THE DAILY MOVIE MAGAZINE

Goat and Cat Make Dog a Star "Faith Healer" Followed Milton Sills

MILTON SILLS TELLS HOW 'FAITH HEALER' ENTERED HIS LIFE

MILTON SILLS seems to have been destined for years to play "The Faith Healer." The play entered his life and reappeared over and over again for years and finally he achieved his ambition and created the leading part, though not in the way he had once hoped to do.

For thirteen years he knew of the play and wanted to act in it. Twice he almost acted it on the stage and once again he almost made an independent production of it for the screen.

Mr. Sills' acquaintance with Mrs. Moody, widow of William Vaughn Moody, the author, extends over a period of twenty-one years, for she was one of his teachers when he was attending high school at the age of seventeen. That was before she became Mrs. Moody, her name being Harriet C. Brainerd.

By an odd coincidence, when Mr. Sills later was attending Chicago University, Mr. Moody was one of his professors of English. Through his friendship with Mrs. Moody he became intimately acquainted with her husband and was at their house almost daily, just like a member of the family.

"I WAS still attending the University of Chicago, studying for my Ph. D. degree when William Vaughn Moody wrote 'The Faith Healer,'" said Sills the other day at the Lasky Studio.

"Mrs. Moody sent over to me the first penciled draft of the play, that I might read it, as I was very much interested in it from the very moment that Mr. Moody began writing it. The moment I read the play I loved it.

"Some time later I obtained my university degree and was granted a fellowship in a society of philosophy. But it was not long before I had made up my mind to go on the stage. I resigned my fellowship and was soon getting along fairly well in theatrical work.

"It was in the beginning of my second year on the stage, when one day I received a wire from Henry Miller asking me to come to New York to consult with him regarding an engagement. At the time I was making $50 a week and as my engagement was about to end, I left immediately for New York.

"Arriving in the metropolis, I found that Miller and Moody were just about to produce 'The Faith Healer.' They fairly swept me off my feet by asking that I play the title role. This had first been suggested by Mrs. Moody, who had visualized me in the part and thought I was the most fitting person for the role.

"I wanted to do the part, but I wasn't quite sure that I could do full justice to it. So I begged off, wired New Orleans, found that the stock company I had been with had closed, and came to the embarrassing realization that I was out of work.

"But the news that I had been offered the title role of 'The Faith Healer' had spread and that very same evening I received an offer over the telephone, accepted at $150 a week and soon began the engagement in the best part I had had up to that time. I also received five-year offers from all the big managers in New York. So, although I didn't play 'The Faith Healer' at that time, it was through that play that I went to New York and made the biggest advance I had yet made.

"THE following season, Mr. Miller again sent for me to play 'The Servant in the House.' He told me that they had never yet produced 'The Faith Healer,' but were going to in the near future and again asked me to play the part. This time I thought I was capable and would have gladly accepted, but I was under contract with Belasco for three years, and this wasn't free to fill the engagement.

"So again, fate prevented me from playing this ideal part. Later Mr. Miller played the piece himself.

"Over a year ago the play again came into my life. I planned to make it as an independent production for the screen. But my associates backed out and again I gave up hope of ever playing 'The Faith Healer.' So when I signed a contract to play for Paramount, imagine my surprise and pleasure when Mr. Melford told me that one of these productions was to be 'The Faith Healer.'

"Mrs. Moody was engaged to come out and help with the scenario. She didn't know that I was to play the title role and I didn't know that she was to work on the scenario.

"One day we met on the lot. You can imagine how delighted we both were. And then they asked me to collaborate with Mrs. Moody upon the scenario, and nothing on earth could have pleased me better. It was a reunion with one of my best friends, the widow of an author to whom I had played the part of hero-worshiper, and to work on the scenario of the play which had been so closely associated with my life and my career was, indeed, a labor of love."

