

Daily Tabloid Talks to Fans on Breaking Into the Movies

By JOHN EMERSON and ANITA LOOS

Over-Acting Is Fatal Before Movie Camera

The authors of this series are the famous Emerson and Loos, who have written some of the most successful photoplays. They now have full charge of all scenarios for Constance Talmadge.

MOTION-PICTURE acting is a highly developed art, with a technique quite as involved as that of the legitimate stage.

The fundamental principle to remember in undertaking screen acting is that the camera demands far greater realism on the part of the actor than the eyes of an audience.

On the stage it is necessary to over-dramatize the character in order to convey a realistic impression to the audience; exact naturalism on the stage would appear as unreal as an unguaged face under a spotlight.

The camera, however, demands absolute realism. Actors must act as naturally and as leisurely as they would in their own homes.

Any deviation from this course leads to the most mortifying results on the screen. The actor, therefore, must think life size, become clearly that of an actor, rather than a real character.

The morning advanced. The water was warm and the air was soft. The water was sparkling and blue.

"Yes, I want you to take the picture along the Hudson in place of going down to the seaside."

"Oh, that? But why?" "Because I want it," I pouted. He smiled curiously.

"Granted, as I have already said. But you're very mysterious."

"I rose. I went as far as the door, then turned back a second."

"Up to mischief, master?" And away I went. But all my feeling of gaiety faded as the morning advanced.

"We took the automobile through the city to the little shanties along the upper end. All about us were tiny bathhouses, with lanchettes and motorboats, and little sailboats."

"The waters were sparkling and blue. The Palisades, in the distance, stood sharp and green-fringed over their rusty cliffs; those same cliffs where Roland and I had had our brief dream of love on that day of autumn."

"I met Roland today. As we say in melodrama: 'The deed is done.' It has been a sparkling September day; blue and vigorous, with all the world shining brightly."

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

There Is Romance Even in the Lights of a Studio

IF YOU were to walk for the first time into a big modern movie studio in full blast, Geraldine, you would not—at first—get the impression of fairyland that you expected.

And you would find half your pleasure gone because you could not get away from the ever-present fear that one of these wires was going to jump up and bite you.

You would find yourself afraid to move. Everywhere about you there would be huge electric lights of various kinds, all suggestive of death-dealing currents.

And you would wonder how the men and women about you can be so careless with so much sizzling death on every square foot of floor space—how they can dare to seize these monsters by any part of their anatomy and fling them contemptuously from one spot to another.

You wouldn't step on one of those big black wires for anything—at first. And you wouldn't touch a bit of the metal work of any of the Cooper-Hewitts or the Kleigs or the spots—and decidedly not one of those gigantic sunlight arcs.

You can usually tell a novice in the studio by the gingerly way he or she picks out the spots to step on during a tour around the place. There is usually an assumption of a very nonchalant air, but the wires are always undisturbed by a foot (speaking both anatomically and linearly, if there is such a word).

But, after a while, you begin to see that it is really the lights that make the romance of the movies. Without them there would be none of the beauty, none of the wonderful art effects, none of the possibility for elaborate scenic settings that we have come to demand on the screen.

The fan magazines speak so often of Kilg lights that the fan has come to think that Kilg lights are the only ones used. But they aren't—not by a long shot. In fact, the Kilg light, which gives out a "hard" ray, with heavy, solid shadows, is getting into rather bad repute with the best movie photographers.

I asked them over at the Lasky Long Island studio for a complete list of the lights that they used in the plant. You won't know what half of them are (which is a clever way of admitting that I don't know some of them myself—durn clever), but here they are just to show what a variety the modern studio requires:

There are, in all, 346 lights of different kinds. On the list are four sunlight arcs, fifty spotlights, fifty-four Cooper-Hewitt banks, seventy skylights, six goose-neck double-arc banks, fifty Wadl singles, fifty Wadl trifling, twenty-four Wadl broadsides, twenty-four indirect top lights, six three-lamp effect domes and four single top lamps.

So now you have an exact picture of what the lights in a studio look like, haven't you? Neither have I. But this list will at least give you an impression of what a complex branch this single phase of the industry has become.

In this same Long Island studio it requires a big force of highly paid, skilled men to handle these lights, for if anything goes wrong with one of them the lights, not the men, are likely to be all sorts of trouble.

The staff is under a chief studio electrician, who has seven master electricians under him. The actual operation of the lights is in charge of twenty-five electricians.

But in the Cosmopolitan studios recently I ran across a little device that is cutting down the last force of men. Look at the pictures on this page. See the one which looks as though two men were playing checkers on a board on a little table? It isn't a checkerboard. It's a distant control box for every light on the set.

