EVENING PUBLIC LEDGER-PHILADELPHIA, SATURDAY, AUGUST 20, 1921

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

The Daily Movie Magazine

C

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

There Is Romance Even in the Lights of a Studio

TF YOU were to walk for the first time into a big modern movie studio in ful blast, Geraldine, you would not-at first-get the impression of fairyland that you expected. You would be too busy picking your way carefully over and through a maze of big, snake-like, high-powered electric wires.

And when you finally did land in front of a set and began to watch the action coing on 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 find yourself scrunching yourself into as small a space as possible for fear of touching them on a sore spot and making them sting you for daring to get so near.

And you would wonder how the men and women about you can be so carelewith so much sizzling death on every square faot of floor space-how they can dare to seize these monsters by any part of their anatomy and fling them con

tempthously from one spot to another. You wouldn't step on one of those big black wires for anything-nt 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 ares.

You can usually tell a novice in the studio by the gingerly way he or sh 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 conderful art effects, none of the passibility for elaborate scenic settings that we have come to demand on the screen. The best sunlight movie you can make would be crude and unsatisfactory compared to those which are the average under the modern lights of a studio. . . .

THE fan magazines speak so often of Klieg lights that the fan has come to L think that Kliegs are the only ones used. But they aren't-not by a long shot. In fact, the Klieg 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 myselfdurn 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 sun-Hight ares, fifty spotlights, fifty-four Cooper-Hewitt banks, seventy skylights, six goose-neck double banks, fifty Wohl singles, fifty Wohl tilting, twenty-four Wohl 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 i there is 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 twentyfive electricians. . .

UT in the Cosmopolitan studios recently I ran across a little device **B** that is outling down this 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 finder, 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 Klieg 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, glary. hissing, 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 searchlight 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 sunlights out MOVIE STAR 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. CONTINUED FROM YESTERDAY The ordinary garden variety of sunlight are throws a ray so strong that 1 cost h.85 I was childish enough to be thoroughly delighted; van enough to feel that I could stand there listen-ing to them forever; moved enough to feel that is a provide the state of if its focus happens to rest on a bit of scenery for a few minutes there is a nice i 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 The box-like thing she is standing on is the rheostat. I'm glad you know what a rheostat is because if you didn't I'd have to explain, and if there's any-what a rheostat is because if you didn't I'd have to explain, and if there's anysize of the apparatus thing I hate it is to have to explain the inner workings, the likes and dislikes and took his place beside me, and put up nition, the family connections of sunlight are rheostats. I hope you won't get the bis hand, as if he were about to make impression that I don't understand 'em myself. Because that isn't the impression a speech. I want to give, Not at all,

ERE is a group of pictures which HERE is a group of port of lights used in a modern movie studio. They are all explained in the article at the beginning of this page. "Yes: I want you to take the picture along the Hudson, in place of going down to the senside." "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. And away I went. But all my feeling of gayety faded as the morning advanced. I began to chide myself for taking such a needless risk. And, somehow, it all seemed so unfair to H——. And yet I had no thought of being really disloyal to him! The barometer of my mind changed to "cloudy and unsettled." I was more than troubled. than troubled. We took the automobile through the city to the little wharves along the upper end. All about us were tiny boathouses, with lannches boats, and little sailboats. with launches and motor-

The LOVE STORY of a

rush to shake hands with me, that— foolish as it sounds—eight policemen were needed to save me from being But I knew that I could council, and had our orier aream of love planned to take it down at the ocean, But I knew that I could council, memory surged up into my heart and

Then, searching the scene about m I looked to see some sign of the rival niture! motion-picture company. But there was In the

I looked to see some sign of the rival motion-picture company. But there was nothing to be seen. I was both re-lieved and disappointed. I tried to put to one side all thought but of the work to be side all thought but of the work one side all thought but of the work

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 THE two most important rules of

Talmadge. MOTION-PICTURE acting is a highly developed art, with a tech-nique quite as involved as that of the legitimate stage. The two most important rules to follow, then, in motion-picture act-ing are: Act as you would under the same circumstances in real life, and which do not bear on the scene. It is

nique quite as involves legitimate stage. The fundamental principle to remem-ber in undertaking screen acting is that the camera demands far greater realism on the part of the actor than the eyes of an audience. be a false move. Beginners must adjust their walk to the camera. There is no rule for this however, as every individual's way of standing and walking is different. Only through repeated tests can the beginner

through repeated tests can the beginner discover and correct the defects which draw the character in order to convey a realistic impression to the audience; are sure to appear in his physical pose the first time he acts before a camera, exact naturalism on the stage would appear as unreal as an unrouged face inder a spotlight.

