



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Here's a Photoplay That's Mostly "Character" Work

BEFORE you get too tired of my harping on the importance nowadays of good "character" acting in the films. I want to tell you a little about the latest product of the Goldwyn studios-a photoplay which is practically all "character" work, even to the male and feminine leads. It is "The Sin Flood," an adaptation of a famous Swedish play.

Helene Chadwick and Richard Dix, who have become the star team among Goldwyn actors, take the leading parts. They are more nearly "straight" parts than any others in the piece, but even they at times fall into the category of character

It's an excellent illustration of the trend of the times and of the growing taste of the film public for something on the screen besides more beauts and an ability to wear elaborate clothes. Real character acting requires intelligence and thought and careful analysis of human nature, and it takes a high-grade actor or actress to put it across the way we want it these days.

The scenes of "The Sin Flood" are laid in a saloon and cafe frequented by brokers and their hangers on in the biggest cotton market town on the Missis-sippi. The story shows the characters in bitter enmity toward each other, then, with death near, the sudden turning from jealousies and wickedness to a feeling of brotherhood, and finally, with the danger of death past, the immediate resumption of the old warfare and hatred and wickedness.

They all meet in Stratton's saloon. Dix plays Billy Bear, a young broker's clerk with a passing fancy for a chorus girl. Poppy, played by Helene Chadwick, who is sincerely and deeply in love with him. There are two cotton brokers who are bitter enemies-Swift, played by John Steppling, and Frazer, played by Ralph Lewis. Howard Davies plays Sharpe, a grafting lawyer, under whose jurisdiction the city levee is being built, and Will Walling plays Stratton, the keeper of the saloon. James Kirkwood has one of the most powerful of his many notable roles in the part of O'Neill, an itinerant preacher and a visionary, followed by a down-and-out former actor, Higgins, played by Otto Hoffman. The remaining character part is that of Nordling, a one-time scientist, now a barroom lounger, played by William Orlamond.

Yol' will notice, even in so brief a summary as this, the chances which this cast offers for easily different types of human nature. it seems the kind of thing the foreigner, for some reason, does much hetter than we do. The American photoplay writer scems ratisfied to paint his pictures with little variations in the colors; he gets a monotone effect that too often becomes a monotonous one. But the foreigner secure to use more colors on his palette: he carefully blocks them in on the canvas so as to bring out the differences as strongly as possible.

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TN THIS story. Billy Bear, sitting in at the office telephone when the exchange operator is sick, overhears a plot of Frazer's to break the cotton market. Billy takes his information to Sharpe and together they start to clean up a fortune. It changes Billy entirely; he becomes the hard and cold man of business, forgets his affair with Poppy and becomes engaged to Sharpe's daughter, an unattractive woman whom he does not even pretend to love. And Poppy, heartbroken, proceeds to go the pace with utter recklessness. On an unusually sultry afternoon all these characters meet in Stration -

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O'Neill, the wandering evangelist, preached of a deluge to come, and outside the heavy storm clouds gather.

Then comes a telephone message, warning them that the levee has broken Because of previous floods. Stratton has had water-tight doors and windows installed and these are closed just as the flood rushes down on them.

For hours they are all imprisoned together, the air all the time becoming ore and more poisonous, for there is no possibility of ventilation. With the knowledge that death is drawing nearer and nearer, every man of them under-

poned, the old squabbles start again, the old enmitties are renewed, the barkeep myself to listen, as the points there kicks out the burns and the "chain of brotherly love" dissolves in the tobacco when Garry wants be the

sucks out the builts and the "chain of brotherly love" dissolves in the tobacco, when Garry wants borrish smoke. Out of it all only the love of Billy and Poppy endures. To them it has "I never had such a start with the brought a new realization of life. And in their regeneration we get the "happy" I knew perfectly well that he was make ending, without which the story could not hope to find favor with American audiences.

