

The Daily Movie Magazine



A VILLAGE WAS BUILT AND FLOODED FOR A FILM



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELA

What's a Mere Village Among Movie People?

TF YOU are writing a thrilling scenario and feel that it would be very dramatic to have a village destroyed, but hesitate to put that in the script for fear of the expense, you can stop worrying right now and write your sequence with an

a thing. Harry Millarde has just built one and deliberately destroyed it by flood over beyond Fort Lee in New Jersey

I saw one of the items in the order that went into the Fox studio's carpenter shop for the construction of this town. One item was for 150 full-sized windows. some idea of the size of the village they built

And then they turned loose the waters and destroyed it by an oura-hing while the lightning (movie brand) flashed and the howling winds offitte movie brand) tore the leaves and small branches from the trees (genuine articles). It didn't matter to them that there are no great days to burst over beyond

Fort Lee. The script called for a dam, and they didn't care a twhat the script called for), they just had to have it, so they did.

They built half a dozen buge tanks and reservoirs and ran slunces from them and built the town and filled the tanks and reservoirs with water and then one black, shivery cold night, while a lot of us looked on and somewhere (or had something) warm, they started the cranks of the cameralet loose their artificial storm and opened the gates to let the waters into the

And what the ourushing stream did to those movie houses was exactly the thing that was pictured in the mind of the chap who wrote the scenario.

The rain poured down in torrents from the nozzles of the spraying machines. the tornado bowled like mad from the whirling propellers of a battery of wingless R used to be so popular in stage airplanes and the lightning flashed vividly from the lenses of a couple of great

VOU see, the movies have got to the stage van where we don't have to consider old Dame Nature very much. We can make a sequence in a beautiful sunlit gorden, even though the black clouds be lowering overhead, and we can stage a terrifying typhoon though the moon be flooding the earth with silver and the stars be alittering in a speekless ska. I on write what you want into your script; they'll put it on for you.

AND they have a very elever way of increasing the illusion in such a case as this, too. I do not know that they are going to do it in this particular

But, of course, they could hardly produce artificially on full scale a flood that would reach up to third-story windows and rage down through a valley and down a street like Ningara Falls. It has been done in the West, but it's the exception: For ordinary purposes we would build in the studio an exact minimizer repro- Herbert Rawlinson was at work

view would exactly match the angle of view of the camera in the actual outdoor

Then we would arrange the studio lights to correspond to the light

we would turn on the water and start our cameras and our storat

With good pressure from the city water mains, we would get a swirting, raging, ever-mounting torrent of water pouring into the village. It would gradually cover the street, the front steps, rush into the first floor windows, topple focture." down a house here and there and swirl its shattered debris about and so it would go until the flood had reached as high as we wanted it.

Then, later, in the cutting room we would match up the two films

First we would use a lot of the outdoor stuff because it would have people We would confine ourselves to this until it began to reach an exciting The person whe wouldn't be considered

waters rushing madly up to the first-floor windows. We would use only a flash Warren plays Helen Ferguson's father, here and there of this-bits taken from different locations. But we would be and is, as his name shows, quite native careful not to have, any of them long enough to reveal the fact that it was a

spectator's excitement keyed so high that he doesn't have time nor attention to bely ve to details. It all seems a continuation of the scenes he saw with human

After a few flashes of this studio stuff we cut in more of the outdoor stuff with characters in it, getting the action faster and faster, the excitement higher So we shift from outdoor to indoor scenes and build up a tremendous climax.

coding in flashes of the end of the indoor shots showing the waters madly vortex. deserves it ing about the third-story windows, with debris swirling about and buildings swept away in such a flood as no human being could possibly live through. But our hero and heroine must live through this one. So we go out to

some fairly swift stream, have them swim down in front of the cameras, with the heroine helpless and the hero overtaking her and bringing her to shore, and we being shot. John Bowers played in it. insert flashes of this among the other stuff in such a way that the spectator, highly keyed up in his excitement, would almost swear that it all took place Mr. Morris axide and told him the story which later developed into the tale you which later developed into the tale you during that flood that he saw beginning in the outdoor set.

UNK? Not at all. That's good, keen human psychology. The BUNKS! Not at all. That a good, and the impression that the hero object of the director is to give you the impression that the hero object of the director is to give you the impression that the hero and heroine managed to live through a terrible flood that destroyed their millance He does it. That's art.