Old Friends Meet Again

Among those who have renewed acquaintanceships after a lapse of some time at the Lasky studio, Hollywood, are Dorothy Dalton and Monte M. Katterjohn, the writer. Mr. Katterjohn, who wrote the screen version of "The Great Moment," Elinor Glyn's story, for Gloria Swanson, encountered Miss Dalton on the Cecil B. DeMille set, she having been cast for one of the feminine leads in his newest production now under way and which was suggested by Leonard Merrick's "Laughers and the Laugh." Mr. Katterjohn wrote Miss Dalton's first Triangle starring vehicle, "The Jungle Child." Among others which he wrote and in which Miss Dalton was starred by Triangle were, "The Flame of the Yukon," "The Female of the Species," "The Weaker Sex," "Back of the Man," etc.

"Czar" Leaped Into Stellar Fame When He Acted for Screen

The Big Russian Wolfhound in "Earthbound" Made Hit of the Play

"Czar" Shows Sadness and Sympathy With His Girl Playmate

"Camille" Gowns Cost Fortune

For her picture of "Camille," Nazimova expended a small fortune in gorgeous gowns. The fifteen costumes worn during the different stages of this photoplay are unique in their originality, each being a typical Nazimova gown, reflecting the fascinating personality of the great Russian artist. One gown which is seen for only a few minutes was designed by Miss Natacha Rambova and is made out of a new material.

CAT AND GOAT MADE WOLFHOUND THE HERO OF "EARTHBOUND"

EVERYBODY who saw "Earthbound" will agree that the big Russian wolfhound really carried off the stellar honors in spite of the competition of the human actors.

And it is fairly certain that nine out of every ten in the audience asked, "How on earth do they make the dog do that?"

It seems a pity to have to give a great deal of the credit to a cat and a goat, but, if it hadn't been for these two unseen animals, much of the dramatic effect would have been lost, particularly in the uncanny scenes where the dog sees the spirit of his dead master and apparently trembles at the sight of the apparition.

THERE are several dogs in pictures who seem to possess an intelligence almost human; there are perhaps none in whom temperament has been developed as it has in Czar, this beautiful Russian wolfhound.

Czar's master, George Hale, never permits the dog to play in comedies. He has trained him especially in serious drama, and the big animal contributes an atmospheric touch without parallel to such a production.

In this Goldwyn Picture, Czar played the role of a dog who had just lost his master, under peculiarly terrible circumstances. Few human actors are able to depict grief more convincingly than does this dog.

At a word from his master he drops his head in an attitude of utter sadness and loneliness. He seems in perfect accord with the mood of the bereaved wife and daughter of the murdered man.

Mr. Hale got the dog when the animal was three months old. At the age of one year he began to train him. Czar is now five years old, and is so perfectly responsive to his master's spoken words that it is hard to believe he does not understand the English language.

BUT Czar had never been taught to show the fear that was desired for the scenes where his master's spirit appears before him.

The problem up to the director, T. Hayes Hunter, and the dog's owner was to get Czar to show apprehension of something which was not there; and herein the cat and the goat figured.

The goat was tried first. Czar has a curious aversion to goats. He is not especially afraid of them, but the sight of a goat excites him.

So the goat was brought in, off stage, and while the camera filmed Czar's actions, the two animals faced each other. Some very effective scenes were thus recorded. It is safe to say that the goat was glad when they were finished, and he was led away from the disquieting presence of that big, husky dog.

For a similar effect, the cat figured as the bait, off stage. The cat enjoyed the situation just about as much as did the goat, but she was held to her job by main force, and the dog, held to his place by his master's command, trembled all over with excitement.

Sighed for California

To outfit a party of twenty-six people with Canadian wardrobes was the task of the Goldwyn wardrobe department when making "Snowblind," a Reginald Barker production, from the story by Katherine Newlin Burt.

The company went into Canada to take snow scenes, and there was no camouflage in the garments they wore. Each had a pair of inch-thick felt inner shoes, four pairs of woolen socks (which sometimes they wore all at once), heavy outer shoes, snow-shoes, fur-lined mittens, fur coats, caps, great coats, inner jackets and mufflers.

