

"Demands of the Screen"

Elsie Ferguson asserts they are greater upon an actress than those of the speaking stage.

THE demands of the screen upon an actress are much greater than the speaking stage. The methods of production, which cannot be changed, are practically trying in the portrayal of a character which effects a transition as the play proceeds," says Elsie Ferguson.

"All the scenes are taken at one time in a certain location or setting, and in this way scenes which appear in the completed picture in the very last reel are very often the first to be photographed. To properly portray the evolution of a character it is therefore very important to keep in mind the various degrees of tempo called for. Having mastered this, the battle is half won.

"It is necessary to exercise exceeding care to display the proper degree of temperament, and where scenes are taken at random, and in reversal of the order in which they are shown, it requires some study before each scene is rehearsed. I can well understand, now that I have been initiated in the intricacies of the art of production, why it was that actors who had displayed real talent on the stage over-acted or under-acted scenes in pictures. It was because they had not analyzed each scene.

"To the artist, and even to the general public, such acting creates as much discord as if the photography of the film had been printed in varying lights, and did not present a harmonious blending of the action in logical and consistent sequence of action."

After an absence of several months, Henry B. Walthall will come back to the screen in the picturization of Harold McGrath's widely read novel, "The Splendid Hazard." Walthall's appearance in "The Splendid Hazard" will be his first since he completed work in "The Confession," more than six months ago. Previous to that he had been featured in a number of special productions including "The Boomerang," "The Long Lane's Turning," and "False Faces."

Marshall Neilan, whose "The River's End" has proved the greatest success of his career, has perfected plans for the production of

foreign pictures in Europe. The young director-producer will take with him an entire producing unit including various well known stars among whom will be Marjorie Daw, leading lady in "The River's End." He expects to be on the other side for about six months and will produce pictures in France, England, Belgium and Spain.

Harry Ham, Mr. Nielan's foreign representative, sailed last Saturday on the Adriatic, to make all advance arrangements for the production of these films abroad. Mr. Nielan, his players and his technical staff, will sail in May and will be the first independent producing organization from this country to cross the ocean for new pictures since the war.

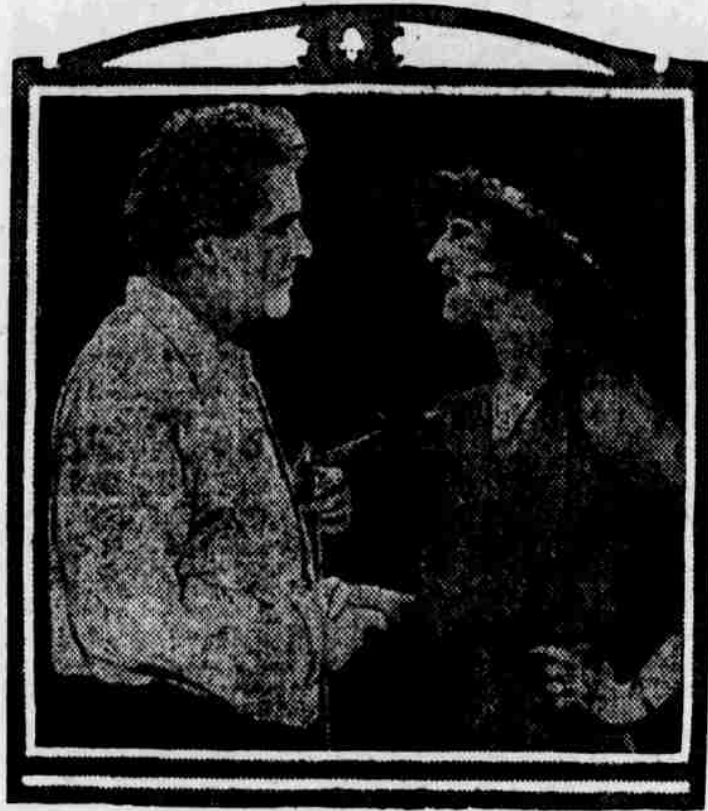
Wanda Hawley is Realart's new star. She started in Paramount-Artcraft pictures as support to Douglas Fairbanks in "Mr. Fix It." She next appeared as a member of the Cecil B. De Mille "Old Wives for New" cast. So excellent was her work in that production that the director-producer selected her to play the leading role of Kediye Thropp in his next production, "We Can't Have Everything." Then followed, under her contract with the Famous Players-Lasky corporation, numerous productions in which she played the leading feminine support to Paramount stars. Included in the list of those with whom she appeared were William S. Hart, Charles Ray, Bryant Washburn, Wallace Reid, Robert Warwick and others.

The most notable role in her career was that of Beauty in "Everywoman," which was considered popularly to be a deserving tribute to her personal beauty and charm. She also had an important role in the Cecil B. De Mille production, "For Better, For Worse."

Some of the most recent productions in which she played are: "Double Speed," with Wallace Reid; "The Tree of Knowledge," with Robert Warwick; "The Six Best Cellars," and "Mrs. Temple's Telegram," with Bryant Washburn.