Often in making a picture, the diree, tor will instruct his cast to "speed up" or "slow down" their scene. Some, times, also, he will alter the tempo of The camera, however, demands absolute realism. Actors must act as nat-urally and as leisurely as they would in their own homes. Their expressions must be no more pronounced than they would be in real life. Above all, they must be absolutely unconscious of the evictories of the compara solute realism. Actors must act as natexistence of the camera. Any deviation from this course leads which is entirely in the hands of the

to the most mortifying results on the director screen. The face, enlarged many times The best way to learn the principles life size, becomes clearly that of an actor, rather than a real character. The assumed expression of hate or fear which would seem so natural on the film. which would seem so natural on the stage is merely grotesque in the film. Unless the actor is really-thinking the things he is trying to portray on the screen, the audience becomes instantly aware that something is wrong.

(These "Tabloid Talks" are con-densed from the material for a book by Mr. Emerson and Miss Loos to be In the same way the camera picks up and accentuates every motion on the part of the actor. An unnecessary gespublished by the James A. McCann Company, New York.)

HOLLYWOOD AGAIN WAKES UP; STUDIOS HUM WITH ACTION

By CONSTANCE PALMER Hollywood, Calif.

T IS a relief to see a big studio reopened and humming with activity. Robertson-Cole has this week flung wide its doors again. Inside it looks and sounds like a happy, busy beehive. I'll admit things have been dull, but I'll not admit that they're going to continue so. I feel that the weight of gloom is lifting, and everything will soon be better and steadier than ever. And you may just expect to hear me

"all's well with the world"-ing from now on. Avaunt, calamity! Life's too long. Pauline Frederick is to start a new picture in about a week. She has just

Th waters were sparkling and blue. The Palisades, in the distance, stood sharp and green-fringed over their rusty cliffs: those same cliffs where Roland Yesterday I visited her new dressing last seen her victim. and I had had our brief dream of love

Rennissance fashion. I can grasp it in lights." This is quite unusual. As your literature, but durned if I can in fur- "close-ups" man so amusingly pointed

with long mirrors and the other with the doors to the wardrobe. A long, low My engle eye was fixed firmly on

Who but A STAR WHO HAS LIVED THIS LIFE HERSELF? Love, jealousy, ambition, the sordid contrasting with the spiritual and ideal, vice rubbing elbows with clear, clean living in the studios-all these combine to make the story

THE CONFESSIONS

OF A STAR

AS TOLD TO

INEZ KLUMPH

The Most Gripping Novel You Have Read in Years

It begins on this page next Tues. day.

emotional scene. She will be remem bered as Wallie Reid's leading woman returned from Cheyenne, personal ap- in many of his older pictures. Earlier pearancing, I believe, and looks very sunburned and healthy. Every one sings paeans of praise to her, so just as soon as possible, I'm going to meet her.

rooms. Having only the most cool bow-ing acquaintance with periods, I hesi-tate to tell you they are decorated in out in a recent article, directly the

to visit. I had hoped to have some-

The black-and-white effect picture, which doesn't look as if it showed any thing 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'll notice three kinds and by referring "Ladles and gentlemen." he began, "You have veted Miss Moreland the two of the Movies. In token of which the association presents her with this pryself. 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 area (the Lasky studio uses only four, but this picture was taken in the Cosmopolitan plant). 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 actorine.

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 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." 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 For studio last week. Progy Shaw-by sollies, but that little gal is purty!-was sitting for a semi close-up and the photographer was tru-ing 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 home they the distance of the photographer was

the photographer was bigger than I am and I didn't like the idea of trying to stage a strike-that-waman-over-my-dead-body stunt. 1 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 wish I had room here to tell you some more about how pretty that little Peggy Shaw is. Ind she can act, too. But that doesn't matter; she's so pretty she doesn't need to act.

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

traw hat-under the California sar

will restore the famous freckles to their respective places

Among other thirds, he has grown three inches during his absence and new speaks with a voice that cracks

Wesley was accompanied on his trip

his mother, who stated that she

GONE ARE THE BELOVED FRECKLES OF WESLEY BARRY

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

Angeles, and thet's some swim for any tes, " but he confidentially whispered to his friend that he was shortly going to give Marshall Nellan, his boss, the "" oute in the washbasin of the Pullman. erocodile. route in the washinsin of the Pullman, but nevertheless be swam all the way. he If you don't believe it, ask Wesley, would never make another trans-conti-

Wes arrived in Los Angeles last week after a four months' absence. He was accompanied by his mother and "Mickey." his new pet alligator men-tioned above and which he bought in Florida while working there with John Barrymore's "The Hidden Paradise." "I'll tell the ox-eyed world that I'm find to be back." exclaimed Wesley as he removed a New York straw hat from bis head, placed it on the ground and play. While in the East he starred in play. While in the East he starred in

"That's what I think of New York and New York straw hats, and if any one can get me sixteen mild and ne chloroform first." "The straw hats." "The straw hats is and if any ne chloroform first."