THE MEN AND WOMEN IN "THE SIN FLOOD" ARE REAL-NOT CLOAK AND SUIT MODELS

ture." I was delighted. I would gladly have gene anywhere to get away from New York right then: New York, which re-minded me of Derry at every turn. They would like me very much indeed. And then, just as the train was about to start, a man and a started nutried out of the station and started nutried out of the station and started nutried out from hour or so, and then rushed off to my own room to pack the things that I would need. I knew that Mr. Sandy had had has bis scouts out for some time they have and grabbed the man. He tried to store to her, then instant, how to her, then does it, never once booking in his mistress di-

their excels all of the cunningly con-cealed doors, windows, double walls and tarse geways necessary to fake per-formances. Miss Lake's supporting cast includes Charles Clary, Frank Brownlee, Carl Gerrard, William De Yaull, Kate Lester, John Ince and Claire Du Brey. We went gliding along through the to take it off. We went gliding along through the so strongly and had offered [Lasky Starts New Films Work was started this week en two new productions at the Lasky studio Hollywood. These are Ceell B. De Mille's production, "Saturday Night," and the new picture starting Gluria Swanson, "The Husband's Trade-Mark." The De Mille production is from an original story by Jeanle Mac-being enneted by Leatrice Joy, Edith Roberts, Canrad Nagel, Jack Mowar is from an original story by Clara

OF A STAR With the early days in the old Fine Arts studio in California when Calleen Moore, the Gish pirls, Bessie Love and a host of others were not much more than extra girls, Diana Cheyne tells how she and her chum, Level Heath sat longaomely around Cheyne tells how she and her chum, Isabel Heath, sat lonesomely around the studio until Phil Craney, 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 trics 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 Gorcorps and Diana meets Keith Gorham, who strangely attracts her. On the eve of a romantic runaway marriage, Keith is killed in an auto-mobile accident. AND HERE IT CONTINUES TT SEEMED to me that I walked for hours before I got back to the apart-ment, though it was really but a short

Arrived there, I found Mr. Quentin and Malcolm Sandy talking earnestly, and studying a map which Quentin had spread out on a smoking table that stood beside his chair.

distance.

CHAPTER XXXII

CONFESSIONS

As Told to INEZ KLUMPH THE STORY BEGINS

"You see, these are the falls-icebound now, perhaps, though I hardly think so. And from here you get a think so. And from here you get a sweep of the whole valley. I've never seen that country on the screen and it ought to be corking good stuff. Then we'll start at once," declared Sandy abruptly, rising and turning to

"What do you think of this, left me alone, and when we stopped a Diana? Quentin has asked us to come un to his camp in the Adirondacks and would at the station platform wondering, as I always do, if the peoshoot those snow scenes for your picde had ever seen me on the screen, and

"Now, Duke, go up the starts, this recome, she down," and Duke does it never once looking in his mistress' di-tection. Miss Clayton is more lovely every time I see her. Her eyes have a depth and from what Quentin said, it was shallow eves of the ingenues look like glass. She very seidom is seen with any one around the lot, going and come ing from her dressing-room alone. This reserve is rather refreshing after the hait-iellow-well-met manner of the all-uighters.

Poppy rejoins. "I am glad." she crises as the rushes up to Bills. "Let the be tree as site rushes up to Bills. "Let the be tree contes to Bills the realization of what success has done to him." Am I fixing. "Source dreamed that we would be the realization of what success has done to him. "Am I fixing. "Source dreamed that is even to be and there and the was and distorted his server dreamed that success has done to him. "The month, data strength the server dreamed that success has done to him. "The month, data strength the server treamed and the was been and the server dreamed that success has done to him. "All fixing. The data server dreamed that success has done to him. "The data server dreamed that success has done to him. "The data server dreamed that here server treamed and the was been at the server dreamed that success has done to him. "The data server dreamed the parts of the parts to the latter has the data server has done to him. "The data server has the server rush and there are server and the server rush and the server rush and there are server and there are the server rush and the server rush and there are server and there are the server rush and there are server and there are the server rush and the server rus

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Watch His Smoke!



Juvenile who is coming forward by leaps and bounds. He played the gawky country boy in "Footfalls," the big Fox special, and won wide praise

THE synopsis here given will show you have absolutely essential it is I that the character he played with all the keen insight into bumon nature that it is possible to bring upon their development. It can't really a story of action: it is a story of soul development and retrapreservation, and just on this account. I look upon it as one of the most important things that has been attempted here in a long time. So long as we insist on sticking to the photoplay of mere action, see council have to advance as an art. It is only by putting human life and human thought and genuine human emotional transformations on the severa that we can progress. I'm anxious to see "The Sin Flood.

STILL AS "MEAN" AS EVER



Answers to Questions by Movie Fans

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 MABEL-Address the Mark Senarth

 Comedies, 1712 Adesamico street Lors

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Crowd of Gunmen

R atches Film's Making

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Lasky Starts New Films



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