Wanda Hawley is young, having stepped right from college into the ranks of motion picture leading woman. She is beautiful. With a perfect head and wonderful blonde

William Farnum In "Heart Strings" at the Moon Theater



hair, an exquisite pink and white complexion and adorable dimples. She has brains. A graduate of a Seattle college, Washington; a student of the University of Washington later, a member of several of the largest musical conservatories in New York, Miss Hawley has had a wide and complete education.

"Athletic" the novel by Robert W. Chambers that ran serially in a prominent magazine is now being filmed at Hollywood, Cal.

Olive Thomas and 30 members of her company have completed exteriors at Tarrytown, N. Y., for her new picture, "Dangerous Paradise." The scenario is by Frances Marion.

The estate of William Wrigley, jr., the chewing gum magnate in Pasadena, Cal., was used for the filming of scenes for "Children of Destiny," a Weber production released through Republic. The man-

tion serves as the exterior of a private gambling place in France.

The first outdoor work for the Harvard boat crew is shown in the Kinograms program.

Lary Semon, whose latest feature is "The Fly Cop," has organized a base ball team composed of well known film players on the coast.

Earl Williams and his supporting company are at Santa Barbara, Cal., making exterior scenes for the "Three Keys," the star's first picture in the west after several months in New York, where he made "The Fortune Hunter" and other pictures. Viola Vale is playing opposite Mr. Williams. Chester Bennett is directing.

Harry T. Morey has just completed the production of "The Sea Rider," a feature whose scenes are laid principally on the high seas.

Depicts Offices of Money Kings.

PROBABLY no more elaborate office properties have been employed in a motion picture scene than are now being used in the production of "Burning Daylight," an adaptation of the widely read novel by the late Jack London.

Massive mahogany desks, mahogany chairs deeply upholstered with leather, and glass-topped tables, together with rich oriental rugs and costly drapes are used in the setting depicting the office of a wealthy New York broker, while other interior scenes in the production are equally well dressed. The total cost of these furnishings, were they bought outright now instead of being part of the studio equip-

ment, would reach a total comparable in size with the traditional king's ransom.

The broker's office scene is in keeping with the story of "Burning Daylight." A. S. Le Vain, who wrote the scenario, followed closely the plot of Jack London's vigorous novel. The red-blooded hero, who is a master of men in Alaska, comes to New York and is in turn fleeced by stock gamblers, who know their own game better than he does.

Edward Sloman is directing the production of "Burning Daylight." In the cast with Mitchell Lewis are Helen Ferguson, Gertrude Astor, William V. Mong, Edward Jobson, Alfred Allen, Arthur Edwin, Carew and Milton Hall.

Man Recovers Though Three Stitches Are Sewn in His Heart

San Francisco, April 3.—One of the most delicate operations known to surgery, that of stitching a puncture of the human heart, was performed recently upon Calvin J. Gilmer.

Gilmer attempted to end his life by firing a bullet through his breast. The bullet pierced the left breast, punctured a lobe of the lung, passed through the heart and came out the back.

He was taken to the French hospital for treatment. As he was slowly bleeding to death, Dr. Asa Collins, assisted by Dr. B. F. Aiden, chief surgeon of the hospital, decided to take the only chance of saving Gilmer's life.

Dr. Collins opened his patient's

left side, bared the heart and found a wound an inch long. Deftly, as the faint life pulsed beneath his hands, Dr. Collins took three stitches in the wound and the patient is now on the road to recovery.

Mute Couple Didn't Know Their Home Was Burning

Pueblo, Col., April 3.—With firemen frantically fighting a stubborn blaze on the roof of their home, Mr. and Mrs. J. C. Nash, both deaf mutes, sat calmly eating their breakfast.

When Nash peered through the window and saw water running down from the roof he decided it was raining sufficiently hard to warrant wearing his raincoat, and not until he stepped outside to start for business did he discover the fire fighters pouring streams of water onto his burning home.

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He listened to the song of a siren and his better self sank into oblivion!

Lillian Gish as the wife loses the battle to hold her husband's love, although she tries everything her brain can think of to win him away from the Tiger Girl. The ending is unusual—directed, as it was, by the master hand of D. W. Griffith!

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—IN—

"FLAME OF THE DESERT"

Picturesque Egyptian streets crowded with surging mobs of natives on the eve of a great uprising, magnificent scenes of a mysterious ritual celebration participated in by thousands of Islamites; a thrilling fight in a pitch black tomb between two white men and a horde of native insurgents; a woman's mad dash across the Sahara Desert to save her brother and sweetheart; these are but a few highlights in a spectacle brimful of color, romance and swift, cumulative action.

Geraldine Farrar plays the role of Lady Isabel, the beautiful English noblewoman, who falls in love with a fascinating chieftain of the powerful desert tribes, only to realize that the barriers of caste render impossible a happy culmination of her romance.

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Sun Pipe Organ

GMOON

William Farnum

IN

"HEART STRINGS"

Another dramatic triumph!