

# The Daily Movie Magazine

Even the Gas in the Motor Has Its Movies Taken Nowadays

### MOVIES NOW TEACH ACTUAL WORKING OF MACHINES



### INVISIBLE ARMY MUST WORK BEHIND BIG PRODUCTIONS

IT HAS been estimated that in the modern game it requires ten men behind each actual fighting man to keep the machinery of war operating efficiently.

The invisible army required in the production of a motion picture is proportionately about ten times as large, according to Bertram Bracken, who directed "The Mask," with an all-star cast, headed by Jack Holt and Hilda Nova.

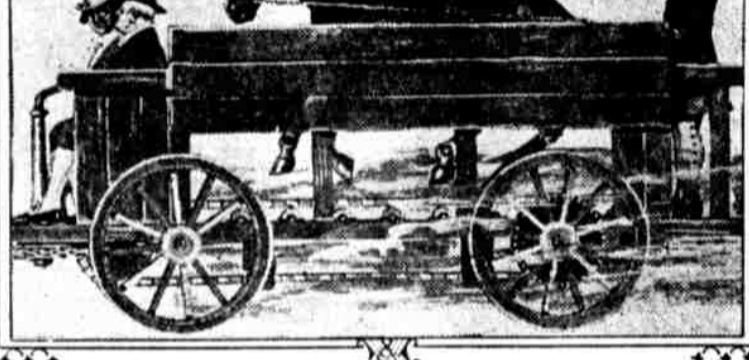
Mr. Bracken gave some very interesting insights on this subject in a recent interview. He said: "Although a dozen actors may appear in a motion picture, with a director, two cameramen and two assistant directors in actual charge of the production, some 500 people employed by the film company will have had a hand in the making of the production. This was the case in the production of 'The Mask.'

How does this invisible film army operate? "Well, when a scenario is received at a studio, it goes first to the scenario editor, who turns it over to a staff of readers for a verdict. If it is accepted, then a scenario director takes it in hand and, with one of his assistants, writes it into shape for screening.

Then one of a staff of copywriters writes the story in proper sequence for filming, and copywriters make a dozen copies of the copy for the various departments who participate in the production.

"I recently a director was called in arranging the costume and the sets. In the case of 'The Mask,' the costume was prepared by Jack Laver and Olga F.

"When the director receives the story, he engages the casting department to assemble a cast. The technical adviser and a staff of assistants begin the research work in order that the costumes, architecture, scenery and atmosphere of the picture shall be correct in every detail. The head of the technical department calls in his architect, carpenter, interior decorator, electrician, and others, and they arrange for the construction of all the interior sets, while the location department looks after the securing of sites for exterior scenes. This may include a street corner in Hollywood, or a snow-capped mountain peak in Colorado. The property department is given



### SOCIETY GIVES ANOTHER BEAUTY TO SCREEN

#### DIANA DEER QUITS SOCIETY FOR A FILM CAREER

SOCIETY, which has been giving a fair quota of its beauties to the screen in recent months, will add another contribution when Pathe introduces Diana Deer, nineteen-year-old beauty, in the new Charles Hutchison serial, "Harrigane Hutch."

Work on this serial was inaugurated on May 1, when some shots were taken at Ausable Chasm, N. Y. Diana Deer comes of one of the most prominent families in New York. When she made her debut into society among the prominent guests attending the ceremony were Haskell Collin, the celebrated artist; Countess J. F. C. de Saxe; Ward Traylor, Judge and Mrs. W. H. James, Antoine de Patagonie; Brigadier General and Mrs. W. W. Atterbury, of this city, and Mrs. Sally James Farham, sculptress.

Loss of a trip to Europe, which her parents will visit in June, was the penalty paid by the Pathe "find" for appearing in motion pictures. Yet she has set her hopes upon a screen career, and her marked beauty and talent destined her to the amateur dramatic stage without the prediction that she will have a big share of success.

Little more than a year ago Miss Deer graduated from the Mount St. Vincent Academy, where she was a notable pianist. Last year she took a course at St. Cecilia's Academy in Rome, and was said to be one of the most promising musicians who had come from the United States.

"Some of these principal processes named, the course of development of a story from an idea to a finished product involves the services of many other workers, almost the best of whom a photoplay could not be a success."

