

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY
They're Even Using Postcards to Light Sets Now
IF YOU could see a moving-picture film made ten years ago and then, immediately afterward, view one just from a modern studio, you would be conscious of a vast difference in the general "looks" of the thing, though you might not be able to explain just exactly what the difference was.

Not long ago I saw one of the old Essanay films showing Charlie Chaplin and Ben Turpin together—remember those old days? It followed immediately after Gladys Walton in "Short Skirts" (I think that was the title; I can't keep 'em all straight in my head).

The difference was really startling. The Walton film was beautifully lighted in every single sequence. There was a softness and a diffusion that was most restful to the eye and the general effect was pleasing to the senses. This is true of all the films put out nowadays by the big companies.

But the old Chaplin picture was one glaring succession of hard, trying whites and deep, sharp blacks; there were no half tones, no gradings, no softness or roundness of faces or figures. And, by the way, it was interesting to note that there was not a close-up in the two reels. That hasn't anything to do with the subject of lighting; it's just interesting as another evidence of the changes of recent years.

I found my eyes were tired more by the two reels of the old stuff than by the five reels of the Walton and two other short modern subjects we saw. The glaring whites were murderous to vision; the sharply cut-out figures gave an odd sense of unreality to the whole thing which we were not conscious of in the old days, but which is so different from what we are used to now that it made the actors look like little more than animated marionettes.

I doubt if there is any one branch of the movies which has made greater advances than this one of lighting. There is no branch more important; it is to lighting that we owe, to a very large extent, the amazing development of the business and the possibility of talking seriously of its progress into the field of the true arts.

FOR years nobody thought of using any but direct lighting methods—that is, allowing the rays from a lamp or the sun to fall directly upon the object to be photographed. Reflecting surfaces were used to help out and to lighten shadows, but reflected light was never considered seriously. Now, however, according to word from the Lasky California studios, after a long series of experiments, this idea is likely to be absolutely reversed.

EVEN the lowly postcard is playing its part in movie making out there. It has been discovered that the highest efficiency in reflected light can be obtained from a surface about the size and color of the postcard.

Most unusual lighting effects have lately been accomplished largely by reflected rays. According to Frederick S. Mills, electrical illuminating engineer at the Lasky studios:

"We have found," writes Mr. Mills, "that a large set is best lighted by searchlights concentrated upon a tinfoil or ripple-surface mirror and 'kicked back' upon the set itself.

There are various kinds of reflectors—the white mat surface; the cream-colored surface; the ordinary mirror and the French rippled mirror. These are of all sizes and shapes and the Lasky studios has a large equipment to suit every need.

When the sun is the source of light, as in an exterior scene, the tinfoil or mat-surface reflectors are used and by catching the rays of the sun reflect them upon the faces of the actors or upon certain part of the setting. This method is also frequently used in taking what are termed "still" photographs to get light on a face that would otherwise be shadowed. This light can be thrown under the drooping hair of a woman so that the camera's eye can have light enough to express the feature clearly on the film.

The reflection with these surfaces is diffused in character, as opposed to the "specular" reflection gained by a higher-powered surface. There is a certain loss of efficiency by absorption, dependent on the class of reflector. The postcard with its creamy color has been found to be most efficient because it does not absorb the light like tinfoil.

WHERE an effect of sunlight through a window or door is desired the mirror is employed, sending a brilliant ray or beam of light by which means some beautiful effects are obtained. Sometimes it is necessary to place a small mirror above the head of a person in a scene where it would be impossible to use a direct spotlight. The spotlight placed elsewhere is directed upon the mirror and the necessary backlighting obtained.

ON LARGE sets where a multiplicity of spotlights would give a light uneven in tone and cause an unnatural effect an enormous reflector is hung high in the back and the powerful beam of a searchlight directed upon it. This is "kicked back" to use a technical phrase, upon the set and the whole scene is evenly illuminated. This is, of course, only possible where searchlights of great power, like the famous sunlight arcs, are included in the equipment.

It must be remembered that for a long shot a sharper light is required, necessitating the use of mirror reflectors. If it is a close-up, a softer and more diffused surface is employed.