With this at hand, the cameraman takes a squint at the scene in his hand, tells the fellow alongside of him to douse one light and put on two more somewhere else or diffuse another, and it is all done at once without any yelling at distant electricians.

FOUR of the famous Kilg lights are shown in another picture, where Director William D. Taylor stands with his back to them, typifying the way the industry is turning its collective back on them. They are nasty, hard, glaring, blinding, hot, sputtering things and if there's anything I've forgotten to call them, they're that, too—especially in summer.

The picture of the big sunlight arc on a tripod with the lady standing in its midriff is a sunlight arc. That's the daddy of all the lights in a studio. Three hundred thousand candle power! They've got the biggest of all the sunlight arcs at Universal City and it is so brilliant that the movie photographer can take a close-up of an actress with the light 200 feet away.

The ordinary garden variety of sunlight arc throws a ray so strong that if its focus happens to rest on a bit of scenery for a few minutes there is a nice little fire started. In the photograph the lady isn't standing there in order to give the flowers in her hat the revivifying effect of this light. It's only to show the comparative size of the apparatus.

The black-and-white effect picture, which doesn't look as if it showed anything at all, really shows more than that. Considerably more. From top to bottom, beginning at the top, you see a side view of the illuminated parts of the dome lights. You can see three kinds and by referring to the list of lights can identify them more easily than if I pointed them out to you.

Underneath you see the glaring eyes of six sunlight arcs (the Lasky studio uses only four, but this picture was taken in the Cosmopolitan plant). You can see how the rays are focused so that they meet in transit and are diffused by the time they hit a piece of scenery or an actor or actress.

Underneath all, standing on the floor, are three banks of Cooper-Hewitt mercury vapor tubes. To the human eye the light from these banks is a ghastly blue. You've seen it in the postcard-photos-taken-while-you-wait places along the streets. But it is the standby of the studios, because it is easy to move, gives a beautiful soft light that allows all kinds of artistic effects and it isn't nearly as blistering hot as the other lights.

NATURALLY, electricians have developed a slang of their own about these lights. I stood watching a photographer lighting a set in the Fox studio last week. Peggy Shaw—by the way, that little gal is pretty!—was sitting for a semi-close-up and the photographer was trying to get a certain effect with her. Finally, dissatisfied, he called up to an electrician in the balcony. "Hit her with the ash can, Bill."

It sounded brutal to me. And I hoped they wouldn't do it because the photographer was bigger than I was and I didn't like the idea of trying to stage a strike that would mean a woman-accused-death-stunt. I was afraid my body really would be dead.

But it turned out all right. I found that the ash can was what they call a baby spot-light, and that hitting any one with it merely meant turning its rays directly upon the person's face.

