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The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

How the Movies Can Show You Talking to Yourself

WERAL readers have written in to this page saying that they did not quite understand a reference I made recently to the timing of the double exposures Mary Pickford's "Little Lord Fauntleroy." They ask me to explain the trick baving one person play two characters in the same scene and want to know at timing has to do with it anyway.

Well, it's a pretty hig job to explain it, because different camera men have ferent methods, but they are all based on much the same principle Let us take, as an illustration, one scene in "Little Lord Fauntleroy." Mary

ys two characters in this-Cedric, the little lord and Dearest, his mother, e'll say the scene opens with Dearest sitting at her desk. Cedric bursts in the bor and enters. Dearest turns around and smiles at him. He approaches her id says something like this, "Dearest, why do I have to wear long curls? The ys all make fun of me." Dearest smilles sadly and says. "Your father were is when he was your age." And Cedric says, perhaps. "Oh, I wish I could e seen him.

Then Dearest turns to the desk, opens a drawer, takes out a photograph and nde it to Cedric. Cedric takes it, looks at it and says that makes it all right about the curls.

To understand the taking of a scene like this you must first understand a ttle about the operation of a motion-picture camera. The film, as you know, mes in long strips, about an inch wide, and the ordinary box used in studio olds about four hundred feet of it. On each side of this strip are holes in while is wound from the box down into the mmera, passed in front of the lens, with the sprocket wheels operating the shutter at the same time, and the film then sees up into another box, where it is rewound on a spool ready to be taken to be dark room for development.

To operate this mechanism the photographer continuously turns a crank at the side or back of the camera, depending on the make. With the particular make that I have operated we counted two turns of the crank to the foot of film-that In. each turn ran six inches of film must the lens, the shutter making about seven aposures to six inches. Modern cameras have a court og attachment, shewing the exact footage that has been run through.

OW let us prepare to take this scene for "Little Lord Fauntleroy." Now let us prepare to take this scene for Everybody will have to keep right on the jub because there is something important for everybody to do and the slightest slip-up in a detail may ruin the whole take.

. . .

TIRST the director and Many go on the set and rehearse it half a dozen times so as to get the action and its tempo, or speed, just the way they want it then satisfied with that they go through it again and Bill Smith owe'll sare fel ws them up and marks with a piece of chalk on the floor the exact spots in hich they each must stand at the beginning and ending of every speech or action. ind they must find some way of indicating the precise height of the hands above tion and her willingness to please. The Admiral Conrado Heck and Nicente the floor when the photograph is handed by Dearest to Cedric, for this is the phote scenes are illustrative. Norma Abilino, of the Brazilian Consulate. ost delicate part of the scene, and if there is the slightest jump or dicker as got up from a sick bed to come to the The other picture, taken on the same e picture is passed from one to the other it would cause a laugh from an audi- studio, but she wasn't too sick to show day, shows a scene in "Smilin" ce of experts.

Incidentally, let me say that it was done in this particular case so faultaly that the expert audience who first saw it in New York burst into thunderapplause.

Now, we're all ready to begin. Mary is going to play the part of Dearest rst. All Dearest's action is done on the left-hand side of the stage. So the amera man, with a piece of cardboard or a special device attached to the lens the camera, exposes only one-half of the film, leaving the other side untouched. this means that nothing that goes on on the right-hand side of the set will be otographed. While Mary is playing Dearest the director or some one else will go through

edric's part, and being always on the right-hand side, the camera will not gister him, but will register Mary only.

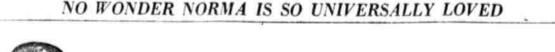
Now I post you behind the camera with a paper and pencil and I watch $J_{\rm form}^{\rm EAN}$ amera and action closely. When the crank starts to grind the automatic counter Judge. Joint

The action begins. Dearest is at her desk and we photograph some of it. Then Credic bursts in the door, and I note the little counter and say to you. Cec-ic in-118." which you jot down on your paper and which means, of course, that the footage counter showed 118 at that particular moment. Dearest hears him and smiles, and I say to you, "Dearest smiles-131.

dric smiles-139. Cedric stops-152. starts speaking, "Dearest why"-150 ops speaking-179. Dearest speaks-182. stops-190. Cedric speaks-192 ' and so we go through the entire scene, Bill Smith, meanwhile, directg Mary to the various chalk marks on the floor following the notes he has made ing rehearsals.

Then we stop and get ready for the next job. Mary goes to her dressing m to change her costume and the camera man winds back the films to its origthat starting point-98. He changes his lens attachment or the cardboard to blank out the side already taken and expose for the right-hand side of the stage.