The footgear alone weighed, some say, thirty pounds per person, and there was more than one stiff and latte member of the company after plowing around in the waist-deep snow thus attired.

To clothe a party like this costs as much as, and is actually more trouble than, to costume fifty people for an elaborate ball, according to Miss Wagner, head of the wardrobe.

MODERN MOVIE SHOPS BEAT KRISS KRINGLE AT HIS OWN GAME

MAKING moving pictures in these days seems more of a fascinating diversion than a serious billion-dollar industry. The studios of today are regular Kriss Kringle worshops, with hundreds of merry fellows at work on their fairy-like productions, whether it be the film story itself, the miniature representation of a vast canning factory on the Columbia or a mere clay model of an incense burner. All departments are fascinating, interesting to the utmost.

Take, for instance, the plaster shop and its branches. Here are made all manner of things from toy elephants to miniature ships. The men who work here enjoy their labor, for it is interesting.

Everything under the sun is made in this shop. Here one man is engaged in producing a dozen little Oriental incense burners. A dark woman kneels and holds a pan, in which there is a hole for the stick of perfumed sawdust to be placed in.

Another chap is busily engaged in making a small sailing vessel of olden-time design. Another is applying his craft to the embellishment of a gorgeous flower box with carved brackets and trimmings.

THE art department and its branches especially are open to the artist. Here are created everything beautiful and novel. Experts from all over the world are to be found modeling in clay, carving tiny wood art pieces, painting pictures, molding in plaster and applying their knowledge in all manner of ways.

Everything for the finished set must be supplied either by manufacture, purchase or rental—and mostly it has to be made.

A restaurant scene needed a lot of candlesticks of a certain design, and the art purchaser, being able to find but one of the required style, the plaster shop set about making them—100. And in a day they were ready for the set and a lot of money was saved.

Every day such things are needed and all the art director has to do is press a button and lo! the Kriss Kringle men get busy in the art shop and his wishes are carried out to the last and most minute detail.

And they say the film industry with its $40,000,000,000 of film is just in its infancy!

A motion-picture studio today is a vast factory compared with what it was a few years ago, when all the work that was done was mere "shooting" of pictures. This is not in the sense of picture-making itself, but in the preparation.

IN THE old days, all furniture and props were rented. Today most of this is made right "on the lot."

There is a milling plant which runs night and day. There is a plaster shop where men make all sorts of bric-a-brac, both night and day. There are artificers of all kinds and painters, wood carvers, furniture makers, artists of all sorts.

Formerly furniture was rented. Now it is made.

Experienced wood carvers make beautiful pieces of "antique" and modern furniture. Prices for this line of goods would be very high if the goods were marketed. Old furniture is remodeled and renovated. Everything is worked over and over again. Expert upholsterers are daily making old pieces into new; repairing and recoloring, so the photography will not reveal the truth.

Massive tables and heavy pieces of oakware are made every week. Expert painters finish the work in well-lighted shops and the best of everything goes to the stage for the director to use in the pictures.

Furniture worth hundreds of dollars is made each month. In the old days this was all rented from dealers.

The latest ideas are incorporated in building some of the fittings for luxurious drawing rooms. The art department gives the painter the idea and his expert workers finish the product.

The studio art shop turns out reproductions of period and modern furniture and woodwork that are hard to distinguish from the originals.

Sprotte Was Once a Dentist

Bert Sprotte, who plays in "Guile of Women," starring Will Rogers, started his professional career as a dentist. He deserted that work for the theatre, both as actor and director. He organized the Standard Grand Opera Company, and was its manager for several years.