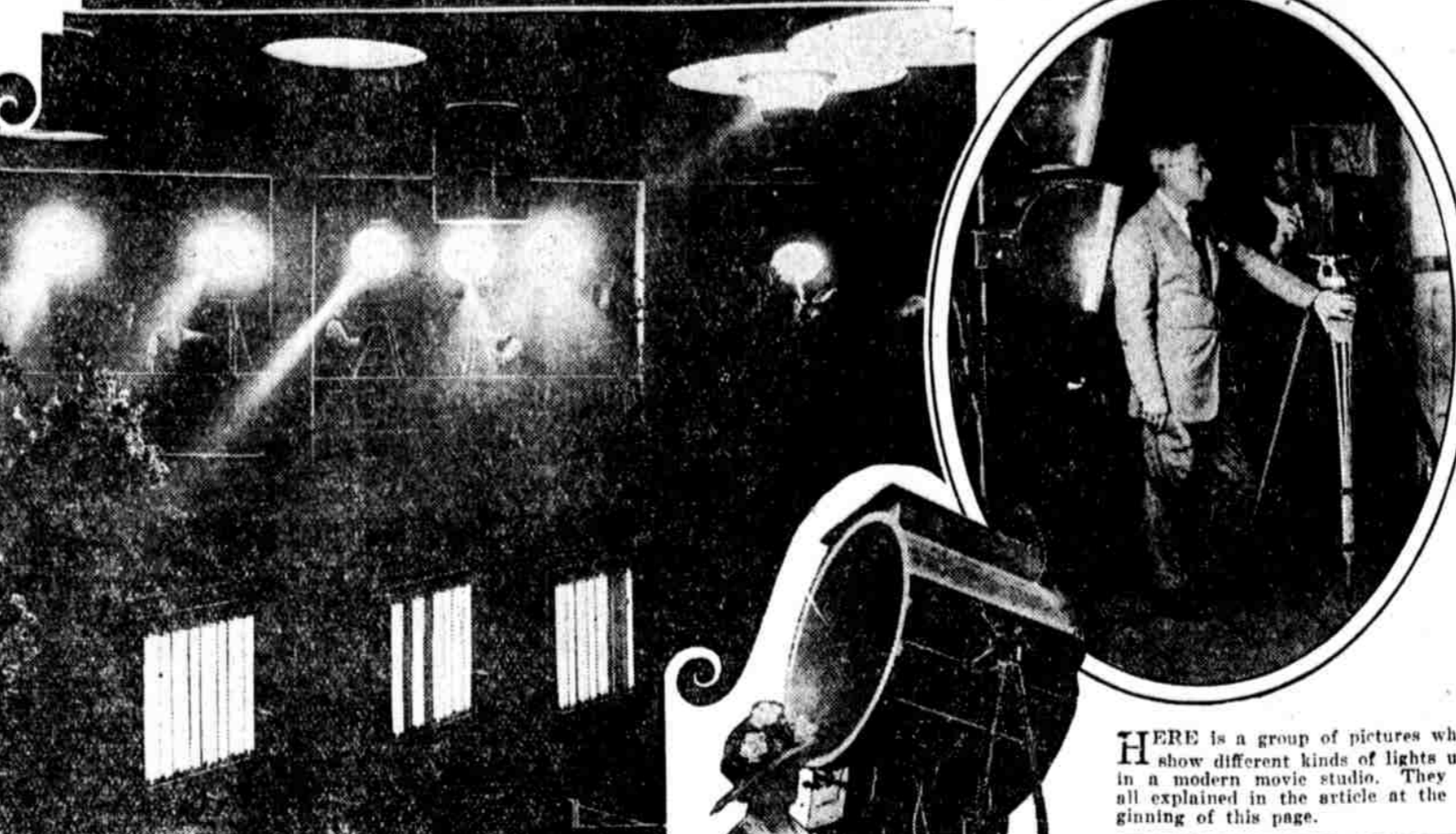
I ask if you can here to tell you some more about how pretty little Peggy Shaw is. And she can't. And she can't. But that doesn't matter; she's so pretty she doesn't need to act.

And that's a mighty good way to end an article on electric lights.

GONE ARE THE BELOVED FRECKLES OF WESLEY BARRY

WESLEY BARRY'S pet alligator, "Mickey," swam 2000 miles across the country from New York to Los Angeles, and that's some swim for any crocodile.

THIS WILL GIVE YOU SOME IDEA OF WHAT THE LIGHTS IN A STUDIO LOOK LIKE



HERE is a group of pictures which show different kinds of lights used in a modern movie studio. They are all explained in the article at the beginning of this page.

The LOVE STORY of a MOVIE STAR

CONTINUED FROM YESTERDAY

I WAS LUCKY I was childish enough to be thoroughly delighted; vain enough to feel that I could stand their listening to these foreboding moans; and I felt the tears crowding in my eyes.

I put up my hand again to stop it. Finally, a tall gentleman, the president of the association, came up and took his place beside me, and put up his hand, as if he were about to make a speech.

At once a remarkable silence fell on that great crowd. It was as if the excited air had changed into a vacuum, empty and throbbing.

"Ladies and gentlemen," he began, "you have voted Miss Moreland the queen of the Movies. In token of which the association presents her with this necklace."

And he signed and pinned it on me. "Nella!" they shouted once again. My heart overflowed. I too, made as if to speak. And once more there was that intense, unthinkable silence.

So still was it that I did not have to lift my voice.

"Friends," I said, "for you are friends, I can only say that Nella's heart is in her mouth tonight, so that she can't speak."

This brought down the house, and I had meant every word of it.

Then the band started up a march, and the president took my hand, and two little judges swung up from my elbows to carry my train, and we went down to the floor. The grand march formed, and I led it.



WESLEY BARRY AS KID WILL LIVE IN MARBLE

Wesley Barry is growing up. He is losing his freckles and about to emerge in his first long trousers, but before he does his friends want to remember him as an "honest-to-goodness-he-boy." He will be "Penrod" in his new picture.

