EVENING PUBLIC LEDGER-PHILADELPHIA, MONDAY, SEPTEMBER 26, 1921



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Norma May Not Go to Algeria After All

TWO or three weeks ago everything was all set for Norma Talmadge to take her outfit across the ocean in November and spend two months in Southern France and Algeria filming Robert Hickens' 'Voice in the Minaret' Now Norma tells me she really doesn't believe they'll go, after all.

If she could secure the film rights to "The Garden of Allah." she'd make the rip. The book has already been picturized, but she feels that she could make it mifficiently different to justify the journey. But she can't get it. "So I really don't think we will go." she told me. "You see. 'The Voice in

the Minaret' is bound to stir up religious feeling. I really doubt if it would pass some censor boards. But, regardless of that, it is the kind of story that would Some censor boards. But, regardings of the solution and -what's the use?" Sensible, I calls that. If every producer considered the convictions of the

public in that way, there'd he no need for censorship at all.

But you don't have to know Norma Taimadge very long to realize that this common-sense viewpoint of everything is characteristic of her. She carries it into every detail of her work in the studio. She is so common-sensible that her good judgment prevents her from going into the temperamental spasms that make most stars so hard to work with. She seems to realize that every man and woman in the place is there for business, and that it requires the most patient co-operation on the part of everybody to get results.

LL give you just one instance of this spirit of hers. It proves her so different from most stars and near-stars that it almost makes her stand alone in my own humble estimate of the people I have seen work before the comera.

ONE day early this week I spent the afternoon in her studio watching her working on some scenes for "Smilin' Through." There was one semi-closeup shot that took most of the time. They did it over and over again-ten times at least, I should say.

Norma had been sick abed the day previous. She was still feeling weak and not at all up to the mark yet. Because Sidney Franklin, who is directing this picture, wanted to get through with that particular set that day, she didn't utter a word of complaint, but worked through the day steadily from 9 in the morning. And when I left, about 5 in the afternoon, she was going up to her dressing room to change her costume and work another hour or more.

You girls who think your job behind typewriters or ribbon counters are tedious can get some idea of studio conditions when the star who owns the whole plant has to work such hours as that.

It was a particularly trying bit that she had to do that afternoon. She only had to open a door, come half way out, smiling brightly, suddenly see some one in the distance, register astonishment and then terror and horror, and slam the door shut again.

Sounds simple, doesn't it? But right in the midst of it she was interrupted by some distinguished visitors. The Brazilian Consul called with most of the brass-bounders of the Brazilian Navy to invite her to be the guest of honor at a farewell party aboard some Brazilian battleship that departs next week for | its home waters. And instead of being annoyed—and showing it—Norma was all hospitable smiles and stopped work to chat with them and pose before the still camera for a group photograph that the officers could take back and show proudly to their friends in Rio de Janeiro to prove that they had actually met the star who is the most popular of all in South America.

After the group photograph, she began work again. First she went through it without any direction, according to her own ideas. They shot it that way and then Franklin took her aside and explained his idea of it to her and she went through it that way.

And incidentally, this showed again what I have so often pointed out to m-that the director of a good picture should have as much credit as the star. He is off-stage and can see things in her acting that she cannot see. And he lives for weeks with the whole story in his mind, whereas she lives with only her own particular part.

I star and director are not the only ones who make a picture. Maybe, when you see the name of the cameraman flashed on the credits on the screen you ask yourself, "Who cares who photographed it?" But when you go to get your own photographs made you go to a man whose reputation is known to you, don't you? If you will watch the names of photographers on the screen, you will find that they will



THE upper view shows the car-I penter shop at the big Cosmopolitan studio, where they have to make everything from a toy dog to a house with a fence around it. The pleture in the circle shows the band saw and its operator, one of the phases of work in the carpen-

THINGS THAT PICTURE FANS NEVER SEE

were produced as five-reelers without much success, whereas those done as IS THE TWO-REELER COMING BACK INTO FILM FAVOR?

ter shop. On this machine the fine scroll work is done for clab-

"The Policeman and the Baby' has RECALLING the earliest days of the tapidly, without seeming to. It is not R^{FO ALLENG the earliest daix of the a remarkable story, but it is story, the moves without deviation, along the lines of its plot, and hence is drama.}

"Another old favorite is trying to cameramen and directors.

star casts. "Another old favorite is trying to stage a comeback." writes Mr. Howe. "There is always something mathetic after the manner of geese—and film the Wives." in twenty-four reels of There is always something mathetic after the manner of geese—and film the Wives." in twenty-four reels of I told him about Nan Shayne, and "There is always something pathetic after the manner of geese—and film ish Wives." in twenty-four reels of about Nan Shayne, and produces. The success seems assured approximate continuity, was run for what she had advised about our getting matried.

tron American life. Some of his stories

two-reelers often overshadowed the fea-

ture of the program.

VISITING CENSORS SAW 24 REELS OF 'FOOLISH WIVES'

By CONSTANCE PALMER

Hollywood, Cal.

