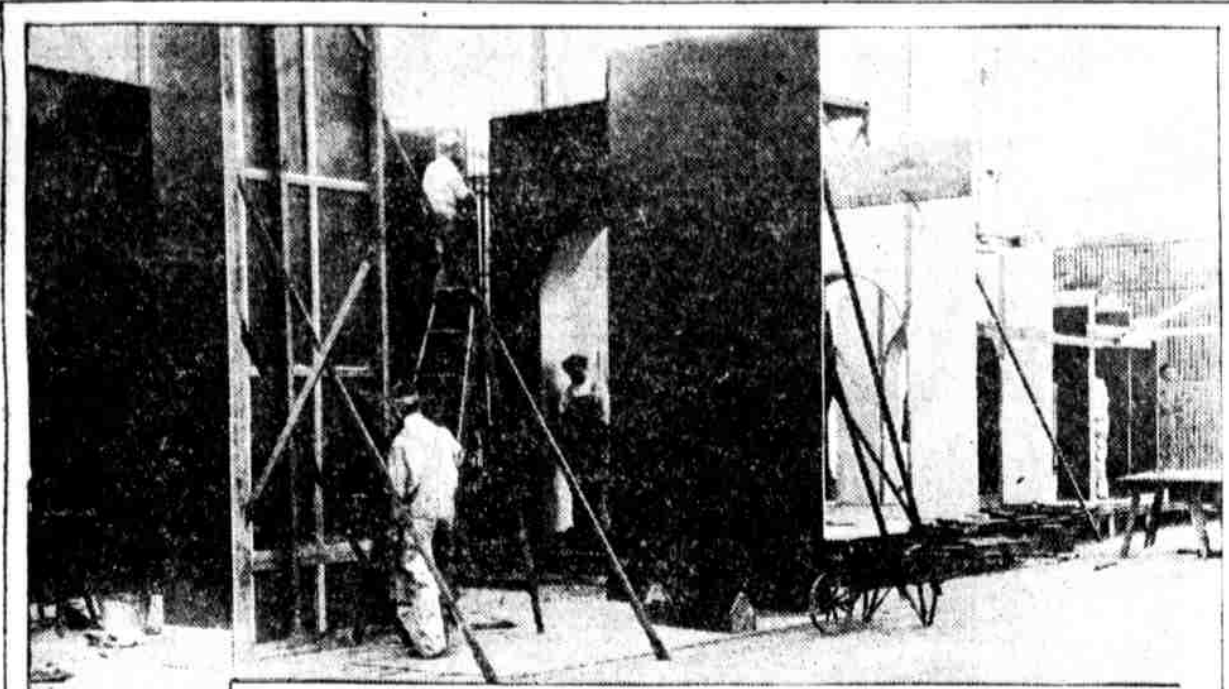




The Daily Movie Magazine



GIVING AWAY A FILM-MAKER'S SECRET



FORCED perspective is one of the newest developments in motion-picture architecture. Until recently it was thought almost impossible to give the effect of depth in a setting which had to be constructed in a limited space on a studio stage. In many foreign films which have been shown, it was done by painting lines which, when photographed, gave the idea of extreme distance.

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

He's a Doctor for Sick Photoplays

THERE used to be an advertisement printed in the trade papers saying: "All good films, when they die, go to Ralph Spence." And Ralph Spence used to take them and massage them and send them off to a good home and there and maybe take other pieces from other films and breathe the breath of life into the result and send them out again into the world to take their places among the live ones.

Spence is known in the trade as a doctor of sick photoplays. In referring to him here and now because I heard last week that he had officially joined the Fox organization as its chief censor, and if he doesn't like the way the film is delivered in a theater, he fixes it up to suit his own ideas, and that's the way it goes to the table.

For years Spence used a unique position in the movie world. He had gathered a tremendous mass of old films and what they call the "bones" from the film left over after a production has finally run.

And, every now and then, when he had a good idea, he would pick out some of those old films and write a connecting line into a story, and he would hold it, a new photoplay was born without the turn of a crank except the printing process.

Spence wrote the script and the "bones" for the famous "The Trial" comedy, and "Between Closed Doors" particularly because he made two much known actors where to stick to the script. When this year's "Fishes" was made, it was done at Atlantic City, it was his idea to make "The Trial" on its present triumphant way.