Indirect lighting is a highly technical phase of lighting and when the work is done inside the studio, Mr. Mills says, he generally plans the arrangements of reflectors with the electricians and cameramen of the unit. Where a distant location is used and sun is the source of light or even artificial illumination is figure it out for themselves. Thus it is essential that a first-class cameraman know the values of reflected as well as direct lighting.

In these days of perfect photography for the photoplay it is necessary for every man engaged in their making to know his branch of work thoroughly. Only in this way can the beautiful effects and the roundness so much desired be obtained; only in this way can the star be supplied with the quality of light best suited to his or her complexion.

It is quite possible to make a pronounced blonde look like a perfect brunette by means of improper lighting.

THERE are trick ideas—stunts—where the reflectors have their uses. A perfect halo can be cast around a person's head—like an aura—by means of reflected light. The best equipment and the most skilled technicians are required to meet the growing demand for perfection in photography and lighting, but there are experts in every branch in every studio which will satisfy you and meet your demands for constant progress.

BUSTER KEATON SMILES 52 TIMES EACH YEAR

BUSTER KEATON, advertised throughout the world as the funniest man in pictures, never smiles—in the pictures. However, the rasher at his studio in Hollywood asserts positively that he sees Buster smile every time he gets his weekly salary check, and he states further that this young comedian averaged fifty-two appearances last year, seven days between each one.

But before the camera not even a Sphinx or a preacher in a dry town could be more sober. You'd think there would be a reason for this. There is. Buster explains it in about these words: "Smile and the world smiles with you; weep and you weep alone." That's fine. But it doesn't say some one else won't smile if you weep. I don't believe in weeping, but I think people get a lot more enjoyment in watching me on the screen if I don't wear a stand-up-and-stare-at-silly-guy grin throughout the picture. Anyways, I'm too busy being tossed and knocked around to spend much time in smiling.

"Sometimes when I go to a theatre and see some comedian grinning after he has finished some stunt, it makes me feel the same as when I hear some witty fellow tell a funny story and then set in the first laugh on it. Still, it's being done by some of our very best comedians and I'm not criticizing them for showing their aulers whenever they see fit."

THE star got out of the habit of laughing during his stunts at an early age. He's twenty-five years old now and he started on the stage just nineteen and a half years ago.

His father owned a medicine show which he transported from one town to another. Keaton, Sr., was an accomplished gymnast and tumbler and he started his offspring in his footsteps as soon as the little fellow was able to stand.

Buster took naturally to his stage work and soon was far better than any other child gymnast in the country. His father went to England and played in the leading music halls of London.

MARY'S "LITTLE LORD FAUNTLEROY" OPENS THURSDAY IN N. Y.



MARY'S "LITTLE LORD FAUNTLEROY" OPENS THURSDAY IN N. Y.

MARY plays the little Lord and also "Dearest," his mother, and, what's more amazing, the latter is three inches taller. How do they do it? In the scene below the little Lord is parting with his stern grandfather. The others show Mary in the two parts.

FORREST HALSEY, the author and screen writer, who wrote "Dixieland" and Norma Talmadge's latest vehicle, "The Wonderful Thing," two of the most successful pictures of the season, originally intended to become a doctor.

He attended the Ecole Medicin in Paris, where he learned the fundamentals of surgery and materia medica. But the lure of art proved too much for him. He painted and sculpted a bit and wrote verse in a delightfully dilettante fashion till his funds gave out.

Then, after a few years of ups and downs, he took to writing fiction more by accident than anything else, and for a number of years he contributed regularly to the leading magazines.

He has two Broadway stage plays to his credit, besides a number of successful photoplays, among the latter being "Ashes of Embers," Pauline Frederick's first stellar vehicle; "Flames of the Flesh," starring Gladys Debedeville, and many others.

This Star is Well Guarded
Never was a young actress better equipped on making her film debut than Shirley Mitchell, who plays opposite Johnny Hines, the famous "Tarheel" of the screen, in "Doggone Tarheel." Johnny is Shirley's uncle. Another uncle, Charles Hines, directed the scenes in which Miss Mitchell appeared, while her mother, a former motion picture actress, represented and exhibited very strongly the maternal interests. Shirley is six months old.

