

# The Daily Movie Magazine Page

## PHILADELPHIA BOY MAKES "IMPOSSIBLE" PHOTOPLAY

### Ernest Williamson Succeeds in Producing and Photographing Dramatic Action by Living People on Bed of Ocean

A former Philadelphia boy has accomplished what was long regarded as the impossible in the moving picture world. He has not only staged, produced and photographed a drama under the sea.

The man who has done this is Ernest Williamson, once a student on a morning paper here. He is a son of Captain Charles Williamson, who started the photographic and scientific work a few years ago by completing the first successful experiments in this line. At that time, however, the pictures could be taken within a limit of only a few feet of the water, and even with this restriction the resulting dramatic views of under-sea life were considered a great triumph and the pictures were shown at the University Museum as an example of the strides that the motion-picture camera had made.

Captain Williamson devised a great tube which could be lowered into the water and into which the camera and its apparatus were placed. The water was illuminated by electric lights and reflectors which made pictures possible for a short distance.

Ernest Williamson, however, has substituted powerful Cooper-Hewitt lights lowered from barges in the bay. At that time, however, the pictures were taken at great distances at any depth through the use of the undersea tube. Mr. Williamson has proved his contention by applying the invention in an amazing photoplay, entitled "Wet Gold," many of the scenes of which were taken on the ocean floor of Nassau in the Bahamas.

Construction of Tube

In operation, the photographic tube is lowered from a barge. The tube itself weighs a ton to six feet and the photographic chamber alone weighs three and a half tons.

Through the application of this invention, "Wet Gold" shows divers sinking in water and treasure being brought from their diving suits to the surface of the water.

This has been made possible through the use of a new device, a gas dress which goes to the waist only. Air is furnished from within the suit by an apparatus like a gas mask, the tube of

which the diver places in his mouth. Automatically, his nostrils are clamped. Air is furnished from an oxygenating powder within the suit.

One of the thrilling incidents in "Wet Gold," which shows the use of this new type of diving suit, reveals Ralph Lee, who carries the leading part in the picture and also directed it, walking into the sea from a sloping beach, accompanied by two divers.

They put on their diving suits over their regular clothes and replace their shoes with heavy, leaded ones. Straight out to sea they march; the water comes up to their necks, then their heads, and finally covers them completely.

Then in the picture we see them walking along the bottom of the ocean seeking the lost treasure ship. With the old type of diving suits they could not have done this, although they would, perhaps, have kept drier.

Submarine Built for "Wet Gold"

Another departure in undersea motion pictures inaugurated by Mr. Williamson is the presence of a fighting submarine which the author and producer of the photoplay built especially for the purpose. The submarine is 120 feet long and is seen lying on the bottom of the sea. In the bow is an air chamber from which divers are seen to emerge.

They have been photographed walking on the bottom of the sea while it is under water, exploring the ocean floor and returning to the submarine. When they have re-entered the ship the door through which they came is closed. The air in the air chamber is kept at a pressure equal to that of the water outside.

But when the divers return they re-breathe the air pressure, enter the fighting section of the submarine and take off the water which they had brought with them.

"Wet Gold" took eleven months to make, whereas many feature motion pictures are turned out in from five to eight weeks. The undersea photography alone alone several months to complete.

As the story starts from New York to Havana and from there to the bottom of the sea about the Bahamas islands, the people in the cast traveled more than 2000 miles before the picture was completed. "Wet Gold" is being released through Goldwyn's.

## DRAMATIC MOMENT IN PHOTOPLAY STAGED UNDER SEA



This is one scene from "Wet Gold," a thrilling photoplay, which is the first to be produced and photographed on the bed of the ocean. A Philadelphia made this feat possible. The picture shows the villains, in their old-fashioned diving suits with air tubes, and the hero, in his modern "escape suit" without air tubes, which enables him to walk about the ocean bed freely.

How Reckless These Movie Stars Are!

They don't seem to care a bit about their lives—these movie stars. Here we have two of them just about to topple from the narrow cornice to the deadly abyss below. But the truth is that, if they fell, they would land on the studio floor. It is a trick of double exposure, of course. The aerial view of the city is taken first, with part of the film masked out. Then the action is taken on the wall built on the studio floor and this is printed in over the aerial view. And, presto! we have a scene that makes the audience gasp and their innards turn outward. The photograph shows June Caprice and George Seitz in the new Pathe serial "The Sky Ranger," which will begin in this city May 2.