USED NAVY SIGNAL MEN TO DIRECT BIG SCENES

Marshall Neilan, in the production of "Bob Hampton of Placer," used a new method of "direction" which may result in bringing many ex-sailors into the motion-picture industry. In staging the spectacular scenes in which thousands appear, Mr. Neilan employed naval semaphore experts to signal his instructions to distant cameramen. Special signals covering all the technical phrases of motion-picture production were devised so that these instructions could be dispatched instantaneously over miles. This saved much time and labor in laying wires and erecting receiving and sending stations necessitated by the field telephones which had always been used for this work

What Your Favorite Film Stars Are Doing

Hoot Gibson is being featured at Universal City in "Hearts of Gold," a short reel western photodrama in which the cowboy star is being directed by William Craft. Marcella Pershing, General Pershing's cousin, is playing the leading feminine role.

Grace Darmond, one of the most beautiful blondes on the screen, has been engaged for the leading feminine role in "Renunciation," the Peter B. Kyne story just started under the direction of William Worthington. Miss Darmond recently played the leading roles in "So Long Letty" and "See My Lawyer," and opposite William Meighan in "White and Unmarried."

Eileen Sedgwick is nursing a bruised shoulder, the result of a fall from a tenth story fire escape in down-town Los Angeles for a scene in "The Terror Trail." Of course Edward Kull, the director, had provided a net to catch Eileen as she dropped below the range of the camera, but a sixteen-foot fall into a tight-rope net is not like dropping into a featherbed, as Miss Sedgwick discovered.

Edith Roberts is preparing for her starring role in "My Lady of the Island," in which she will have a part of the exotic type so well suited to her. The locale of the production will be the South Sea Islands and it is probable that Norman Dawn will direct her. The cast is now being selected.

Erich Von Stroheim is now on the eighth month of his super-special feature, "Foolish Wives," which will probably be a full year in the making and cutting. It will in all probability be the costliest screen production yet made, and those who have watched the "rushes" in the projection-room are confident the picture will justify the cost.

Frank Mayo's next starring vehicle will be "Three in a Thousand," from the story by Ben Ames Williams. Fred Leroy Granville will direct the feature, and is now assembling his cast. The star has just finished "The Truant" under the direction of Robert Thornby.

Answers to Questions From Movie Fans

KATHRYN—George Archainbaud has been Elaine Hammerstein's director in most of her recent pictures. He directed "Pleasure Seekers," "Poor Deaf Margaret Kirby" and "The Girl from Nowhere," all of which have not as yet been released. He is now working with Miss Hammerstein on "The Miracle of Manhattan."

CUTIE—Martha Mansfield's first star picture will be "The Fourth Sin," in which she is now being directed by Alan Crosland at Fort Lee, N. J.

L. A. MARSHALL—C. F. Bender's address is Universal City, Cal. We advise you to write him directly for the information you want, as his announcement did not contain any particulars other than those we printed. We know of no other studios with the same requirements.

Original "Yon Yonson" Now in the Movies

KNUTE ERICKSON, the original "Yon Yonson" of the legitimate stage and the creator of his famous characterization of "Daffy Dan," which he played in nine different stage productions, has at last yielded to the lure of the silverscreen and will make his debut as a screen actor in the role of "Scrap-Iron" Swanson, in Roscoe Arbuckle's "Gasoline Gus," now under production.

The picture is being made at the Lasky studio in Hollywood, and although this is his first time before the camera, it is not his first association in a theatrical way with the name "Lasky." A few years ago he was starred in two of Jesse L. Lasky's most successful vaudeville sketches, "At the Waldorf" and "On the Housetop," both of which played Keith time.

Born in Sweden, Erickson came to American at the age of eight and didn't lose much time getting on the stage. In addition to "Yon Yonson," he also starred in "The Man From Sweden," "The Seminary Girl," and in the musical comedy production, "He's In Again." During the war, he was the star for six months in the all-soldiers' show in France, entitled "The Moppers Up," given under the auspices of the Y. M. C. A.

Few Costumes for Helene

Helene Chadwick, the only woman in the cast of "Godless Men," is allowed but one change of costume in the entire picture. "A heavy skirt and blouse, and a light skirt and blouse," were the costumes called for.

