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10

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

How the Movies Brought Billy Penn to Life

THE movies have done many new and strange things, but bringing a statue to life would seem to be a fairly large order. They've done it, however, and right here. In fact, they've gone a step further. They've put brains and a tongue in the statue.

There is no miracle about it. Everything was carefully thought out in advance, so that when the movie-camera crank went 'round the lifeless metal slowly took on the semblance of a living human being, opened its eyes, moved its hands, took a deep breath-and went off for a taxi ride.

No more fit subject for such a demonstration could be found than Billy Penn. No more in subject for such a demonstration could be found than Billy Penn. so the Welfare Federation, which has "plotted" him as the star in its cam-paign movie, "One Call, One Heart, One Answer" proceeded last week to bring the founder back to life. The fact that Billy's statue stands 547 feet in the au-made the problem a little awkward, but not impossible of solution. The greater the difficulty, the greater was the determination to succeed. . .

Now that the "resuccection" is filmed and all reedy and waiting for tis first showing when the Federation opens its community colleally in November, and now that Billy has climbed up again to the top of his tower, where he surveys his city just as if nothing out of the ordinary had happened, it is permissible to tell some of the details of the photographic feat attending his visit to us in the flesh. . .

FURST, the Federation camera man was confronted with the necessity of getting a close-up of Penn, and an airplane was suggested. As far as the Federation officials know, no nirman has ever dared before to fly within twenty feet of the City Hall statue, but that don't make any difference to them. They found an aviator who would do the trick.

Starting early in the morning, with camera man and movie camera aboard. the plane flew up over the city from Seventy third street and Island road, making a bee-line for Billy. Three times around the statue it went, the camera each time filming every button, every wrinkle on Billy's clothes and every eyclash, every dimple on Billy's features.

Billy could have reached out and shaken hands with the fliers had he been inclined. But there was pienty of that for him to do later during his trip around town to welfare and social service agencies, as provided in the Federation's acenario. The proper time had not arrived yet.

Then, for a full-length pose of Penn, the Federation movie men set their camera up on the roof of the Parkway Building at Broad and Cherry streets, and with a ten-inch telephoto lens, reeled off 100 feet or more with the same result as if they had been within a stone's throw of the statue. This produced the "semi-closs-up." as they call it, showing the statue from the top of the hat down to a point on the tower twelve or fifteen feet below Billy's shoes.

SO MUCH for the preliminaries. Filming Penn from the air and from the top of a tall building is all straight-away movie stuff to an expert movie man, but the next step is where the "trick" cames in. "It'll be all right if you do it." said the Federation executives, and you movie fans will be able to judge for yourselves jus thow well it has been done.

THE first stage of the actual "resurrection" part of the feature embraced the building of a huge canvas and frame model of the top of City Hall towerall except the statue itself. Professional theatre carpenters and scene painters did the job, and they turned out an excellent "set." perfectly picturing in paint every curve and detail of Penn's pedestal.

Loaded aboard a big truck, this "set" was transported to the end of the Parkway and set up atop the hill whereon, eventually, will stand a portion of Philadelphia's much-discussed art gallery. There, with the movie camera poised before and below at the same angle as that at which it stood before and below the real tower and the real statue, everything was ready to "shoot" Billy as he came to life.

Now enter Fred A. Sulzer, the Welfare Federation's Billy Penn. Face. figure, fashion, everything in Sulzer's make-up was an exact replica of the founder himself, all except, perhaps, the perspiration on Sulzer's brow. (It was an, awfully hot afternoon out there on that little Parkway hill.)

All ready?" megaphoned Gilbert E. Gable, who wrote the scenario and directed the production for the Federation. "All ready," answered Sulzer, and up to the top of his toy tower he clambered.