Most actors will tell you that they draw a great deal of their inspiration and fire from their audiences. A "cold" audience will throw a damper, frequently, and no amount of natural talent will overcome in effect.

Yet, strangely enough, many well-known screen stars are unable to do these best work in difficult scenes while spectators are present at the studio. And not infrequently the stars achieved their best work when alone in the studio, looking to the shadowy ones of fiction.

Tom Moore, the Goldenweaver light with big climax with Helene Chadwick in "Made in Heaven," became noticeably self-conscious in the presence of a group of critics standing in back of the set.

Will Rogers, long a vaudeville headliner and a great favorite on the Zigzag, has become one of the best-known screen stars in the country. He has a habit of saying "up to it" when guests are on the lot.

Different from Stage

Frank Rich, who has played opposite Mr. Rogers and other stars, finds it difficult to work satisfactorily in the presence of a studio audience.

On several occasions Pauline Frederick has been hampered in "emoting" by the satisfaction of herself or her director while the eyes of strangers were looking on.

Yet all these performers have had successful stage careers. Rogers, particularly, had the reputation of being at home before an audience—a much more common trait of a plumber at your home without his tools.

The camera has, apparently, a peculiar psychological effect on the performers. During a theatrical performance the audience's eyes are focused on a set of faces, a thing apart from the scene of the footlights. Conditions are naturally different in the studio.

## "SCREEN FRIGHT"

### Even Actors and Actresses Who Faced Thousands on the Stage Quail at a Group of Visitors in the Film Studio

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Engage New Studio for Mae Murray

A big studio on Forty-fourth street in New York has been leased for one year by the Globe Productions Corporation, and it is announced that four big studio productions in which Mae Murray will appear and which will be released through Associated Exhibitors will be made there. The final selection of the first picture will be made this week and work will be commenced immediately.

Two stories are under consideration. Both give opportunity for the social background in which Miss Murray gives her best advantage. Robert Z. Leonard, who directed Miss Murray in "The Gallop Girl," will direct her first picture.

Every day will be made to surpass in the splendor of the sets and in the general atmosphere of the story all of the stars' work in the past.

## How I Keep My Beauty

### by JUSTINE JOHNSTONE



Any beauty that I may possess I owe entirely to good health. I believe that every woman could be beautiful if she would take care of herself. For beauty does not mean perfect features, by any means.

And health is greatly dependent upon cleanliness. The old-fashioned woman used frequently the old-fashioned clothes, who should have known better, used to believe that bathing was weakening and should therefore be indulged in sparingly.

I myself take a warm bath every morning, and later in the day I swim in the pool, if I am spare the time. After an evening of dancing in a warm hall-room, of course, another bath is desirable. I prefer a hot one, even though I have been in the water twice that day. I have no hesitations in talking a third bath, which soothes my nerves, causes me to relax completely and causes me to sleep a deeply sound and restful sleep.

You should give your face more care, perhaps, than any other part of your body. It is always exposed to dust and dirt, and is, after all, one's most conspicuous bit of beauty—or the lack of it.

It seems to me that most of the women today are so busy rushing around, pushing and shoving, that they don't find enough time to wash it off. Cosmetics are bad for the face. I never use any except perhaps a dust of powder occasionally. A person with a healthy skin does not need cosmetics.

I believe in thoroughly washing the face, but washing it in a slightly different way from most people. I never use soap or water on my face. I use a cleansing cream at night and in the morning use another cream, after which I apply ice to my face. I do not advise this for everybody. I happen to have a particularly dry skin. To apply as much grease as I do to my face would be disastrous to a person with oily skin.

But there is nothing so beneficial to a person with any sort of skin as to keep the pores and crannies the blood to circulate, bringing the pores to your cheeks. Because my skin is not oily, I need no powder.

I never wash my neck, shoulders or arms, as I believe the fresh, healthy tints of firm, clean flesh are much more beautiful than a coat of Whitewash. And I should say for the lovely ivory or olive tints of dark-skinned persons are just as beautiful as the fairer skin of blondes. Dark hair that is bleached is seldom beautiful, and that criticism applies also to dark skin with an artificial whiteness.