Above is the country town that Harry Millarde, Fox director, built for a pacture. Note the klieglights perched on roofs and ground. Below is the same village after its "flooding" began. "Today's close-up article tells all

NOTHING IF NOT VERY VERSATILE

By CONSTANCE PALMER Hollywood, Calif.

tor Clara Kimball Young and many other stellar ladies. Just now he is to apport of Wards Hawley, and before that, by a few days, May Mac-With the last named he inpersonated a very dignified British perwith long hair and Roman robes! Ver-

Eugene B. Lewis, who has something ike 520 produced motion pictures to his ment. codit, is doing a story for Mary Miles Minter. He did the script for "The Livie Clown" for the identical lumi-tary, and also for "The Love Special." with Wally Reid and Agnes Ayres. And he's a darling, one of the gentlest, most patient dears I ever knew. During the hot days last week poor be strengers scenes in a stuffy, man

factured cave at the studio. With him his misery were Marjorie Daw and Anna Lehr, leading woman and heavy

is going to be nothing if not They filmed a stan pede our on the Agoure ranch the other day, on bard of hearing or too dense to get the ed of them were perched in trees and on dug in the ground, directly in the path of the stammeding herd. The notice lumanty possible, and that doesn't al Mr. Carey himself rods he gray pony at the head of the charging herd, and barely missed being gored shen he got in front of the camera. was on- of those things written in he quiet and safety of a scenario

"Hungry Hearts" abounds in charlaid is most decidedly character when I thought they'd imported him for the picture! Then I found out why his meture: These short bits changing quickly from one location to another, keep the ten gets up at the clatter of dawn and wife she is, she arranged long ago with in he should receive one week's sal ry of that engagement. But deture there are so many whiskers that

pearing in one of the big magazines He was watching the work or if you remember. One afternoon he drew may rend. He felt that Mr. Morr was the one man who could write and had been waiting an opportunity tell it to him. The name of it is "Groot's Macow," so if you're interested, look for it.

TROUBLE TO U. S. DIRECTORS

SOME very nice distinctions in the he tensed me a his-invitation, DEMEMBER Will Carleton, who with by American motion-picture directors doing location shots in and around men. Some time ago he invaded the films, and of John S. Robertson and George Fitzmaurice, who are there making "Love's Boomerang" and "Three Live Ghosts." For instance, there is nothing to pre-

vent a moving picture company setting be angry-but there is safety in numdistinctly illegal to use it in conjunction with a moving-picture actor.

a fine view of the Albert Memorial and un adjacent walk. To all intents and an anjacent with. To all intents and purpose, he is inspired by the inexpile-sable ambition of securing a photograph of the most inartistic monument in England. His cameraman starts cranking. able ambition of securing a photograph of the most inartistic monument in England. His cameraman starts cranking, leading ladies, and I was to be one or them.

My clothes would be furnished, and I was to be one or them.

director's meaning. Then it suddenly occurs to the latter during to lift my eyes for fear I'd find the camera has been cranking during that I had just imagined that Mr. Eiking the entire episode, entailing an expensive waste of film. After telling the gentleman with the baby-carriage expension with the baby-carriage expension with the baby-carriage expension. netly what he thinks, the director expends a little eloquence on the absentminded cameraman.

ack to the studio with a record of the shole incident, while the director de- could hardly talk. outly hopes there won't have to be a

Young Star in New Film



fure star, who appeared in "The role in William Christy Cabanne's

How I Became A Movie Star

As Told to **INEZ KLUMPH**

What Has Already Happened Dorothy Lane, a small-town girl ambitious to become a screen star, visits the studios while on a trip to New York. She meets Lawrence French, a press agent, who becomes interested in her and secures for her an important part playing opposite John Seward, a famous screen star. While on location at Cape Seward asks her to marry him. refuses him and returns to New York, realizing that she loves Lawrence French. Dorothy meets Eikhorn, a big producer, who engages her for an important role. She goes to dinner with Laurence French.

T'VE had two extra chairs put at our table," she said gayly. "It's such ages since I've seen Larry that simply must have a good visit with him. We must have a good visit with him. We were childhood sweethearts, you know. And this is my only chance—I'm sailing for England tomorrow," she explained

Well, there wasn't anything to do but join her, of course. I would have given anything not to and Lawrence did start to make excuses, but neither of us had sense enough to say that we were leaving right away, and that was the only thing that would have saved

So we sat down at the other table, with Lawrence next Priscilla, and she promptly began to monopolize him and make things uncomfortable for me. "Larry says you're an actress, Miss ane." she cried, after she'd been talking with him for a few moments, and I'd been listening to the man next me while he raved against prohibition.
"Really, are you? How interesting it
must be! Do tell me just what you

I began to do so, of course, but in ing to me at all; she was just saying, occasionally, and making on, yes, occasionally, and making eyes at Larry. So I stopped talking. But she didn't seem to notice, and Lawrence was looking at her and laughing at some funny little thing she said.