Then Mary comes back to take the part of Cedric, and whoever is noting



Source days age we told of Miss Lieutenant Paulo Penido, Norma, Strainuidge's easy and even disposi- Helio Lobo, Brazilian Consul General; four distinguished guests from Brazil Through," which had to be retaken around and explain some of her work many times. Yet Norma never com-

to them. As seen in the top picture, plained and always yielded to Director mading from left to right, they are Franklin's wishes,

"PRODIGAL JUDGE" **IS FILMED** ON ST. LAW RENCE

EAN PAIGE, playing the leading the vitagraph special production based on

famous novel aughan Kaster dward Jose, the lirector: the cameramen and nearly l of the cast are at Codars, a small Canadian town on the St. Lawrence R iv e r. inhabited entirely by French

Jean Palge

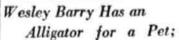
the the

R. Star Canadians. The party numhers more than forty, and will re-



THE STORY BEGINS

With the early days in the old ine Arts studio in California when Colleen Moore, the Gish girls, Bessie Love and a hest 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 Craney, the famous director chore bached to be famous director, chose Isabel to the first of the screen's "baby vamps." They are scen together a vamps." They are scen 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



Has Named It "Penrod" " A LLIGATORS are just like movie A stars: it takes music to get the best work out of 'em." So says Wesley Barry, freckled hero

of Marshall Neilan pictures, who is nothing if not practical. Several months ago Wesley purchased an alligator in Florida. The 'gator swam all the way from Florida to Los Angeles-in the washbasin of a Pullman, thus achieving a record for longdistance swimming.

"Alligators will work if you know how to go about it." says Wesley, "It. takes reed music to put them in the frame of mind where work is not too offensive, but if you give 'em the right tune they will help you cut your lawnprovided you don't cut their tail off n doing it

Wesley has named his pet Penrod, in honor of his-Wesley's-newest film, produced by Marshall Neilan. If his freekleship has his way "Penrod" will have an important part in that picture.



wanted to stand there and look out over the valley, and up at the great hills, and at the stars that glimmered so whitely in the frosty sky. Intuition told me that things wouldn't be any too

was there.

things I want to sny to you." he ex-claimed. And then he picked up my

"Honey dear, I love you." he said

to me then, and the words made me so happy that I wanted to sing aloud.

hadn't forgotten Derry, I knew that he would always be the one man in my

life, yet to have this man who had seen the world, who was so far removed from

the cheapness in which I lived, care for me-it was so wonderful that I seemed

To Be Continued Tomorrow

on Stage and Screen Both

"Don't say any more to me, not just

"I fust-oh, I

Not-ob.

Make Comedy on Farm Burton "Fresh From the Farm? is the lat. an important part. Perhaps you t of the new Christie Comedies. Most | know by this tim among the cows and chickens. But the shortly produce.

WILL ROGERS STEPS INTO THE BREACH AT LASKY STUDIO

WE INTRODUCE "PENROD" TO YOU

By CONSTANCE PALMER Hollywood, Calif.

"Wes" Barry has a new pet. a sure enough 'gator. which he has named

"Penrod," in honor o

his new picture.

DEMEMBER the long article on this N page about Bennie Zeidman, Miss Pickford's business manager? Well,

now that Miss Pickford is going to Europe and has temporarily guspended production, we've all been watching out of the corner of the eve for the fate of little Bennie. On the last European trip he chaperoned But the Pickford fairbanks party

Zeidman name. Bennie had premory disappeared from existence.

Cullen Landis is the leading man. Just yet cautious," why the astute Mr. Zeldman sees fit Dorothy Di

II interest you: Will Rogers has signed a contract to play for Mr. Lasky's fillums. More than that, he has been assigned Roscoe Ar-buckle's story, director and east all of which have been standing around, waiting for something to happen They start tomorrow. As formerly planned, Lila Lee will be leading woman of the biece. Clarence

spiration to better endeavor, for, ac-cording to Miss Dana, as her most ardent admirers they are intensely inter-ested in every part she plays and usually bave a lot of good suggestions. "They have as good a working that Bryant Washburn has signed to knowledge of the business as many who play the lend opposite Ethel Kay in have spent their lives in the profes-"Hungry Hearts," which Goldwyn will sion," declares Miss Dana. With three daughters starring on the screen they Apropos of absolutely nothing at all, I'm always inclined to hide a skeptical smirk in the sleeve when it is an-nounced that a star is leaving a big, powerful company to "produce inde-pendently." Perhaps, But just notice that the majority, after an experi-

tremendous prices, But 'twas not always so When Mr. Hughes was a fledgling he determined to keep all his rejection slips so he could show them to editors after he became famous.