Some Thief. Having found a corner of the stage, just as two colored "backstage" men discussing the studio ball game of the Sunday previous, they arranged for the construction of all the interior sets, while the location department looks after the securing of sites for exterior scenes. This may include a street corner in Hollywood, or a snow-capped mountain peak in Colorado. The property department is given

THESE pictures are three selected from a film called "The Porcelain Lamp," which is a brand-new idea in educational movies. Clothed about a romance, it teaches the development of transportation and shows every mechanical detail of the modern auto in action, even to picturing the course of the wind about a vacuum windshield, as illustrated on the upper left, the operation of cams, pistons, cranks, transmissions and the gas flowing through its course from the tank to the puff of vapor at the exhaust.

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### MOVIES TEACH WONDERS OF SCIENCE AND MECHANICS

WILL the movie be the greatest teacher of the ages? Will the celluloid strip solve the hitherto insurmountable difficulty of making mechanics and history and geography and the sciences fascinating and easily understood to the general public? There is a film in this city today — to be shown Sunday night by invitation only — that points the way to a wonderful educational step. For it makes of a working a living thing, whose every action is clear, whose every motion is followed in all its detail.

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It is, in reality, a complete story of the evolution of transportation, from the old cart to the modern locomotive, automobile and airplane. And, focusing particularly on the automobile, it reveals every single working part in operation, so that a lay or girl can see it work and know why it does.

It shows the whole course of the gasoline from the tank through the pipes to the carburetor, being sprayed and vaporized, mixed with air, sucked into the cylinder, exploded and expelled through the exhaust, with the operation of every cam, valve, piston and movable part in each step.

THIS is accomplished through the use of a new contribution to motion-picture "engineering," so to speak — the "animated mechanism," a development of the producers of the picture. By means of this device it is now possible to reproduce with accuracy and reality anything from an animated diagram to internal reactions of the most intricate nature.

In one phase of "The Porcelain Lamp," for example, it was necessary to re-create all of the old travel devices, which ingenious minds of earlier days conceived, and which long since had passed out of existence.

The experts at the studio reproduced them in mechanical form, they made them to scale and placed in hand-painted landscapes realistically fashioned.

Each variation in movement of such elements in the picture first had to be synchronized, and the corresponding reactions individually photographed.

For example, the various alterations in the tread and the wheels of the wagon had to be recorded simultaneously with the corresponding reactions to the other in reality, together with the corresponding movement of the horse running on the tread and the change of attitude of the occupants of the conveyance which occurred at the same time.

Then the operator must go through the entire operation of animating the various elements in the mechanism again to complete the next minute variation which the animation requires.

To move the "tread mill" wagon across a space of perhaps two feet, when enlarged to the full focus of the screen appears to be many rods, requires the most tedious and accurate labor and careful attention to every detail. As all movements must be imparted by hand, each change must be completed before the mechanism is ready to be exposed to the camera for each individual "shot."

The object photographed lies flat on a table, with the camera mounted above, while light is concentrated on the object from both sides. Because of the small size of the mechanism and the delicacy of the camera, the delicacy with which the work of constructing the model

### FOR YOUR SCRAP BOOK OF STARS



ETHEL CLAYTON

THIS must be accomplished to give the impression of reality when enlarged on the screen can be appreciated.

In the case of the vacuum windshield, mechanism of which also is shown herewith, the arrows are used to describe the circulation of air currents produced by its peculiar construction. On the screen one set of arrows appears to be whirling out of the car while the other set, representing the outside currents, moves in a different direction.

This is accomplished by having a piece of transparent material, such as celluloid or glass, on which the arrows are painted just as one sees them in the accompanying illustration, over the wash-drawing of the windshield. The transparent sheet is then moved a mere fraction of an inch and a photograph is taken — a single exposure. It is then moved back into its original position and another exposure made.

By moving it backward and forward and photographing each change in position, the arrows appear to be rushing downward with incredible speed and show just how the air currents move when the car is in operation.

Figuring that the cinema records four individual photographs to the foot of film and that it requires only one

second for a foot of film to pass the aperture of the projection machine, it can be seen that to produce an illusion by means of an "animated mechanism" which would remain on the screen for just one minute would require the taking of 840 individual "stop-motion" pictures.

And when one realizes how much time is required to make all of the changes in the position of the various parts of the mechanism to create the variations in action between each exposure, some conception of the time required to complete a scene of this kind is obtained.