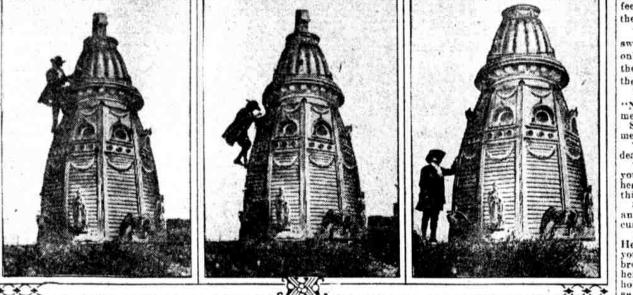
"Right hand out a little further." commanded the director. "That's it. Left foot back an inch. That's it. Head up a little. That's it. Hold it. Camera !

There, out on the Parkway hill, stood Billy Penn-the living Billy Pennwhile down at Brond and Market streets stood the statue Billy Penn. The camera eye could not tell the difference between the two, and you can't put much over on a camera-as girls with freekles all know.

As the camera crank revolved, the Parkway Billy slowly opened his eyes. As the camera crank revolved, the Parkway Billy slowly opened his eyes. Taked his arms, looked out and around him. First he spied the broad expanse of his city, then annazed a moment at its growth since he last saw it, decided to descend from his high perch. Don't tell us he s a trightow, is his hair as black and shiny as it looks?' I might have known: who else but Rudolph Valentino would be the sub-

Slowly, carefully, grasping the eagles, the lamps, the tiny projections on the





It was all done in the movie so don't worry. By a clever photographic stunt the Welfare Federation, in the interest of a campaign, caused Billy Penn to climb down off his perch on City Hall tower. The pictures show the various stages of his "descent," but it's all right. Geraldine, he's back on the job

covered him, you know-and he says

clusion that another romance developed GARRY HAS A CHAT on the 'Four Horsemen' lot beside the director's and the leading woman's. WITH VALENTINO: Rudolph Valentino's interest in June Mathis is more like adoration. She dis-RAVES ABOUT HIM

that whatever good work he did in the 'Four Horsemen' is due to her advice By HELEN KLUMPH BSINTHE at a football game. A Garry was murmuring, "Don | like what he was doing, she would shake Juan over the telephone. Mercury con- |

As she paused for breath I asked her what on earth she was talking about. "Who else but----

ing? Do his eyes flash like Julio's? is all about—I am to play in "Moran Don't tell us he's a highbrow. Is his bair as black and shiny as it looks?" But I know that Uncle George is lect under discussion. things.

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 others were not much more than extra girls. Diana Cheyne tells how she and her chum, Isabel Heath, sat lonesomely around the studie with Div Generation Isabel Heath, sat lonesomely around the studio until Phil Crancy, the famous director, chose Isabel to be the first of the screen's "baby vamps." They are seen together a great deal, and a scandal is created by the director's wife. Derry Win-chester, a friend of Diana's, is called on to help, and Isabel tries to "vamp" him. Then Isabel an-nounces she is to be starred in the East by a Paul Markham. Derry goes to France with the avlation corps and Diana meets Keith Gorcorps and Diana meets Keith Gor-ham, who strangely attracts her. On the eve of a romantic runaway marriage, Keith is killed in an automobile accident.

AND HERE IT CONTINUES

CHAUTER XXIX "A ND now what about you, Nan?" I demanded. "What are you in New York for, and where's Billy, and what's the news?"

She laughed softly and settled back in her chair, stretching out her pretty feet, in their bronze pumps, and tilting them and up down.

"Billy's in Los Angeles," she answered. "The baby's here with me, only he isn't a baby any longer, and the news is that I came on to help in the screening of one of my stories." "One of your stories!" I gasped

'Nan Shayne, what on earth do you She chuckled delightedly at my amaze-

ment. "Not Nan Shayne-Anna Corliss, my Not Nan Snayne—Anna Corliss, my dear; it's my maiden name, you know." "Anna Corliss—why, I've heard of you! You wrote—why, you've written heaps of the things that have been done this last year. Tell me about it!" She came across to the fire then, and writed up on one of the big floor

A Character of the chings of the things of th



Juanita Thomas, the winner in a Des Moines prize contest, was given a chance with Norma Talmadge's company, and will have a small part

