen in spite of rumors to that effect. Plans concerning Farnum are indefinite, due to the fact that he has set no time for his return from Europe, and intends to take a long rest. But it is stated authoritatively that he will continue to appear on the screen.

Jane Thomas and Warren Krech have been engaged for two of the principal roles in a special Harry Millarde is directing at the William Fox New York studio. Krech never has appeared in a motion picture before, although he has won success on the speaking stage.

Wallace Reid's plans have been altered and "Tall Timber," which was scheduled to go into work shortly, has been temporarily postponed and Byron Morgan's story, "The Hell Diggers" will be made first. The odd title of the picture refers to the enormous gold dredgers used in some of the great mining districts of California and elsewhere. This is the first time, so far as can be learned, that they have been featured in a picture and a mining location will be sought for much of the production. Agnes Ayres will play the feminine lead opposite the star.

Betty Francisco, ex-Follies beauty, who appeared in William DeMille's production, "Midsummer Madness," in an interesting role, will be seen in Gloria Swanson's first star picture for Paramount, Elinor Glyn's "The Great Moment," directed by Sam Wood. Miss Francisco was added to the cast last week for an important part.

YOU SHIVER WHEN YOU SEE IT ON SCREEN

This is the kind of a scene which makes you shiver when it flashes on the screen and also makes you wonder, "Do you suppose they actually build a great building like that just for a movie?"

Well, they do build it. But not so large as it looks. They use a lot of psychology in the movies and keep you hustling along the story so fast that you don't have too much time to examine details.

Of course, if it were vital to the story to have this building full size, they wouldn't hesitate at the expense. But in some cases, all they want to do is to give you a flash, so as to convey the general impression of the surroundings among which the story is set.

Let us suppose that you see the hero struggling up a snow-covered hill. He reaches the crest and gazes down the other side. In the flash, you see what he sees—the great expanse of snow, the big building with its doors and windows, and the woods surrounding it.

That's all they want to give you—just the one impression.

And they get it by constructing this neat little model in the studio and "shooting" that one flash with the camera. In the model, as shown in the photograph, the trees aren't up yet.

Later, the action all takes place in front of one door or one window or a corner, and for these shots the carpenters build full-sized sets.

DOUGLAS FAIRBANKS BOW TO SCREEN BY "BIRTH OF NATION"

COUNTLESS [illegible]

'YOU CAN SUCCEED,' DECLARES SUCCESSFUL SCRIPT WRITER

T[illegible]

"You Can Succeed"

By DOROTHY FARNUM

WRITE to me.

I am in touch with one of the world's largest distributing companies, the officers of which are constantly feeling the pulse of the public.

The producer for whom I am fortunate enough to be writing knows out, [illegible]

MISS DOROTHY FARNUM

[illegible] I say it slowly and I say it sincerely, hoping that it will not sound like a silly interview from a silly ingenue.

That is—I want you to like me! I like you. I am asking you to help me—for what little success I am hoping to receive is to come from you.

I want you to help me and to let me help you, if I can.

In writing these articles, I feel as the girl of the Golden West felt when she was teaching the cowboy:

"I learned them and myself at the same time."

[illegible]

Every one who has ever contributed to a dictionary of the WRITING TALENT has had to pay for it in just this way. No one has been able to purchase it all at once. If that had ever been possible, what fairness would there be? What insurance would the man who has worked for success have against the undeserving upstart, who merely clutches at it?

[illegible]

I promise you can succeed—

enough!

[illegible]

He Could Hook Her Up

Adele Farrington, a member of the cast supporting Anita Stewart in "The Prince of Happiness," found herself in a quandary at the studio the other day.

The recipient of two urgent calls to hurry down to the set, she was still in her dressing room trying to hook the shoulder straps of an evening gown which she required to call outside aid. The two girls in the adjoining rooms were busy, too, with the numerous hooks of their gowns.

Desperate, Miss Farrington was about to [illegible] when the door opened and a head peered in. He said that she was an [illegible] You have [illegible] only to be pressed [illegible]

[illegible] Miss Farrington [illegible] "Well, do I look like an undertaker?"

[illegible]

Pat Mussed Up the Scene

Sometimes the best of directorial plans go astray.

During the filming of a recent sequence for R. A. Walsh's production, "Serenade," the script called for a Mexican bandit attacking George Walsh, tying him and hiding him away in a deserted hut.

The exterior scene had been taken and everything was in readiness for Mr. Walsh to take the "action" in the hut, when Miriam Cooper arrived on the stage with George Walsh's Airedale, Pat, in tow. As a rule Pat doesn't take much interest in the studio activities of his master, but the scene which confronted him evidently aroused his enthusiasm.