In "The Porcelain Lamp" there are scenes which required many weeks of constant application and entailed the taking of as many as 5000 individual pictures. One slip would have meant the re-taking of all of that portion of the mechanism scene which went before.

Carol Dempster — just at the time when "Dream Street" was being introduced here — was making all arrangements to go to Europe. She shipped away so quietly with Mr. and Mrs. Albert Grey that few people knew she had left this country. She is now in London with the Greys.

### WHAT YOUR FAVORITE FILM STARS ARE DOING

Shirley Mason has been selected as one of the players recommended as wholesome entertainers in the list of approved players issued by the Methodist Episcopal Church. Only about twelve are selected by the board passing each year on this subject.

Betty Blythe, who is visiting New York after making "Queen of Sheba," is having "the time of her life." Between granting interviews in the morning and visiting the playhouses at night, she finds her time pretty well occupied. She will remain East about ten days longer, then return to Los Angeles.

Mrs. Lucie Hoyt, who has directed scenery for the Talmadge Studios, likes motion pictures, but she wishes that directors would not be so anxious to bring her in half past 8 o'clock in the morning. Recently she has allowed the price for photographing "The Man Who Came Back" to \$500,000, for the revival of "The Birth of a Nation" at the Capitol this week brings up the subject of royalty on picture rights as against an outright sale.

Rev. Thomas Dixon, author of "The Clansman," on which "The Birth" was based, receives 25 per cent of the gross takings of the Griffith feature and has already taken down considerably over \$1,000,000.

Charles T. Dancy leased the film rights of "In Old Kentucky" to Louis B. Mayer for \$50,000 cash, representing his royalty on the first \$200,000 taken in by the pictures, after which he receives 30 per cent of the gross. The feature has already drawn over \$800,000.

Blaise Hanzel, author of "The Four Horsemen of the Apocalypse," refused all sorts of vast sums for an outright disposal of the film rights and is now, preferring to accept a nominal sum from Metro as an advance on 10 per cent of the gross takings. There is small likelihood of the pictureization going less than \$2,000,000.

Authors Make Fortunes From Successful Films. WILLIAM A. BRADY is now convinced he didn't strike such a shrewd bargain when he sold the film rights of "Way Down East" for \$175,000 cash. Recently he has allowed the price for photographing "The Man Who Came Back" to \$500,000, for the revival of "The Birth of a Nation" at the Capitol this week brings up the subject of royalty on picture rights as against an outright sale.