MISS PITTMAN made the rounds of all the studios, gathering material for a series of articles. This morning, she says, will not treat the motion picture industry as a thing of sham and tinsel, but as a legitimate proposition, deserving of serious thought and sensible interest. In short, she's not going to make a mockery.

Just before the writer left for New York, Bobe Daniels gave a small dinner-dance. The guests were Harold Lloyd, Lila Lee, May Allison, Adela Rogers St. John who writes interviews in fan magazines, and Robert Z. Leonard, director of Mae Murray's first independent production, "Peacock Alley," which has just been completed in the Amsterdam studios, New York.

These titles were under for various Parisian scenes in the picture. The words were spelled out in torches fastened to an invisible background, and lighted simultaneously by a single fuse. The effect, much the same as a set picture at a display of fireworks, was then registered by the camera.

A staff of experts was employed by Mr. Leonard and Miss Murray to set these titles, which were photographed in a perfectly dark, fireproof room.

"Fireworks" Subtitles Are the Latest Thing

TITLES of flame, the first of their kind on the screen, have been developed by Robert Z. Leonard, director of Mae Murray's first independent production, "Peacock Alley," which has just been completed in the Amsterdam studios, New York.

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Buster Keaton doesn't laugh or smile on the screen, but the cashier of his company says Buster smiles once a week—payday

CONFESSIONS OF A STAR

As Told to INEZ KLUMPH

THE STORY BEGINS with the early days in the old Fine Arts studio in California, when Colleen Moore, the Gish girls, Bessie Love and a host of other stars who were more than extra girls. Diana Cheyne relates the tale; she begins with the day in the studio when she and Isabel Heath, who stars there as they are now, were sitting on the stairs when a strange man came into the studio and looked at them. The cameraman called them down to meet him, and it proved the turning point in Isabel's life. He was Phil Craney, a famous director from the eastern studios, and he taught Isabel to be the best of the screen's "baby camps," and engaged her for such a part in a photoplay he was producing.

NOW GO ON WITH THE STORY
CHAPTER XIX
WORKING in New York did indeed seem different from working on the Coast. For one thing, it seemed so strange. I never saw any one whose face seemed familiar. Of course, at the Fine Arts studio there were lots of people who I saw every day—the electricians, the cameramen, all the people around the studio. It had been the same when I was making comedies. But here every one was strange.

I lived in an apartment on Riverside drive, which I liked, but where I didn't feel at home. Mr. Sandy's sister lived there and I was just staying with her for a time, so I made the best of it, but I couldn't get accustomed to it. Quite a lot of motion-picture people lived there; one star, who lived just above us, had his Newfoundland dogs in the apartment. There were three big ones and seven puppies—I don't know how much he paid the superintendent of the building to let him keep them—and they used to fight in the maid's bedroom. His wife kept birds, 200 of them; they looked awfully things. Thrushes and finches and love birds, but it was terrible to have them shut up in the corner of the dining room. I went up to see them one day with Mr. Sandy's sister, but I never could hear them there was a good publicity stunt; he and his wife were always having pictures taken of themselves with their pets. But the birds died very fast and the dogs moped—it seemed to me that they could have found some other way of getting publicity.

I worked in a studio at Fort Lee, which meant that I had quite a long trip to take, morning and night. I went in one of the cars which Mr. Sandy's sister owned, but when we got on the ferry used to go out and stand on the front of the boat, so that I could look up and down the Hudson, and up at the Palisades. I remember that one day there were several beautiful girls on the boat who were going to a dance at West Point; their chaperon was such a sweet-looking woman, and they all seemed to be having such an awfully good time; I did wish that I could have chucked my make-up box into the river and gone with them!

Usually there were quite a lot of people on board, going over to the studios. They were used more than now, when the ones on the New York side of the river and those out in California are almost the only ones where pictures are made regularly. There'd be crowds of extras, and people who played small parts, and rather lorded it over the others. I remember one woman who quite snubbed me, and nearly collapsed later in the studio, who she found that I was the leading lady in the picture in which she was the housekeeper!