Just as the bold, bad bandit deposited George on the floor of the hut, and had stopped to mutter dire threats if our hero should try to escape, an avalanche of dog landed squarely on his back.

The Walsh staff quickly interfered, but an hour's time and much conversation was expended before the badly frightened Mexican could again assume the necessary braggadocio to enact the scene.

Outline of Series by Dorothy Farnum

After this first introductory article Miss Farnum will write in the following order:

1. *WHAT TO WRITE ABOUT: The age-old themes of love, duty, sacrifice, which have interested man from the very beginning and will continue to do so. Suggestions as to how and where to gather this material. This to include a few remarks on the Chapeconning Censor.*
2. *HOW TO WRITE: This shall be a digest of "The Thirty-six Dramatic Situations" with their combinations of complications—an article so arranged that it may be clipped and kept for reference.*
3. *THE COMMERCIAL SIDE OF PICTURES: A discussion of the present policy of distributors of distinctive films and their schedules, and recommendations as to the picture theatre and audience suggestions as to how to study them.*
4. *BUILDING UP THE PLOT: A chapter on plot construction, with excerpts from script.*
5. *THE SCREEN ANGLE: This article is intended to demonstrate the difference between work in novel and writing pictures, covering the things which concern well, the use of the subtitle, etc.*

Meet Douglas D'Artagnan Fairbanks

Here is Doug and his new mustache. Also the new clothes which he wears in the role of D'Artagnan in "The Three Musketeers," the half-million dollar screen adaptation of the Dumas masterpiece which Fairbanks is now making. Doug ought to be a winner in the sword-play of the book. His skill was proved in "The Mark of Zorro"

MAE BUSCH TELLS HOW SHE BROKE INTO MOVIE GAME

By MAE BUSCH

EDDIE FOY can be blamed for my motion-picture career. I had been on the musical-comedy stage for several years, playing with some of the well-known New York stars.

Four years ago I was starred in a vaudeville act in which I played a mad-cap part. I was appearing in Los Angeles, at the Orpheum Theatre. Out at Keystone studios was Eddie Foy, preparing to film a comedy feature.

As I had played with Mr. Foy in "Over the River," he came to the theatre to see me, accompanied by Mack Sennett. They saw my sketch and Mr. Sennett immediately offered me a part in the Eddie Foy comedy and a year's contract with the Keystone Co.

AS SOON as I could cancel my vaudeville bookings I returned to Los Angeles and began my screen career.

I remained with Sennett for two years, during which time I had an opportunity to support a number of noted stage stars, such as Weber and Fields, Sam Bernard and William Collier. The last year I was featured in all the Keystone comedies.

At the end of two years I met with an accident in making a dive from a forty-foot pier and was forced to retire for more than eighteen months.

While I was recuperating I made up my mind that I would never appear in comedies again. About that time Erich von Stroheim was selecting his cast for the Universal-Jewel picture, "The Devil's Passkey." I was picked for the role of the Spanish dancer.

Now that Mr. Stroheim is producing "Foolish Wives," another Universal-Jewel, he has selected me to play the role of one of the masquerading Russian princesses who serve as his confederates.

I believe "Foolish Wives" has proven my real opportunity and will seal my stamp of success in the screen drama.

MAE BUSCH

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

Daily Photoplay Guide

DIRECTION STANLEY COMPANY OF AMERICA

Alhambra 52d, Morris & Passyunk Ave. CLEO MADISON in **"THE LURE OF YOUTH"**

ALLEGHENY Fairmount & Allegheny Ave. **CONSTANCE TALMADGE** in "GOOD REFERENCES"

BROADWAY Broad & Snyder Ave. **ETHEL CLAYTON** in "THE PRICE OF POSSESSION"

COLONIAL 69th & Market Aves. **GEORGE ARLISS** in "THE DEVIL"

DARBY THEATRE **BUSTER KEATON** in "THE SAPHEAD"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY **OTIS SKINNER** in "KISMET"

FAMILY THEATRE 1211 Market St. CLAIRE ADAMS in **"THE SPENDERS"**

GREAT NORTHERN **MADGE KENNEDY** in "THE GIRL WITH THE JAZZ HEART"

IMPERIAL 60th & Market Sts. **JUSTINE JOHNSTONE** in "THE PLAYTHING OF BROADWAY"

333 MARKET **WALLACE REID** in "THE LOVE SPECIAL"

PRINCESS 69th, Market & Upland **ZEENA KEEFE** in "RED FOAM"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. JULIA SWAYNE GORDON in **"HELIOTROPE"**

RUBY MARKET ST. BELOW 17TH **BEBE DANIELS** in "SHE COULDN'T HELP IT"

SAVOY 52d, MARKET & CHESTNUT **ALICE BRADY** in "OUT OF THE CHORUS"

AT WEST CHESTER

RIALTO ANITA STEWART in "Heart and the Pines"

IDLE HOUR BEBE DANIELS in "OH LADY, LADY!"