Have You Had a Photo-Silhouette Made?

The photo-silhouette is becoming the rage among the slim princesses of the silver screen. Here is one of Carol Demoster's latest—chosen from a set that are wonderfully effective. The photo-silhouette shows no details of face or figure, but does allow just a faint suggestion of the rounding of the cheek, nose and mouth and a slimpse of the eye. Some photographer will start this fad among society women some day soon and "clean up" on it

BILL HART MAY GIVE UP THE SCREEN TO WRITE BOOKS

BILL HART, so they now say, is going to give up the screen and devote all his time to writing. He has already written two books for boys, "Union and Whitey" and "Union and Whitey Strike Out for Themselves." The latter was published this spring by Houghton Mifflin Co.

Mr. Hart has never attempted anything in which he did not succeed. Few people realize how far he had gone on the legitimate stage before he went into "movies."

Prior to 1905 he had played "leads" opposite such famous actresses as Julia Arthur, Madame Rhea and Madame Modjeska, as well as creating such roles as "Messala" in "Ben-Hur" and "Cash Hawkins" in "The Squaw Man."

It was the last-named play, with its very emphatic success, that made Mr. Hart realize the chance western drama had. He soon afterward became interested in the "movies" and was obsessed with the idea that good western movies would fill a big demand.

When he began on the western "movie" it was really a drug on the market.

FOR YOUR SCRAP BOOK OF STARS

WILLIAM S. HART

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

Daily Photoplay Guide

DIRECTION STANLEY COMPANY OF AMERICA

Alhambra 12th, Morris & Passyunk Ave. Mat. Daily at 2; Eves., 6:15 & 9 DAVID BUTLER in "FICKLE WOMEN"

ALLEGHENY Frankford & Allegheny Mat. Daily 2:15. Eves. at 8 NAZIMOVA in "BILLIONS"

BROADWAY Broad & Snyder Ave. 2, 6:45, 8:30 & 9 P. M. GEORGE ARLISS in "THE DEVIL"

COLONIAL Gin. & Maplewood Ave. 2:30, 7 and 9 P. M. JAMES OLIVER CURWOOD'S "NOMADS OF THE NORTH"

DARBY THEATRE PEARL WHITE in "KNOW YOUR MEN"

EMPRESS MAIN ST., MANAYUNK MATINEE DAILY FITZMAURICE PLAY "PAYING THE PIPER"

FAMILY THEATRE—1311 Market St. 9 A. M. to Midnight CONWAY TEARLE in "MAROONED HEARTS"

GREAT NORTHERN Broad St. at Erie 2, 7 & 9 P. M. GEORGE ARLISS in "THE DEVIL"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30, Eves. 7 & 9 CONSTANCE TALMADGE in "GOOD REFERENCES"

333 MARKET STREET THEATRE 9 A. M. to 11:45 P. M. CLARA KIMBALL YOUNG in "HUSH"

PRINCESS 1608 MARKET STREET 8:30 A. M. to 11:15 P. M. MONTE BLUE in "THE KENTUCKIANS"

RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST. CONSTANCE TALMADGE in "THE PERFECT WOMAN"

RUBY MARKET ST. BELOW 7TH 10 A. M. to 11:15 P. M. MAY ALLISON in "ARE ALL MEN ALIKE?"