The star with whom I worked was worse than I'd imagined he'd be. He was very popular on the stage and really didn't care much about making pictures, except that he wanted the money he got for doing it. But he made things very hard for the rest of

You see, it makes all the difference in the world how the star with whom you are playing acts. For example, leading men who have played with Norma Talmadge always rave about her. They can't say enough about how wonderful it is to work with her. I asked one of them a while ago why it was, and he said, "Norma's so generous," he answered. "If you give her anything—if you do anything at all that makes a bit of action go better for her, she'll do as much for you the first chance she gets. She's just as much interested in helping you put your stuff over as she is in getting her own to go big."

You can see how much that would mean, and how serious might be the difficulty of working with somebody who didn't do it.

However, I got along fairly well. Mr. Sandy had evidently told the director with whom I was working that he was to help me as much as possible with a view to seeing what I could do. And so, when the star wasn't there, the director used to work with me, coaching me in expressing various emotions, showing me how to get various effects.

The cameraman worked with me, too, trying different systems of lighting. Lighting makes all the difference in the world, you know. That's one reason why some stars who look so young and pretty on the screen look so much older off it. Lighting can take away bulgy places under the eyes and conceal bad lines. It can often make a harsh contour look like a flabby one seen from.

Sometimes when I went home at night I'd simply sag with weariness. But I didn't mind very much, not even when I was most homesick. For after this one production I was to be a star!

CONTINUED TOMORROW

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.

Alhambra 12th, Morris & Parkway AVE. Daily 9:45-11:15 P. M. **WILLIAM RUSSELL** in "THE GREAT ESCAPE"
APOLLO 5th & Thompson Sts. Daily 9:45-11:15 P. M. **WALLACE REID** in "THE LOVE SPECIAL"
ARCADE 10th & Market Sts. Daily 9:45-11:15 P. M. **ARCADIA** in "THE TRUTH ABOUT HUSBANDS"
ASTOR 10th & Market Sts. Daily 9:45-11:15 P. M. **ASTOR** in "THE BRONZE BELL"
BALTIMORE 5th & Market Sts. Daily 9:45-11:15 P. M. **DOROTHY PHILLIPS** in "THE WOMAN MARRIAGE"
BENN 4th & Woodland Ave. Daily 9:45-11:15 P. M. **BENN** in "THE WOMAN GOD CHANGED"
BLUEBIRD Broad & Susquehanna Sts. Daily 9:45-11:15 P. M. **BLUEBIRD** in "THE HEART OF A FOOL"
BROADWAY Broad & Snyder Ave. Daily 9:45-11:15 P. M. **BROADWAY** in "CLARA KIMBALL YOUNG"
CAPITOL 7th & Market Sts. Daily 9:45-11:15 P. M. **CAPITOL** in "EUGENE O'BRIEN"
COLONIAL 6th & Sprucewood Aves. Daily 9:45-11:15 P. M. **COLONIAL** in "THE GREAT IMPERSONATION"
DARBY THEATRE 11th & Market Sts. Daily 9:45-11:15 P. M. **DARBY THEATRE** in "TOM MIX"
EMPRESS 10th & Market Sts. Daily 9:45-11:15 P. M. **EMPRESS** in "ETHEL CLAYTON IN 'WEALTH'"
FAIRMOUNT 20th & Chestnut Aves. Daily 9:45-11:15 P. M. **FAIRMOUNT** in "TOM MIX"
FAMILY Theatre—11th & Market Sts. Daily 9:45-11:15 P. M. **FAMILY** in "DANGER AHEAD"
56TH ST Theatre—Below Spruce St. Daily 9:45-11:15 P. M. **56TH ST** in "POLA NEGRI AND SPECIAL CAST IN 'GYPSY BLOOD'"
FRANKFORD 47th & Frankford Sts. Daily 9:45-11:15 P. M. **FRANKFORD** in "ONE MAN IN A MILLION"
GLOBE 5th & Market Sts. Daily 9:45-11:15 P. M. **GLOBE** in "ALICE LAKE"
GRANT 4022 Girard Ave. Daily 9:45-11:15 P. M. **GRANT** in "EDITH ROBERTS"
GREAT NORTHERN Broad St. & Erie St. Daily 9:45-11:15 P. M. **GREAT NORTHERN** in "JUSTINE JOHNSTONE"
IMPERIAL 9th & Walnut Sts. Daily 9:45-11:15 P. M. **IMPERIAL** in "CLARA KIMBALL YOUNG"
Lehigh Palace Germantown Ave. & Lehigh St. Daily 9:45-11:15 P. M. **Lehigh Palace** in "CARNIVAL"
LIBERTY Broad & Columbia Aves. Daily 9:45-11:15 P. M. **LIBERTY** in "THE TEN-DOLLAR RAISE"
OVERBROOK 6th & Haverford Aves. Daily 9:45-11:15 P. M. **OVERBROOK** in "CHARLES RAY"
PALACE 12th & Market Sts. Daily 9:45-11:15 P. M. **PALACE** in "ELSIE FERGUSON"
PRINCESS 10th & Market Sts. Daily 9:45-11:15 P. M. **PRINCESS** in "EDITH ROBERTS"
REGENT Market St. Below 17th St. Daily 9:45-11:15 P. M. **REGENT** in "SHIRLEY MASON"
RIALTO Germantown Avenue & Rialto St. Daily 9:45-11:15 P. M. **RIALTO** in "THE LOST ROMANCE"
RUBY Market St. Below 7th St. Daily 9:45-11:15 P. M. **RUBY** in "LOUISE GLAUM"
SAVOY 12th & Market Sts. Daily 9:45-11:15 P. M. **SAVOY** in "TOM MIX"
SHERWOOD 6th & Baltimore Aves. Daily 9:45-11:15 P. M. **SHERWOOD** in "POLA NEGRI AND SPECIAL CAST IN 'GYPSY BLOOD'"
STANLEY Market at 19th St. Daily 9:45-11:15 P. M. **STANLEY** in "THE AFFAIRS OF ANATOL"
333 MARKET STREET THEATRE 333 Market St. Daily 9:45-11:15 P. M. **333 MARKET STREET** in "WILLIAM RUSSELL"
VICTORIA Market St. at 9th St. Daily 9:45-11:15 P. M. **VICTORIA** in "TOM MIX"
W.M. PENN 4th & Locust Aves. Daily 9:45-11:15 P. M. **W.M. PENN** in "BEBE DANIELS"
AT WEST CHESTER RIALTO in "THE WOMAN GOD CHANGED"
IDLE HOUR 12th & Market Sts. Daily 9:45-11:15 P. M. **IDLE HOUR** in "EDITH ROBERTS"