I do not indulge in any very strenuous exercises. I walk a great deal, swim quite a bit and occasionally ride horseback. I am a firm believer in resting as an aid to beauty. I have nine hours' sleep every night.

What Your Favorite Film Stars Are Doing

Made in Heaven, the picture which is being shown in Philadelphia, is a story of a woman who is forced to marry a man who is a criminal. The picture is a masterpiece of dramatic action and is one of the best of the year.

Ernest Williamson, the producer, has done a great deal of work in the field of undersea photography. His work has been a great success and has opened up a new field for the motion picture industry.

Tom Moore, the Goldenweaver light, has been a great success in the field of dramatic action. His work in "Made in Heaven" has been a great success and has opened up a new field for the motion picture industry.

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Modern Movie Studio a City of Wonders

Few fans realize the magnitude of the modern movie studio. Here is a view of the Goldenweaver plant at Culver City. In the immense buildings are thousands of square feet devoted to studios, but they take up only a part of the room. Virtually every trade, industry, craft and profession is given room, for all are called upon for service in the production of the up-to-date photoplay. Writers, authors, editors, artists and draftsmen have their own offices. Decorators and designers, carpenters, builders, metal workers, drapers, experts on furnishing and their own offices—all must be accommodated. Models and milliners, with their assistants, workpeople and shops, are numerous adjuncts. Often a leader has will have as many as thirty costume changes in one play. Then there are extensive metal offices for the officials and staffs. Beyond the buildings can be seen the lot with dozens of sets erected, before for several photoplays that are being made simultaneously. Such immense plants as this explain why it has been necessary for producing companies to combine into big corporations, for millions of dollars are needed in the business now where thousands would have sufficed a few years ago.

## MOVIE NEWS-MAN HAD TO GO HUNGRY IN CHINA'S FAMINE

### Motion-picture news cameramen are among the most venturesome of all the intrepid and resourceful fraternity of news-gatherers. Seeing a chance of "shooting the big news story," they seldom are deterred by physical danger, and frequently endure severe privations.

An interesting instance of this spirit is described by Dick Bird, who photographed the famine scenes in China for Pathe News, which were released a few weeks ago.

"I had plenty of opportunity to realize what these poor creatures are suffering," said Mr. Bird, "because I was forced by circumstances to suffer with them. For eight days I was without food or water except for a little made from dried leaves, the bark of trees, grass roots and peanut hulls.

"When I went into the famine-stricken area with my outfit, I was well equipped with canned goods and other supplies; but after two days I had to give them away to the starving women and children all about me—nobody with human feeling could do less. In other places the villages were deserted, except for those who were too old or weak to join in the exodus of the rest of the population.

"These unfortunate ones would crawl out from their hovels—or what was left of them after the doors and windows had been sold for the price of a little food. Old men with hardly any flesh left on their bones would crawl up and clasp my knees begging for a mouthful to eat—or in gratitude for a morsel that I was able to provide.

"My trunk, which contained my plates, negatives, etc., was a pathetic source of hope to these famished people. When it was dropped off the cart, every one within sight would scramble for it, under the impression that it contained food.

"After eight days of the terrible mess that was my only nourishment, I reached the railroad and had my first meal. It was an experience that no man will voluntarily pass through more than once.

"I was compelled to see the bodies of half-died little children thrown into wells by their parents, to save them from the horrors of longer starvation. Dead bodies floating on the surface of the rivers told the story of those who had preferred suicide by drowning to the prolonged torture of hunger. I saw mothers sell one of their little ones for a few crusts of bread with which to comfort the others for a few hours.

"All this, of course, before the cold winter set in. What the conditions are there now is unimagineable. Suffice it to say that none of the newspaper reports are in the slightest degree exaggerated—they could not be."

## COLLEGE PRESIDENT QUILTS FOR MOVIES

### The motion picture has attracted many kinds of people to its fascinating field, but now, for the first time, it has caused a college president to resign his position in order to devote all of his time to the writing of scenarios.

The newcomer in the field is Prof. James A. B. Scherer, formerly president of the California Institute of Technology, who has now joined the Lasky colony at Hollywood, Cal., where he has moved to "Celebrity Row," thus becoming a neighbor of such writers as Sir Gilbert Parker, Edwin Glyn, W. Somerset Maugham, Edward Knobloch and Samuel Merwin.