Rupert Hughes Has

2000 Rejection Slips

TOUNG authors who have become

I too familiar with rejection slips

should take courage from the

example of Rupert Hughes, who

can now sell everything he writes at

"I kept this up until I had some-thing like 2000," said the author, "then it became necessary either to move out onto the fire escape or to throw the slips away. I decided on the latter course."

mental lapse of time, either return to their first sponsors, in a lesser capacity than formerly, or else are signed by mother nice fat, dependable, safe cor-portion. There are also one or two dectors who will bear watching, Just about time for them to be "induced, But now word comes that he's been-what do you think?--making a fillum yelept "My Wandering Boy." Won-der if he means anything by that?

why the astute Mr. Zeldman sees fit to keep his production such a dark secret must be one of his own original ideas. However, what does it matter?" Dorothy Dalton is to be Rudolph Melford's production of "Moran of the Lady Letty." Miss Dalton is an actress HERE'S something that ought to interest you: Will Rogers has signed a contract to play for Mr.

pictures that are scarcely more expen-sive than the film on which they are "Behind Masks" was a terrible thing.

Viola Dana's Parents Give Her Inspiration

TIOLA DANA finds having her parents watching her at work making pictures in the Metro studios in Hollywood, Calif., a continual in-



Cullen Landis



the dummy with her goes through the part of Dearest on the the set.

The notes and figures that you have jotted down now guide the whole action Tary has to listen to three people all at once now and still act her part. The rector is telling her how to go through it, they are instructing her just when to igin and when to stop a speech or an action and Bill Smith is wildly imploring to move two inches to the right or left so as to get plumb on one of his chalk arks which she mustn't look at herself because it would spoil the effect of her ting on the screen.

ND so the whole thing is gone through with again. The film is put A through the developing and printing as quickly as possible, and vest morning we all look at the "rushes." as they are called, with our hearts in our mouths and our breath tense. And no wonder. Likely as not we will find that some one made a mistake of a foot or two at the start of one of the takes and the whole thing is badly out of time. Dearest and Cedric may be found to speak at the same instant or Cedric may take the photograph before Degrest hands it to him for Cedric may have been four feet out of place when the picture was passed. Only a little mistake of this sort and the whole thing has to be done all over again. No wonder movie directors get gray before their time '

Answers to Questions by Movie Fans

ESTHER-Pauline Frederick's new is not married. That is her correct cture will be entitled "The Lure of name. Pearl White is no longer mar-ide." The story for her picture was ried. Very reports she secured a di-ritten especially for the star by Marion worce from Wallace McCutcheon. Mahel Normand has never ventured into mat rimony and Mabel Normand is the name

LAURA-Dorothy Bernard has not by which she was christened appeared on the screen for quite sometime. She is playing one of the prin-"Personality," a stage play.

BLAIRC-Marguerite De La Ma plays the part of Constance in "Th Three Musketoers," She began he G. N. & H. SMYTHE-Anne Luther surger as a the dancer.

AS SINGERS, THESE FOUR ARE FINE SCREEN PLAYERS



Melody at the studio. This quartett, informally gathered between seenes, may be identified as follows: From laft to right, Jack Mulhall, Viola Dana, John Bowers and Alice Lake

main "on loca-tion" for about "camp" him. Then Isabel an-nounces she is to be starred in the weeks. East by a Paul Markham. Derry goes to France with the aviation the entire company, augmented other corps and Diana meets Keith Gorsereral embers of the who strangely attracts her. ham east and a score or On the cre of a romantic runnucay marriage, Keith is killed in an autonore extra players goes to location on the Mississippi mobile accident.

NOW GO ON WITH THE STORY . . . of the exterior scenes in the special

CAPTER XXXVI

Cedure is located at the beginning of THE moment I saw Malcolm Sandy staring the same hance an standing there, staring down at us, I hand in both his and kissed the finger most dangerous on t The river at that po A standing there, staring down at us, a hand in porth his more keysed as the start of the strank back into one corner of the tips, each one, and turned it over and while couch. Following my glance, stranley Quentin looked up at the bal-Stanley Quentin looked up at the bal-conv and saw him, too. I was cold heart. 200 feet wide and about seve The rapids extend for some the with an exceedingly fast and rece-correct. Through the rapids rules a Mississippi type of keel hout with fright, and my heart seemed to turn over and over, and flutter as a Secon - encount frightened bird does when you hold in your hand. But Quentin wasn't at all disturbed.

Of course. Sandy meant nothing to him; as he'd told me, he tolerated all others just because he wanted to know me.