THE NIXON-NIRDLINGER THEATRES
BELMONT 522 ABOVE MARKET ST. Daily 9:45-11:15 P. M. **BELMONT** in "JACK PICKFORD"
CEDAR 60th & Cedar Avenues. Daily 9:45-11:15 P. M. **CEDAR** in "ELAINE HAMMERSTEIN"
COLISEUM Market St. 29th & 60th Sts. Daily 9:45-11:15 P. M. **COLISEUM** in "THE WOMAN GOD CHANGED"
JUMBO Front St. & Girard Ave. Daily 9:45-11:15 P. M. **JUMBO** in "IF WOMEN ONLY KNOW"
LEADER 41st & Lancaster Aves. Daily 9:45-11:15 P. M. **LEADER** in "LIFE"
LOCUST 52d and Locust Streets. Daily 9:45-11:15 P. M. **LOCUST** in "God's Country and the Law"
RIVOLI 52d and Sansom Sts. Daily 9:45-11:15 P. M. **RIVOLI** in "THE MOTH"
STRAND GERMANTOWN AVE. Daily 9:45-11:15 P. M. **STRAND** in "THE GREAT IMPERSONATION"
AT OTHER THEATRES MEMBERS OF M. P. T. O. A.
Germantown 5510 Germantown Ave. Daily 9:45-11:15 P. M. **MARY MILES MINTER** in "MOONLIGHT AND HONEYUCKLE"
JEFFERSON 29th & Dauphin Sts. Daily 9:45-11:15 P. M. **JEFFERSON** in "TOM MOORE"
PARK RIDGE AVE. & DAUPHIN ST. Daily 9:45-11:15 P. M. **PARK RIDGE** in "WANDA HAWLEY"
WEST ALLEGHENY 25th & Allegheny Sts. Daily 9:45-11:15 P. M. **WEST ALLEGHENY** in "CRAZY TO MARRY"