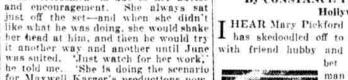
"WHAT WOMEN WILL DO"

story denied, and new story sent out, Wednesday and each day there-after: Stories of trips to Africa. China and Spokane alternately sent out and denied. It's a great life. The entire Pickford technical staff has been transferred from Miss Mary's pay-rall to Mate and Bully got after: Stories of trips to Africa. China and Spokane alternately sent out and denied. It's a great life. The entire Pickford technical staff has been transferred from Miss Mary's pay-rall to Mate and Bull But I had just one "Not at all. But I had just one" Story denied. The state of the transferred from Miss Mary's pay-rall to Mate and the day Bully got have the biggest kind of career ahead of you. It's the other way round with hat's independent. of Derry. You never go anywhere, do you? Some one lease. PHOTOPLATS. PHOTOPLAYS

ber head at him, and then he would try it another way and another until June was suited. 'Just watch for her work.'

She is wonderful. And before she could finish, four en-raptured young flappers launched ques-tions at her, 'Is his accent fascinat-said. 'I don't know what my next story

he told me. 'She is doing the scenario for Maxwell Karger's productions now. "And then he told me about George



sides of his tower. Billy stepped down until he finally passed out of the film frame.

Just as casy as pie. Why, sure!

BUT, one more thing. It's only a matter of routine morie dark-room work, but it should be explained. First, they cut to the proper length the "take" of the real statue as photographed from the Parkway Building roof, sprinkling one or two of the airplane close ups through it, then they hoak on to it the "take" of the model statue photographed on the Parkway hill, dissolving out of the one into the other. and there you are. Oh, yes, the Parkway hill work was done with an

Syracuse, N. tress before her appearance on the are good to look upon. George Chese-screen. Her latest pleture is "Shadows boro played opposite Grace Darmond in of the Sea." She is also to play on "The Hope Diamond Mystery." the legitimate stage this winter.

NEWT-May MacAvoy is a tiny lift- playing in photary at present. Louise seeing him start out in the world of ber that, to creature, less than not feet in Glaum was been in Maryland. Bill susceptible women. But we beight, with big blue eyes and wave Desmond was logn in Dublin, Ireland, dark brown hair. Her present starring protocol based of the based vehicle is "Everything For Sale."

 $\begin{array}{c} \text{relicle is "Everything For Sale."} \\ \text{SEASIDE-E. K. Lincoln played in the Lintle Starke played is "The Lintle Stepherd of Kingdom fary Thurman was a school tend to play the lead. Then what does not low she talk about?" the fore she became a moving method. The lintle she dol not play the lead. Then what does not low she talk about?" the lintle she dol not play the lead. Then what does not low she talk about?" the lintle she dol not play the lead. Then what does not low she talk about?" the lintle she played is the lintle she dol not play the lead. Then what does not low she talk about?" the lintle she dol not play the lead. Then what does not low she talk about?"$ the "Littlest Rend." Mary Thurman was a school tencho before she became a moving pret-

William Don an in private life Raiph BONNIE LASS-Beatrice Swanson Graves is not marging

things. "I was introduced to him in the lobby of the hotel where he is stopping." Garry started breathlessly. "And be-fore we had been sitting there talking five minutes the place was full of girls in the never noticed it. They theorem 1 wanted. I told them. They theorem 1 wanted. I told them. five minutes the place was the of general asked me what I wanted. I told them, and Spokane alternately solution and denied. It's a great life. They thought I was a foolish young denied. It's a great life. They thought is and nade up my mind what sort of stories I wanted; been transferred from Miss Mary's pay-I loved him for it. they expected it was more money I i can't describe him to you-he's would want. and I loved him for it.