PHOTOPLAYS PHOTOPLAYS PHOTOPLAYS

STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

APOLLO 622 & THOMPSON STS. ALL-STAR CAST IN "WOMEN WHO WAIT"

ARCADIA CHESTNUT 104. 10TH 30 A. M. TO 11:15 P. M. COSMOPOLITAN PHOENIX 10TH ST. IN "A WILD GOOSE"

ASTOR FRANKLIN & GIRDARD AVE. SHIRLEY MASON IN "THE MOTHER HEART"

BALTIMORE 51ST & BALTIMORE AVE. EARLE WILLIAMS IN "THE SILVER CASE"

BENN 64TH AND WOODLAND AVE. WALLACE REID IN "TOO MUCH SPEED"

BLUEBIRD BRIDG & BURGESS AVE. ETHEL CLAYTON IN "SHAM"

CAPITOL 727 MARKET ST. ALICE BRADY IN "LITTLE ITALY"

COLONIAL 6th & Maplewood Ave. CONSTANCE TALMADGE IN "DANGEROUS BUSINESS"

DARBY THEATRE JAMES HARRISON in Nella's "Bob Hampton of Placer"

EMPRESS MAIN ST. MANAYUNK THOMAS MEIGHAN IN "WHITE AND UNMARRIED"

FAMILY THEATRE-1011 Market St. BUCK MANNING and BIG CAST in "THE WINDING TRAIL"

56TH ST. THEATRE-Helen Spruce JACKIE COOGAN IN "PECK'S BAD BOY"

FRANKFORD 4115 FRANKFORD AVE. WALLACE REID IN "TOO MUCH SPEED"

GLOBE 6001 MARKET ST. SPECIAL CAST 8:30 and 10:30 to 11 "THE GREAT LOVER"

GRANT 4622 GIRDARD AVE. ELSIE FERGUSON IN "SACRED AND PROFANE LOVE"

GREAT NORTHERN Broad St. at 8th PAULINE FREDERICK IN "ROADS OF DESTINY"

IMPERIAL 60TH & WALNUT STS. KATHERINE MACDONALD IN "MY LADY'S LATHERY"

Lehigh Palace GERMANTOWN AVE. and Lehigh Avenue WALLACE REID IN "TOO MUCH SPEED"

OVERBROOK 623 & HAYHURD AVE. ALL-STAR CAST IN "The Revenge of Tarzan"

PALACE 1214 MARKET STREET 10 A. M. TO 11:15 P. M. ROSCOE (Fatty) ARBUCKLE IN "CHAZY MARRY"

PRINCESS 1018 MARKET STREET 8:30 P. M. TO 11:15 P. M. TOM MIX IN "A BIG TOWN ROUND-UP"

REGENT MARKET ST. Below 11TH 9:45 A. M. TO 11 P. M. DOUGLAS MACLEAN IN "ONE A MINUTE"

RIALTO GERMANTOWN AVENUE AT WASHINGTON ST. WALLACE REID IN "TOO MUCH SPEED"

RUBY MARKET ST. BELOW 7TH HARLEY KNIFE'S PRODUCTION "CARNIVAL"

SAVOY 2311 MARKET STREET MACK SENNEB in "THE WINDING TRAIL" "HOME TALENT"

SHERWOOD 34th & Baltimore Ave. WALLACE REID IN "TOO MUCH SPEED"

STANLEY MARKET AT 19TH 11 A. M. TO 11:15 P. M. "Don't Neglect Your Wife"

333 MARKET STREET THEATRE AT 7th St. to 11:15 P. M. EUGENE O'BRIEN IN "WORLD'S AFAM"

VICTORIA MARKET ST. AT 8th ALL-STAR CAST IN "WET GOLD"

W The NIXON-NIRDLINGER THEATRES

BELMONT 523 1/2 Mt. Pleasant TOM MOORE IN "HOLD YOUR HORSES"

CEDAR 60TH & CECIL AVE. EDITH STORY IN "THE BEACH OF DREAMS"

COLISEUM Market bet. 70th & 69th WALLACE REID IN "THE LOVE SPECIAL"

JUMBO FRONT ST. & GIRDARD AVE. THOMAS MEIGHAN IN "THE CITY OF SILENT MEN"

LEADER 41ST & LANCASTER AVE. SPECIAL CAST IN "THE WILD GOOSE"

LOCUST 521 & LOCUST STREETS WALLACE REID IN "TOO MUCH SPEED"

RIVOLI 521 AND FANSON STS. OWEN MOORE IN "A DIVORCE OF CONVICTION"

STRAND GERMANTOWN AVE. AT VERNON STREET DOROTHY DALTON IN "BEHIND MASKS"

AT OTHER THEATRES MEMBERS OF M.P.T.O.A.

Germantown 5210 Germantown Ave. MARY ALLISON in "Extravaganza" LARRY SEMON in "THE FIVE GUNS"

JEFFERSON 29th & Dauphin Sts. ETHEL CLAYTON in "Sham" Chester XVI. "The White Horse"

PARK RIDGE AVE. & DAUPHIN ST. THOMAS MEIGHAN IN "WHITE AND UNMARRIED"