I leaned back in my chair, feeling terribly out of things. When I first came from home I'd have known how to talk to these people, but now I'd been with just motion-picture people for so long, and so completely absorbed in my work that I didn't feel at ease with outsiders at all. I wished that I could

And then two men came in and sat down at the table next ours, and I heard one of them exclaim: "Well, just look at our little neighbor."

I turned around, trying to place the voice, which was very familiar. And Mr. Eikhorn rose and bowed to me, with a little smile that made me feel terrible unconfertable. terribly uncomfortable.

I was afraid at first that he would be angry because I had deceived him and let him think that I was going home

to rest, but a moment later he sent Jack Gibbs over to ask me if I wouldn't join them. Lawrence looked at him in amazement as Gibbs, after I had introduced him, delivered his message.

"I'll come at once," I said, rising.

"It's a matter of business," I explained to the others, "and, of course, I must accept."

Lawrence had risen as I did, but I turned away and followed Gibbs over to the other table. I felt a little angry at Lawrence, somehow; he needn't have acted so devoted to Priscilla Graves. This would be a good lesson for him, I

Mr. Eikhorn was awfully nice, though he teased me a little about not accepting "Of course

" he laughed, as he took a flask from his pocket and poured some whisky into the ginger ale he had ordered for well, I don't mind when there are three young men-if you had

did wish he wouldn't be personal Therefore, if a director has set his what I did outside working hours. And heart on getting a good shot of, say, I wished, too, that he hadn't spoiled my Hyde Park, with a correctly silk-hatted ginger ale, and said so, "You don't drink?" he exclaimed in

strategy in securing his shot must be didn't take whatever came her way in that line. Now, shall we talk business?"

HE DOES it this wise.

He went on then and told me what he wanted me to do. It was really a wonderful contract that he was offering It was to tun three years, if

man with a baby carriage drifts guile-lessly into the picture. The director do very little work at the studio in New lessly into the picture. The director shouts and waves his arms in a frenzied of the time. And the size of my salary move himself from the camera's range of vision, but the gentleman is either of vision, but the gentleman is either get five hundred dollars a week! It seemed simply incredible. I sat there and stared at the table

come over in the morning and sign?"
"I'd sign tonight if you had the con-tract here." I answered, and my volc-And the cameraman goes cheerfully sounded strange and busky to me, as ack to the studio with a record of the

"That's the way to talk—that's what wanted to hear!" he cried, rubbing is hands together and laughing. "I'd have brought it along if I'd supposed you were to be here, that's certain. But tomorrow will have to do-tomorrow in ny office at-shail we say ha, leven, and then we can have luncheon together afterward, and you can meet the girl who'll play with you."
"And who's the man—the star,

mean?" I asked.
"Well, we're dickering for him Eikhorn answered. "I hadn't thought of engaging him until early this after-noon, when Gibbs told me how well you Eikhorn answered. and he worked together. But I think I'll get him, if things work out the way they're going now. If they do you'll be playing with John Seward again. Pretty

ankle on the way or been overtaken by

To Be Continued Tomorrow

feetly happy.

other disaster I'd have been per-

notion-picture world that I would have preferred not to play with. "And now let's have a dance—shall we?" Elkhorn went on. Oh, how I wanted to refuse! I didn't feel as if I could possibly dance with that big. fat, unpleasant-looking man. I tried to tell myself not to be a perfect fool, and to think of all the girls I knew who'd have given anything to be in my place, nd to remember that it wasn't his fault at he looked the way he did. And so

got up and led the way to the dancing loor, and if I could have sprained my GRANT 4022 GIRARD AVE. CHARL'E CHAPLIN IN THE IDLE CLASS

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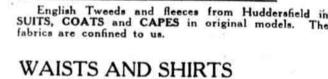


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"THE JOURNEY'S END"

Hyde Park, with a correctly site-native ginger are, and said so, morning-coated gentleman strolling through it, say, for the sake of argument, unobtrustively pushing a baby-of course. But I didn't know there carriage, naturally a certain degree of was a girl in New York any more who didn't take whatever came her way in Securing his shot must be didn't take whatever came her way in Securing his shot must be didn't take whatever came her way in STEAT NORTHERN Broad St. at Eric RUPERT HUGHES' BEBE DANIELS

BEBE DANIELS

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