"I can't describe aim to you sense baffling. He has such a healthy sense of humer that he can turn it inward and laugh at his own tobles. "Only I We turn" and "Strongheart' and "The Justing of the "The Tailor-Made Man." "The Tailor Made Man." The picture is finished before Miss Mary returns. Miss Lottic may be prevailed upon to re-enter fillums, so that the that the picture of the sense all the the family, as and there you are. Oh, yes, the Parkicay bill work was able with an and laugh at this own failles. Only I will never heads at the screen as that the statue picture is precisely the same men or at Julio, he hesisted, the lens. The Pour Horse and Strongheart and Strongheart and The ballows, and heavy the indicates and while he pokes fun at his youthful ambition to be a Bean Brummell, you can't help interest. N.Y. She was a stage me, each other yers slightly, although her diverse. N.Y. She was a stage me, each other yers slightly, although theo where help when he leaks at you intently and says one the are good to look upon. George these bars on played opposite Grace Parmond in othe heat suit. You wonder just what

The Hope Diamond Mystery, MILFORD Robert Mantell is not mother wouldn't be broken-hearted at all up with the picture. Just remem-She w

But we replied in chorus, "If Val-seem to work very well together, to the

roll to Master Jack's, the arrangement

She was being sweet and shy, and

entine - in it, we don't care about the tune of some of the most atrociou test of the picture." must a ever heard on a set. Mehl

the Japanese don't mind it. Evidently I believe there are times Not Pugnacious, But- Haynkawa does a fine characterization depending upon the vehicle in which he

. . .

most popular

women among members of that

know. She is genutuely genuine,

if I may be so clumsy, wholeif I may

hearted and whole-

souled. It's pretty

good sign of a per-

on's worth when

they are adored by the people they the people the work with, fro

the prop boy on the

set to the crusty

Another, Says Betty

Weighty remarks of the great Si

Gilbert Parker, upon leaving town for

A is C -- Edith Johnson is Mrs Vehice Provide life Ralph intervale life route life Ralph intervale life route life Ralph intervale life route life rou an instruction in bis recent dramatic an instruction in bis recent dramatic an instruction in bis words are con-bis minagers continue to open clar shells with a fine razor?" Thank you

man at the gate.

You see it was just this way." ex-Mr. Carr. a law inson. Five long years DAULINE FREDERICK is scheduled suit called for a tremendous fight with regime a new production on the 25th of September. She is one of the int betwee me, it was a terror, and make a long story short, the other hap broke my knee and I was laid up "Revenge is sweet even to those of

the who aren't sponally bloodthirsty, or know, and so the other day, when in director fold me to stand at a certhis door and give the fellow who enthe action—when, Io and behold, who should not victim prove to be but the units who had broken my knee years informe- and I hadn't seen him since. "Lid I hit him? I'll say I did.

100 Many Harems

feer works.

Confused This Bedouin

PATHETIC looking Belouin at- a short visit to England, are reported as A PATHETE looking become and the short visiting to the effect that: "I being something to the effect that: "I bave learned a great deal about motion in the Lasky Western studio and in pictures, and my stay in Hollywood has broken English said:

Droken English said: 'I can't find the right harem.'' It was during the filming of George Melford's production. 'The Sheik,'' and it so happened that mother film being Just One Dish After inde on a different strege at the same time also boosted a harem scene. "I went there," said the Bedonin, pointing to the other scene, "and they

The information of the series of the series and they told me to get out. I said to the man. I am in the baren scene. 'Not in Ingram production of "Turn to the special Cast in James Oliver Curwood's "Special Cast in James Oliver Curwood's " my baren.' he answered, and said to ingram production of furn to the nue to heat it.' Now I cannot find the Right.'' finds that her principal occupation in front of the camera has been ight horem.

He was directed to the proper set, washing dishes. here Agnes Ayres and Rudolph Valentino, the featured players, were enactng a most impressive scene decidedly. Oriental aspect while these so I could get away from the possibility intures were in the making.

"One day I had to wash a set of dishes deven times," she complains. As may be imagined, the studio wore "And to think I went into the movies GLOBE. 5001 MARKET ST.

pictures were in the making.

PHOTOPLAYS

in "THE LAND OF HOPE"





. . .

4 GLIMPSE OF "ONE ARABIAN NIGHT" VIA THE SCREEN