The NIXON-NIRDLINGER THEATRES

AVENUE 60th St. and Allegheny Ave. MATINEE DAILY MAE MARSH in **"PAYING THE PIPER"**

BELMONT 52D ABOVE MARKET IN A CLASS BY ITSELF in **"POLLY WITH A PAST"**

CEDAR 60TH & CEDAR AVENUE **CHARLES CHAPLIN** in "THE KID"

COLISEUM MARKET BETWEEN 52D & 53RD **THOMAS MEIGHAN** in "THE FRONTIER OF THE STARS"

JUMBO FRONT & SUSQUEHANNA AVE. **MARY MILES MINTER** in "ALL SOULS EVE"

LEADER 52D & LANCASTER AVE. **CLARA KIMBALL YOUNG** in "HUSH"

LOCUST 52D AND LOCUST STREETS CONWAY TEARLE in **"SOCIETY SNOBS"**

NIXON 52D AND MARKET STS. SPECIAL COMEDY FEATURE **Buster Keaton's Neighbors**

RIVOLI 52D AND SANSOM STS. MATINEE DAILY STAR CAST in **"A Dangerous Paradise"**

STRAND GERMANTOWN AVE. & CHELTEN AVE. **ETHEL CLAYTON** in "THE PRICE OF POSSESSION"

ATTRACTIONS AT THE NEIGHBORHOOD THEATRES

APOLLO 52d & THE MALL MATINEE DAILY **CLARA KIMBALL YOUNG** in "HUSH"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY JULIA SWAYNE GORDON in **"HELIOTROPE"**

AURORA 2547 GERMANTOWN AVE. MATINEE DAILY **OTIS SKINNER** in "KISMET"

BENN 6132 N. WOODLAND AVE. **FATTY ARBUCKLE** in "BREWSTER'S MILLIONS"

BLUEBIRD Broad & Susquehanna Aves. CONTINUOUS 9 TO 11 **FATTY ARBUCKLE** in "BREWSTER'S MILLIONS"

CARMAN GERMANTOWN AVE. ABOVE ALLEGHENY CONWAY TEARLE in **"THE ROAD OF AMBITION"**

CENTURY Erie Ave. and 5th St. MATINEE DAILY **CLARA KIMBALL YOUNG** in "HUSH"

Fay's Knickerbocker Market & 49th CONWAY TEARLE in **"THE ROAD OF AMBITION"**

FAIRMOUNT 59th & Girard Ave. MATINEE DAILY CECIL DE MILLE'S **"FORBIDDEN FRUIT"**

56TH ST. THEATRE Boyd Square MATINEE DAILY **KATHERINE MacDONALD** in "CURTAIN"

FRANKFORD 4815 FRANKFORD AVENUE FLORENCE VIDOR in **"LYING LIPS"**

Germantown 5510 Germantown Ave. MATINEE DAILY LEAVE HAMMERSTEIN in **"THE DAUGHTER PAYS"**

IMPERIAL 2D AND POPLAR 2415 MATINEE DAILY **REX BEACH'S** "GOING SOME"

JEFFERSON 20th & Dauphin Sts. MATINEE DAILY THOMAS H. INCE'S **"LYING LIPS"**

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY HOUSE PETERS in **"LYING LIPS"**

MANHEIM GERMANTOWN AVE. AT MANHEIM ST. **FATTY ARBUCKLE** in "THE LIFE OF THE PARTY"

MODEL 5[illegible] SOUTH ST. **BRYANT WASHBURN** in "AN AMATEUR DEVIL"

OVERBROOK 63D & HAVERFORD AVE. MONTE BLUE in **"THE JUCKLINS"**

PARK BRIDGE AVE. & DAUPHIN ST. **EUGENE O'BRIEN** in "BROADWAY AND HOME"

SPRUCE 60TH AND SPRUCE MATINEE SATURDAY **DOROTHY PHILLIPS** in "ONCE TO EVERY WOMAN"

WM. PENN 4[illegible] and Lancaster Ave. **TOM MOORE** in "OFFICER 666"