When Fox first put out "The Communist" under King Arthur's name, it stumbled badly. Fox sent for Spence. Spence looked it over, rearranged a lot of it, wrote some new bits, inserted a lot of "bones," and "Communist Yankee" is now one of the best comedies in the lot.

Incidentally, there is comedy a "bone" in that film that has not been used in present-day shows.

"Burr" Ed. G. Barnes, who joined Spence in the building room, composed a doctor shortly after it was born. Ed. Spence was called in. And "Burr" Ed. G. Barnes' film is a thoroughly healthy specimen of film comedy.

I USED to know Spence pretty well in a Balaconing and his old-time role was to cut a film with a scalpel, or a very small saw and he would be very busy with his scalpel. He would be very busy with his scalpel and he would be very busy with his scalpel. He would be very busy with his scalpel and he would be very busy with his scalpel.

How I Became A Movie Star As Told to INEZ KLUMPH

What Has Already Happened

Dorothy Lane, a small town girl, ambitions to become a screen star, while on a trip to New York, meets Lawrence French, a press agent, who becomes interested in her and secures for her an important part playing opposite John Stevens, a famous actor.

And Here It Continues

I WAS glad that, since I was to be separated from Larry, I would have the diversion of work to take my mind off him a little, at least. But oh, how I hated to let him go.

We planned our home that evening, and set the date for our wedding—which couldn't be certain yet, of course—and tried to tell ourselves that we didn't mind waiting two months.

"We'll have a little apartment—just four rooms," I told him. "And we'll be awfully economical about furniture. We'll have a nest of little tables in the living room instead of one big expensive one, and we won't have any dining room—two bedrooms, and a living room and a kitchen will be plenty for us. And I shall cook and keep the house clean and everything."

Larry was perfectly delighted. He hadn't any family, and had been living in rooming houses and hotels for so long that he'd forgotten what a real home looked like.

After he went away I sat in the window of my room, just luxuriating in happiness. Finally I wrote a letter to Larry, had him send me a small sum of money, and she'd been told me that Sylvia had known when she went away; she had asked him, that morning when he took her to the railway station, if he wouldn't have with me, and he'd said he would. And she'd urged him to tell me so right away, and he'd meant to that night when we were dancing together, but the girl he knew when he was a boy, and Elkhorn, ruined everything between us.

"Nothing can ever separate us now, though, can it?" he said when he left.

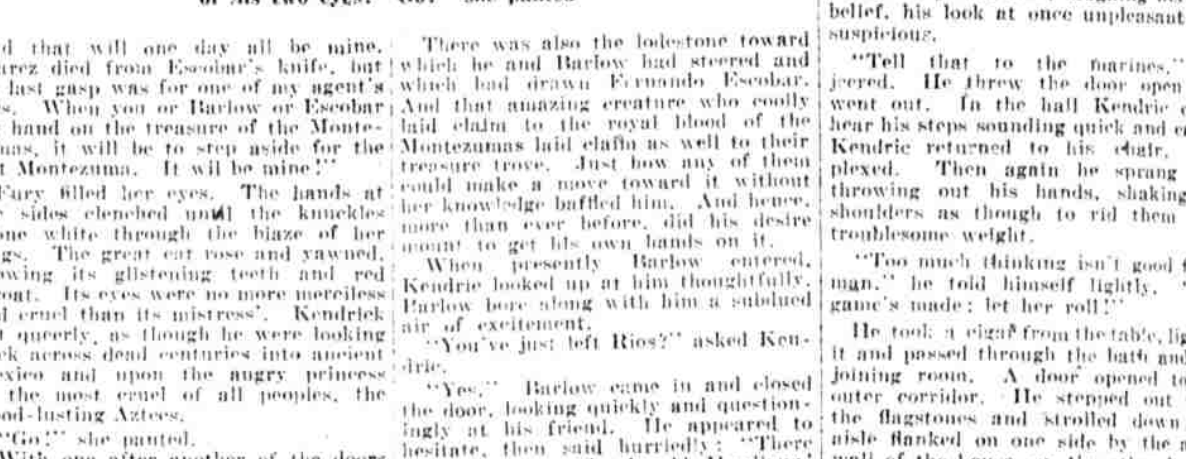
"No, nothing ever can." I'd told him. "I thought of that now, and the fact forced and forced at me as I remembered our words. They were simple and so simple that I thought I was a little, and I hurriedly went to bed and tried to hear them.