DERHAPS the fact that Wesley is has just finished her annual inventory devoid of all his famous freekles and finds that last year she made a suit las something to do with his ire over for a sareerow, ballet skirts for horses, the East. Wesley Barry, minus his a bed for a mouse, kid curiers for a freekles, is difficult to imagine, but doll, a cover for a doll's hot water c East. Westey Barry, minus his a bed for a mouse, shi furters for a rekles, is difficult to imagine, but at's just what the sunless New York bottle and a jacket for a dog, in addition to him. However, he's hoping that few days—without the shelter of a derful gowns worn by actresses.

egotistical as I sound. Really, not! to continue to live in this uncertainty. But it is good to set it all down on Enough for tonight. Annette. I am paper, at least; certainly better than thinking of you as much as of myself. sust have a set in the second to be the second telling it to people.

But I have a scheme,

1 met Roland today. As we say in aelodrama: "The deed is done !!" and passed Roland Welles. He gave me i passed Roland Welles. He gave me a keen look. But I lifted my chin high—like a very silly creature, I fear— and passed on without a sign of receg-i and passed on without a sign of receg-and passed on

At does a remarkance silence fell on that great crowd. It was as if the excited air had changed into a vacuum, if was so intoxicated with the oration that I had just received, or whether it was the it was the interval of the second and humming softly to myself, I ran up the iron steps to II---- a room. He was, of course, already at work, buried

in his papers. was that there really had been a change in me. I wonder? "Oh, Monsieur le Directeur !" I called "May the humblest of your servants

"I shall put it to the test," I told enter St. He turned brightly ; smilling at me.

It so nappened that I met two of the girls of Roland's company-girls who had been there at the same time that I

Then the band started up a march, and the president took my hand, and the president took my hand. The grant match has the big scene. "You must grant me a special favor took my hand, and taking the big scene."

WESLEY BARRY AS KID WILL LIVE IN MARBLE

than an hour. Then H— and I step-ped out of the little motorboat on to is used for "Polly" to see if her dress if her dress is used for "Polly" to see if her dress is used to her set yesterday the wharf. We were about ready to go is hanging all right. Little Doris May has starten on her thing definite to report to you in the back to the studio. But still I lingered,

Little Doris May has started on her first starring picture. The working title is "Young Ideas." I think it's very clever, and hope they don't change it. Next week three new companies are worse symptom than any other! searching for some excuse. "Put those things in your value, please," I said to II-----.

(CONTINUED MONDAY)

"Hello! Why, Nella !"

I gave him the wallet and package on papers I had been carrying in the scene. He sat down on one of the little posts that bordered the wharf, and opened his valise to put them in. At that moment an automobile drew up at the end of the wharf, and Roland leaped out. Looking about, he saw us. He came forward with his well-remem-bered swinging stride. His manner was He came forward with his well-remem-bered swinging stride. His manner was as nonchalant as ever. He called to TT SEEMS as if Betty Compson's pic-

things quiet down.

IT SEEMS as if Betty Compson's pic-ture, the "Woman in the Case," would go on forever. Yesterday 1 watched Cleo Ridgley do an intensely right!";

"WHITE AND UNMARRIED"

"Whatever the Queen commands!" I came in and sat down beside the He smiled a little sadly, "I couldn't help it-if I have been."

September 20

118 :





he does his friends want to remember him as an "honest-to-goodness-he-boy." He will be "Penrod" in his new picture

Ard he came and pinned it on me, girls "Nella?" they should once again My heart overflowed. I, too, inde 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 volce, "Friends," I said, "for you are the old days when I was despised, after I had been there at the same time that I was. They both came up to me with every mark of engerness—most unlike the old days when I was despised, after I had been there at the same time that I was. They both came up to me with every mark of engerness—most unlike the old days when I was despised, after I had made my great failure in "Step-ping-Stones." They simply lavished futtery upon me! I turned the conver-"You've been awfully good to me," I said under my breath.

aven an to the floor. The grand march taking the big scene. armed, and I led it. [14] Next Tuesday! I would remember [15]?" "It's something you want, isn't it?" armed, and I led it.