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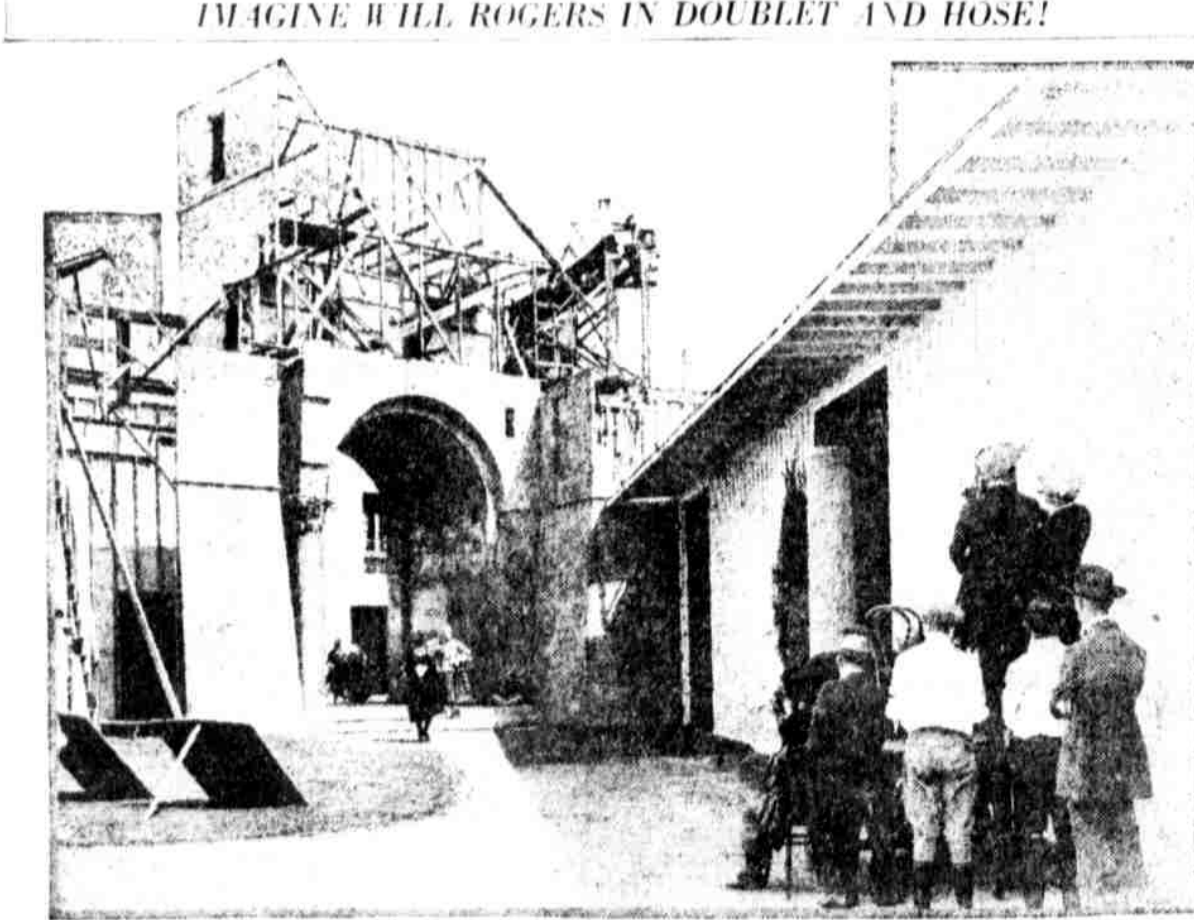
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### IMAGINE WILL ROGERS IN DOUBLET AND HOSE!



WHEN the original Kentucky mountain feud was started in old Verona by the Romero and Jaffer families, whose stage names were Montague and Capulet, the Italian city probably didn't look much like the scene in this picture. But when you see what the movie camera makes of it you'll imagine yourself right on the ancient feud ground — until the pensive gentleman in doubt

### "PETER PAN" WILL BE NEXT BARRIE STORY ON SCREEN

THE first thing Jesse L. Lasky, first president of the Famous Players-Lasky Corporation, did on his return to New York from Los Angeles was to announce that John S. Robertson, who directed Sir James M. Barrie's "Sentimental Tommy," and Josephine Lovett, who adapted the book for the screen, will sail at once for London, where they will confer with Sir James and Andrew Zukor on the filming of Barrie's greatest play, "Peter Pan."

"Sir James already has seen 'Sentimental Tommy,'" said Mr. Lasky, "a print of the picture having been taken to London by Mr. Zukor, and he was so greatly pleased with the adaptation of the story to the screen that he requested that 'Peter Pan' be entrusted to Mr. Robertson and Miss Lovett. We have not yet decided whether to produce the picture in London or in our Long Island studio or in Hollywood — that will be worked out by the conference with Mr. Zukor and Sir James. But, in any event, the scenario will be written in London in collaboration with Sir James."

Hobart Bosworth Will Be His Own Producer. HAVING earned his spurs on the screen as an actor, Hobart Bosworth has decided to enter the ranks as a producer. The Hobart Bosworth Productions, Inc., is the name of the organization under which Mr. Bosworth will try to prove his versatility. Not only will he produce the six features a year he has undertaken to furnish the Associated Producers, but he will act in them as well.

The new company is all organized and ready for business, with Samuel Heyman, of Sara Francisco, its president; Emory Johnson, vice president, and Max Graf, manager. All the features will be made in California at the How studios, a sort of family arrangement, because Thomas H. Ince is likewise an Associated Producer.

The first picture, to be called "The Sea Lion," is already under way. Supporting Mr. Bosworth are Bessie Love, who plays the leading feminine role, Emory Johnson, Jack Curtis and Richard Morris.

### Back to Childhood



BETTY COMPSON

Betty Compson has had the maracas and work had to be temporarily halted at the Lasky studio on the production of "At the End of the World," which is to be her first Paramount starting picture. Miss Compson's friends will be happy to learn that she is in no danger and probably will be entirely recovered within a few days.