'Hello, Sandy." he called genially. o he lifted out of myself. "Won't you come down and help me but? I'm trying to persuade this little vet." I begged him. "I just-oh, un't bear to have you! Because I don' girl to marry me, but she can't seem

percellar circumstance in the cast girl to marry me, but The Prodigal Judge. Vitagraph's to make up her mind." a production, based on the novel. The audacity of it want to care for you, I'm not free to. There's somebody else whom I love." "Somebody else?" he repeated. al-The audacity of it made me more most as if he were dazed.

registry of it made on the novel. The audacity of it made me more-leghth Kester, is that seren frightened than ever. For Malcolm soft the cast belong to the same Sandy had been a dictator for so long. The are Mrs. May Curren that I knew how furious he'd be at the children. Mrs. Curren ap- the thought that any one was encronch-so Mrs. Hicks, and the six lit- ing on his preserves, to put it very endishes of the story are por-bally. But, of course, Quentin didn't how that Sandy cared anothing about Diana, it jsn't Sandy?" I didn't answer in words, but the revulsion of feeling that sweet over me was so keen that my expression know that Sandy cared anything about

have told him what he wanted to know. or at least, I didn't suppose he In fact, I hardly realized it my-"You won't let me go out of your life, I'd never thought of such a thing dear, even though there is some one else will you?" he asked, then. Derry Winchester put it into m; Even then it seemed conceited haps, if there ever is a chance for me bead you'll let me come to you, won't you?" ridiculous that a man like him I nodded, and turned away without could care anything about me.

"Diapa can't fall in love till I give r my permission to do so." Sandy d him, as he came down and took speaking to him again. I wanted so much to give him the naswer that he wanted and feel myself safe in his arms. his stand on the hearth rug, with back to the blazing logs. "And she Suddenly 1 felt that I never wanted to his back to the blazing logs. "And she won't get that for a long, long time."

face a camera again as long as I lived. Life with him would be so quiet and happy and comfortable. When I read "Perhaps her heart won'r wait for happy and comfortable. When I read ou to say "Shoot!" " Quentin laughed, that girls who have been on the stage ighting a cigarette and glancing at me uizzically through the smoke. I knew hat he was sizing up the situation in and settled down. I knew just how they uizzically through the smoke. that he was sizing up the situation in and his quiet, shrewd way, and oh, how I feel, 1. And then, when the fascination of calls them back, and they come, as hoped that, if ever things came to a it calls them back, and they come, crisis between Malcolm Sandy and me, Millie King, and Mrs. Castle, and many others have come-well, I under "d he able to count on Stanley Quenin to help me! I felt so alone and stand that, too. But I lay awake for a long time that beinless.

pless. "Perhaps not," drawled Sandy, in by to that last remark. "Better Fernaps not, drawled Sandy, in reply to that last remark. 'Better run along to bed now, Di: we're get-ting up early in the morning, to make those to be the morning to make the provided and the re-takes. I want to hurry this Derry and my loyalty to Malcom Sandy stand between me and the happiness stuff through now and get back to stand town; Phyllis Fatrchild will be ready to begin work at once, she told me wife. might have known as Stanley Quentin's

when I called her this afternoon. I went up to my room gladly : it was

such a refuge, so quiet and peaceful. and far removed from the tawdriness of the world I lived in. I wished I could Little Charlie Eaton Is

stav in it forever. Malcolm Sandy did hurry the rest of our scenes, and we started back to town fully three days earlier than we'd expected to. I couldn't tell whether Sandy did it on purpose, because Stan-ley Quentin had been so nice to me: of course, having Miss Fairchild ready to begin work as soon as he got back was a big inducement to hasten back to New York. But I wondered if that was he only reason for hurrying. of our scenes, and we started back to ITTLE CHARLES EATON has

to New York. But I wondered it the was his only reason for hurrying. The night before we were to leave I went to my room early, to pack. And when I finished, not being at all sleepy. I bundled up in my big beaver coat and went out on the balcony that ran around the outside of the house; I

casy for me when I got back to town, of the laughs in this comedy, which feaand I wanted a few moments of perfect tures Bobby Vernon, have their origin peace to take with me.

he ex-

It was there that Stauley Quentin only chicken in the picture that is not anne to me. He was at niy side before I realized it: not until his deep voice said, "Diana," very softly, and his hand rested for a moment over mine as t lay on the railing, did I realize that and Simple." recently completed at the

Christie studio. "Dlana-oh, little girl, you know the



-rabin raft, exact counter f the craft used on the river as described in the story. The taking of the scenes will be no mid's play; in fact, separate casualty surnite has been placed on each of actors taking the risk.

River for the bi

Family of Seven in Film

the dimension children