YOU'RE GOING TO SEE MORE OF THIS LADY

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 Colleon 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 studio until Phil Croney, 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 aviation corps and Diana meets Keith Gor-ham, who strangely attracts her. On the eve of a romantic runaway THE STORY BEGINS On the eve of a romantic runaway marriage, Keith is killed in an automobile accident. AND HERE IT CONTINUES

CHAPTER XXX

ON SUNDAY afternoons most of the motion-picture people in New York Barrie fans will remember the girl and lots of the theatrical folk go to the movies. The four big theaters are all crowded, and every one manages to get to at least two of them, sometimes to all four. Every one wants to know what every one else has done, and when a big feature production, like "The

runs very high indeed.

runs very high indeed. Derry and I nearly always joined the crowd, going from the Rialto to the Strand, and then on to the Rivoli—the Capitol hadn't been built yet. Mal-colm Sandy and Mrs. Lane most with seen alone in public with Derry. I dressed early that afternoon, hoping years."

that Derry would come before the blond that Derry would come before the blond airplane man—that's what I called him, though he'd been introduced as Mr. Quentin the night before—arrived. I wanted to go to him and say "Derry. I was a silly little fool to be so horrid about the Long Island girl yesterday, and I'm just jealous because I love again." And I put on a round-necked bronze velvet dress that I knew he liked, and tucked some daffodils into my left, and later when I saw the enger light finme up in his eves when I can light flame up in his eyes when I came into the living room, where he was

Barrie tans will remember the girl who played on the stage with Gil-lette in "Dear Brutus"—Madge Bellamy. Here she is consulting with her director. Joseph Hena-bery, during the taking of "The Call of the North," a Lasky withur picture

Miracle Man," is put on, excitement all that sort of thing. And he con-runs very high indeed

colm Sandy and Mrs. Lane went with ability to let your whole career be us-Mr. Sandy didn't like to have me ruined by a puppy love affair. I wish I'd had it put in your contract that you wouldn't marry for the next three

He stormed around for a while

Into the living room, where he was waiting for me, I was glad I had. First of all we made our peace about the Long Island girl. Derry, like the boy he is, was perfectly amaged that I

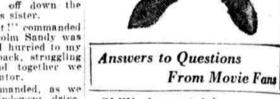
after a minute, drawing me up close at his side and bending his head so that I could hear him. "This morning I was talking with a fellow who has

GLEN-I cannot help you to gain admittance to a motion-picture studie. It is rather a difficult thing to do. The "Something that'll mean more to us only thing I can suggest is for you to han anything else we've ever done." write to the manager of the studio, and

BLANT HE.—Robert Agnew was been in 1890. His latest work has been with Norma Talmadge in "The Passion Flower," "The Sign on the Door" and "The Wonderful Thing."

SHERMAN PLACE-June Walker

So, AFTER this seene had been also according to the ideas of both star and been also according to the ideas of both star and the respectance of a former had built is encrosed to had the respectance of a former had built is the respectance of Ile will never stand for it:
I of the officers and salters of the part of the maximum standing and part of the maximum standing and the other half the second day. This shall at the second day. This shall the second day. This shal



14

orste sets



get out of it again and sit around talking to people cincluding myself; who must bave been very much in her road, and whom she must have wished in Kams, these he secured players of repute; Wil-chatka or Timbuctoo or a place a good deal warmer than that. But she didn't Ham Desmond, Lewis Stone, Ethel Grey chatka or Timbuctoo or a place a good deal warmer than that. But she didn't show it. She was as natural and gracious and inaffected as though it were purely a social affair, and not once did she mention the fact that she had been . too sick to work the day before, and was just about strong enough to stand at return of the two-reeler in a way that that moment.

Then the lights were fixed and the violin and viola and cello started their when I viewed. The Northern Trail.' I when I viewed. The Northern Trail.' muted muste and she went to work all over again.

muted music and she went to work all over again. Once the scene was satisfactory to the cameraman but the action didn't suit Franklin. They did it again his way and again with another change in the lighting and again some other way. And each time Norma, instend of showing the effects of the tediousness of it all turned to director or cameraman and asked, as though she were merely

it all, turned to director or cameraman and asked, as though she were merely linner eight an extra. "Is that the way you want it?"

I have in mind two women who think they ought to be as popular as Miss dim Talmadge is, and who, at about that stage in the proceedings, would have flung motion picture has been a sense of limit a chair through the glass door and flounced up to their dressing rooms in a temper. tation. And when you see 'em on the screen you are conscious of the fact that that is to standardize, just as canned beans and just about the way they would do things. Maybe that's one reason why they're lireakfast foods are standardized. But not so popular as Norma-that, and the fact that they're simply not in her standardized entertainment is a paraclass in acting ability and intelligence. But then, few other stars are.