Prof. Scherer's first photoplay is "The Timber," which will soon be put into production at Hollywood under Wallace Reid starring. Prof. Scherer does not regard his change as a "come-down." He has definite ideas of the value of the movies. He said recently: "In my opinion, motion pictures give the teacher a great opportunity, not to indulge in propaganda, indeed, for the first aim of the photoplay must be to entertain, but to build an interestingly dramatic story with a background, an undercurrent of wholesomeness and importance of theme that the audience will unconsciously absorb.

"Certainly there has never been a more stimulating school for the fiction writer than that of the photoplay. Motion pictures train one to think in terms of action, to make his tales dramatically entertaining, to eliminate the humdrum logomachy that has cluttered up so much writing in the past.

"I will go so far as to say that no man can survey the field of letters today so as to determine where his work may count most, without having his attention sharply attracted by the marvelous potentialities of the photoplay. A book that sells 10,000 copies is doing well; but put your message in successful film form and 40,000,000 people receive it, all over the habitable world."

## Film Fashion



An eccentric arrangement of beaded velvet straps on the shoulders held down the back made this silver cloth gown one of the most striking among the many elaborate costumes lately designed for photoplay productions. It is seen in "The Night Rose."

## WALLINGFORD'S SON TO APPEAR ON SCREEN

Tom Gallery has been selected by George Handley Chester to create the role of Jimmy Wallingford, the leading character in "The Son of Wallingford," which is now in the preliminary stages at the West Coast studios. The story was written especially for Vitaphone by Mr. Chester, producing editor of that organization, and his wife, Lillian E. Chester, and will be transferred to the screen under his personal direction.

Having created all the characters, Mr. Chester has a definite idea of the types he wants to portray them, and as two characters in the earlier Wallingford stories, J. Rufus Wallingford

THEATRE	PHOTOPLAY
ALHAMBRA	"MILESTONES"
ALLEGHENY	"CURTAINS"
BROADWAY	"THE EDUCATION OF ELIZABETH"
COLONIAL	"HUSH"
DARBY THEATRE	"THE ROAD DEBON"
EMPRESS	"IDOLS OF CLAY"
FAMILY	"THAT GIRL MONTANA"
GREAT NORTHERN	"KISMET"
IMPERIAL	"NOMADS OF THE NORTH"
333 MARKET STREET	"CHARLES RAY"
PRINCESS	"A SHOCKING NIGHT"
RIALTO	"THE FRONTIER OF THE STARS"
RUBY	"ONCE TO EVERY WOMAN"
SAVOY	"HER FIRST ELOPEMENT"
AT WEST CHESTER	"IDLE HOUR"
THE NIXON-NIRDLINGER THEATRES	"W.M. FAVERHAM"
BELMONT	"NORMA TALMADGE"
CEDAR	"RALPH INCE"
COLISEUM	"The Passionate Pilgrim"
JUMBO	"IDOLS OF CLAY"
LEADER	"FORBIDDEN FRUIT"
LOCUST	"THOMAS MEIGHAN"
NIXON	"THE BIG SECRET"
RIVOLI	"MAY ALLISON"
STRAND	"PAYING THE PIPER"
APOLLO	"ANITA STEWART"
ASTOR	"IDOLS OF CLAY"
AURORA	"PARTNERS OF THE TIDE"
BENN	"THE JUCKLENS"
BLUEBIRD	"THE PENALTY"
CARMAN	"SO LONG LETTY"
CENTURY	"ROSCOE ARBUCKLE"
FAY'S KNICKERBOCKER	"ONCE TO EVERY WOMAN"
FAIRMOUNT	"OWEN MOORE"
56TH ST.	"OTIS SKINNER"
FRANKFORD	"W. S. HART"
Germantown	"SESSUE HAYAKAWA"
IMPERIAL	"THE PENALTY"
JEFFERSON	"The Empire of Diamonds"
LIBERTY	"BUSTER KEATON"
MODEL	"VERA GORDON"
OVERBROOK	"BILLIE BURKE"
PARK	"James Oliver Curwood's 'NOMADS OF THE NORTH'"
SPRUCE	"T. POY BARNES"
WM. PENN	"CONSTANCE TALMADGE"