SAVOY 1211 MARKET STREET 9 A. M. TO MIDNIGHT BEBE DANIELS "SHE COULDN'T HELP IT"

AT WEST CHESTER RIALTO NAZIMOVA in "BILLIONS" IDLE HOUR WM. BUTLER in "FICKLE WOMEN"

The NIXON-NIRDLINGER THEATRES

AVENUE 25th St. and Allegheny Ave. Matinee Daily CECIL DE MILLE'S "FORBIDDEN FRUIT"

BELMONT 52D ABOVE MARKET BASIL KING'S "EARTHBOUND"

CEDAR 60TH & CEDAR AVENUE FATTY ARBUCKLE in "BREWSTER'S MILLIONS"

COLISEUM MARKET BETWEEN 59TH AND 60TH STAR CAST in "THE LONE HAND"

JUMBO FRONT ST. & GIRARD AVE. Trolley Junction of Ferry, Feel "L" NORMA TALMADGE in "PANTHEA"

LEADER 41ST & LANCASTER AVE. MATINEE DAILY ALMA TELL in "PAYING THE PIPER"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:30. Eves. 6:30 to 11 OWEN MOORE in "THE CHICKEN IN THE CASE"

NIXON 52D AND MARKET STS. 2:15, 7 and 9 SPECIAL COMEDY "JANITORS"

RIVOLI 52D AND SANSOM STS. MATINEE DAILY JUSTINE JOHNSTONE in "The Plaything of Broadway"

STRAND GERMANTOWN AVE. AT CENTAMO ST. DOROTHY GISH in "THE GHOST IN THE GARRET"

ATTRACTIONS AT THE NEIGHBORHOOD THEATRES

APOLLO 52D & THOMPSON STS. MATINEE DAILY ALLAN DWAN'S "A SPLENDID HAZARD"

ASTOR FRANKLIN & GIRARD AVE. MATINEE DAILY CLARA KIMBALL YOUNG in "HUSH"

AURORA 2832 Germantown Ave. Matinee Daily SESSUE HAYAKAWA in "THE FIRST BORN"

BENN 60TH AND WOODLAND AVE. MATINEE DAILY THOMAS MEIGHAN in "THE FRONTIER OF THE STARS"

BLUEBIRD Broad & Susquehanna 10 A. M. until 11 BILLIE BURKE in "THE EDUCATION OF ELIZABETH"

CARMAN GERMANTOWN AVE. ABOVE ALLEGHENY FLORENCE VIDOR in "LYING LIPS"

CENTURY Erie Ave. and 6th St. MATINEE 2:15 CECIL DE MILLE'S "FORBIDDEN FRUIT"

Fay's Knickerbocker Market & 40th Noon to 10:30 FLORENCE VIDOR in "LYING LIPS"

FAIRMOUNT 26th & Girard Ave. MATINEE DAILY EUGENE O'BRIEN in "BROADWAY AND HOME"

56TH ST. THEATRE—Below Spruce MATINEE DAILY "THE TRUANT HUSBAND" Buster Keaton in "Convict 13"

FRANKFORD 4715 FRANKFORD AVENUE OWEN MOORE in "THE CHICKEN IN THE CASE"

Germantown 5510 Germantown Ave. MATINEE DAILY WANDA HAWLEY in "THE FIRST ELOPEMENT"

IMPERIAL 2D AND POPLAR, 2:15 MATINEE DAILY GEORGE WALSH in "DYNAMITE ALLEN"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY ELAINE HAMMERSTEIN in "THE PLEASURE SEEKERS"

LIBERTY BROAD & COLUMBIA AV. Matinee Daily ALICE LAKE in "BODY AND SOUL"

MODEL 425 SOUTH ST. Orchestra Continuous From 1 to 11 THOMAS MEIGHAN in "CONRAD IN QUEST OF HIS YOUTH"

OVERBROOK 63D & HAVERFORD AVE. WILLIAM FARNUM in "THE SCUTTLERS"

PARK RIDGE AVE. & DAUPHIN ST. Mat. 2:15. Eve. 6:45 to 11 BERT LYTELL in "THE PRICE OF REDEMPTION"

SPRUCE 60TH AND SPRUCE MATINEE SATURDAY George Walsh in "Dynamite Allen" "VERSE IS WORSE"—COMEDY

WM. PENN 41st and Lancaster Ave. Vaudeville and Pictures EUGENE O'BRIEN in "BROADWAY AND HOME"