not so popular as Norma-that, and the fact that they're simply not in her class in acting ability and intelligence. But then, few other stars are. The outstanding fact about this little in-ident is that here is one star who spends a whole afternoon doing things the way SOMEBODY ELSE WANTS THEM DONE. She posed the group pictures the way her director wanted them posed, she acted the scene half a dozen inners the way her director wanted them acted, and then half a dozen inner the way her cameraman wanted THEM DONE. She posed the group pictures the way the Brazilians wanted them posed, she acted the scene half a dozen times the way her director wanted them noted, and then half a dozen increate way her cameraman wanted that every film must be kept to due real, them acted, and then half a dozen increate way her cameraman wanted. Thus, we had producers making long them lighted. And not once did she sigh wearily and say, "Oh, dear; isn't that good enough?" There is only one thing I wish her directors would do for me and for support for all the real of us face. I wish they would play up attender the way beilighted attractive smile she has and the facemat.

stronger the very brilliant and attractive smile she has and the fascingt ing flashes of her lighter mouds. They are stressing too much the heavier and more weepy emotionalism -1 think without realizing that this could be made much stronger if they gave it more of the dramatic contrast with the brighter side of her personality. Of course that's only my individual opinion. And no director thinks my opinion worth congidering. Acither do you, probably.

produced in nine reels. From that time HAZEL DALY, who plays opposite was Tom Moore in "Beating the look on, the two-reeler was forgotten and not until 1921 did ir enjoy renalssance it was not easy to in-Naturally are directors and actors of high re-Messra, Selig and Rork knew that And equired supernel agencies to ruise the favorite from the dead. They finally directed Tom Moore in Thief !" in which she also played. favorite from the dead. From the shelves of the great film library at the Selig plant. Mr. Bracker Young Star Now "Ripe"

selected 'The Policeman and the Balg a connedy drama, and 'The Northern Trail' a tragedy, by James Oliver Cur-wood, as the first of the series. For

Terry, Wallace Beery, Elinor Fair and Margaret Landis.

realized more emphatically the fault of

reels, which have been effective To go beyond the question of mere nensions, the chief trouble with the

all irrelevancies.

for the short story has been the favorwrote concisely and faithfully of com-

t as yet had a fourteen-rester, which had there was the in a suit as pink twelve-resters. "I had no idea the motion picture as the inside of a huge sea shell." Tom MacNamara, who draws Skinny Shaner, is back among us. About a sear and a half ago he delighted with "I had no idea the motion picture was so old until Colonel Selig whis-pered her real age to we. Like her stars, the screen is touchy about her tars, the screen is touchy about her stars, the screen is touchy about her touchy about an explanation was forthcoming. Shaner, is back among us. About a "Shaner, is back among us. About a year and a half ago he delighted with his quiet wit, working in conjunction with Chick Sale, who was also out here.

stars, the screen is touchy about her years. According to the flylenf of Colo-nel Selig's Bible, the movie had his twenty fifth birthday this year. The colonel commenced making moving jue-tures of fifty to a hundred feet in 1806, the film, describing to them in detail to the camera sees colors differently to the scillening Sun? From the sublime to the colors differently to the scillening Sun? From the sublime a give regular chekens and a train going by The most contest—the first droelings of drama.
A FTER experimenting with "The hack to one-receivers in that brief space of film was toold the story of "The Count" of Monte Cristo." Or. Jekyll and Mr. Hadding 'A Tale of Two Crites."
"It was 1014 that "The Spollers' was "Do Your Call Three of the scenes."

A Tale of Two Cities. It was 1914 that 'The Spoilers' was be two reels. From that time the two reels, forgotten and HAZEL DALY, who plays opposite was a year ago. This certainly doesn't like hard times, does I Game," has never been directed by any Eddie Sutherland is Bebe Doniels other director than her husband, until leading man. The name of the story story

> "Stop | Drew will be remembered as the prima sionna of "The Chocolate Soldier" and 'Alma Where Do You Live?' "The Lune That Had No Turning." written by Sir Gilbert Parker, will be Agnes Ayres' first starring picture. She will probably start work within a few days.

Universal Keeps Fleet

of Waiting Motorcars A maintained at Universal City to

meet the transportation requirements at the big studio. Touring cars, fast racers, light and leave trucks, tractors and motorer-cles are in daily use and a fully equip-ned department of transportation is an

The cars are all of the better makes

and are used exclusively for the pur-pose intended. For location trips of long distance the players and the pro-ducing staff are conveyed in big touring cars. For transporting extra people to and from location, huge busses are utilized. For light hauling around the utilized. For light hauling around the studio and for shorter trips the lighter cars are used, while the motorcycles are in use by the messengers and the llai-son officers who must scurry back and forth over the studio's 500 acres on ditpatch service.

big motor park has recently been hald out in connection with the transrtation department and there are parked the hundreds of cars which ar-rive at Universal City every morning title those who have a hand in the production.

WESLEY ("FRECKLES") BARRY Marshall Neilan has decided that his | Co-operating with the transportation 1 ite form of American literature. O. Henry, of all writers, is perhaps the name part in Booth Tarkington's department there is maintained an au-most typically American, because he "Penrod," and will start production skilled mechanics keep the fleet of mo-



"Director Bracken has negotiated the

Commercial methods were used