I was awfully interested in meeting the people I was to work with, when they arrived the next day. I had about my age, named Crystal May, who played the lead, and another girl, who played the adventuress; her name was Janet Powers, and she was her husband, and she was the villain of the picture. The hero was a young man who'd come up very rapidly in the film industry. He was named Crystal May, who played the lead, and another girl, who played the adventuress; her name was Janet Powers, and she was her husband, and she was the villain of the picture.

DAUGHTER OF THE SUN

A Tale of Adventure BY QUIEN SABA (Who Knows)

"This begins the story of Jim Kendrick, the devoted man, whole-hearted American, an arrival at the border town. He had been invited to a party to make a night in the wilds. The wind up in the Mexican line, the man who works in his blood and he calls on the strength of his own will. The story of Jim Kendrick, the devoted man, whole-hearted American, an arrival at the border town. He had been invited to a party to make a night in the wilds. The wind up in the Mexican line, the man who works in his blood and he calls on the strength of his own will.



"What am I, Zoraida Castlemar, of a race of kings, daughter of the Montezumas, to have a man stand before me weighing me in the balance of my life?" she panted.

"You are not a stranger," she said coolly. "Nor have I spoken a word to you that is not known already to all about me. My cousin, Rita Rivers, who I married, and the Captain Escobar, who is a small man and a murderer, are the men whom I have mentioned about me, their all know, for in this, if in nothing else, I can trust them."

CHAPTER VII

Of a Girl Held For Ransom and of a Tomb Drunk By One Infatuated

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Answers to Questions by Movie Fans

RUTH HOLLES—On the Coast, the Tall mudge sisters are in the Coast in modern pictures. Continue to be in "The Byzantine," while Norma's next picture will be "The Duchess De Langueis," in Honor Bhan.

JOYCE DE P.—Lincoln Stedman is the man in the good will known by Marie. He played in a very number of Charles Ray pictures. Doubtless Matthews in "Serenade" was portrayed by George Seward. Miriam Cooper and George Walsh had the leading roles.

NORMA HORTENSE G.—Mabel Normand is married. Arthur Stone's latest picture is "A Question of Honor." She is at present playing "The Woman He Married," "The Golden" is not an American-made picture.

WINONA BARRETT—Charles "Big Boy" Burton is "Pete Millares" in it. Yes, he has directed every picture since "Seppia Tom." Alvin Brady is still in pictures. Her latest production is "The Dawn of the East."

HE'S ALWAYS "BOSSING" HIS WIFE

But it's because Hugo Ballin is Mabel Ballin's director, not because he happens also to be her husband. Above them were snatched at the studio between scenes of "Jane Eyre."

To be continued tomorrow

THEATRE	CAST
Alhambra	WILLIAM S. HART
ALLEGHENY	"AFTER THE SHOW"
APOLLO	"THE GOLDEN SNARE"
ARCADIA	ELAINE HAMMERSTEIN
ASTOR	WALLACE REID
BALTIMORE	"HABIT"
BENN	ETHEL CLAYTON
BLUEBIRD	PAULINE FREDERICK
BROADWAY	WALLACE REID
CAPITOL	VIOLA DANA
COLONIAL	"THE GOLDEN SNARE"
DARBY THEATRE	"THE STAR ROVER"
EMPRESS	LIONEL BARRYMORE
FAIRMOUNT	"OUR MUTUAL FRIEND"
FAMILY	"DANGEROUS LIES"
56TH ST.	CONSTANCE TALMADGE
GLOBE	EUGENE O'BRIEN
GRANT	"THE OLD NEST"
GREAT NORTHERN	CONSTANCE TALMADGE
IMPERIAL	CONSTANCE TALMADGE
KARLTON	"DON'T TELL EVERYTHING"
Lehigh Palace	MILDRED HARRIS
LIBERTY	EUGENE O'BRIEN
OVERBROOK	DAVID POWELL
PALACE	CLARA KIMBALL YOUNG
PRINCESS	"The Lady From Longacre"
REGENT	SHIRLEY MASON
RIALTO	CONSTANCE TALMADGE
RUBY	DOROTHY PHILLIPS
SAVOY	WILLIAM S. HART
SHERWOOD	MARION DAVIES
STANLEY	MME. ZAMORVA
STANTON	"OVER THE HILL"
333 MARKET	BERT LYTEL
VICTORIA	TOM MIX
WEST CHESTER	TOM MIX

To be continued tomorrow