

NEWS OF STAGELAND AND THE MOVIES

Technicolor Pictures Expected To Gain Great Popular Favor

Cameras and Experts Are Costly; Makeup, However, No Longer Needed

The studios of Hollywood, always rich in changes, are just now in the throes of a new technique with the coming of successful natural color pictures and their rapid progress in public favor.

With the technicolor cameras have come specially trained operators, who, like the camera men, are expected to be quickly obtained. It takes eight months to manufacture a technicolor camera, as against about three months for an ordinary black-and-white motion picture camera. Each camera is accompanied from the factory and laboratories of the Technicolor Company in Boston by a camera crew of which every member has spent six months learning the mysteries of this latest development of the cinematic art. These experts accompany the regular camera crews at the production studios.

Some idea of the complexities of the technicolor processes may be obtained by following the adventures of a ray of light from one of the "sally" sets at the studio. "Sally" sets, starting from the studio, are being made entirely in technicolor. Another special production which will be shown in New York this fall is "Sally," starring Irene Bordino, in which some of the most important sequences have been recorded in the new medium.

The technicolor camera has one front lens, a prism, two or three filters according to requirement, and a special film.

As each ray of light containing an image of the scene which is being photographed passes through the lens it has a series of narrow slits or gratings. Having passed the lens it meets the prism and is divided into two separate complete images. These images are exact duplicates.

Then the identical images are received by the filters, ordinarily a red-orange for one and a blue for the other, whereupon they sharply cease to be identical. The red and red-orange filters have attracted like colors totally and their various shades partially.

Now begins a fourth stage. The two images strike two separate "frames" of the technicolor film, one "frame" above the other. These are described as being like two color-plates of the engraving process used in magazine color prints. The film emerges from the process black-and-white, and is printed, super-imposing the colors in the two images on the clear process film that will be the positive print. The colors, neither image, separately, are correct, but together they make the natural tint.

Exhibitors receive the film in a single colored strip. It can be used on any projection machine with a special apparatus is required. At the studios, where "rushes" are shown, after each day's camera work, time is saved by a method which gives the same effect as the single strip of colored film. It is simply made double and cemented together.

From 50 to 100 per cent more light intensity is needed for photographing by technicolor. The means of saving light on the sound-proof and practically airtight sound-stages on which most of the scenes for talking pictures are set, is the use of technicolor means. Increased production costs, about 75 per cent being added to the expense for lighting the sets and something like 100 per cent to the cost of costumes and scenery, while the cost of technicolor print-making is about double that of ordinary black-and-white.

On the other hand, with proper lighting, technicolor gives the illusion of a third dimension to the screen, a really remarkable illusion of depth being created in the best-made scenes.

And there is a compensation for the players, particularly the actresses. In the new process, the old unnatural movie makeup is no longer necessary. Rouge meets with all the requirements, which reduces the time spent in the dressing rooms and no doubt has already received the attention of efficiency experts as a saving in dollars and cents.

Technicolor has also brought a new quietude and a new descriptive phase to the attention of producers and directors. Namely, "color personality." Some players, it appears, have it, and some have not. Billie Dove is said to be one of those who are not working for her, passed the color tests as long ago as "The Black Pirate" and "The Wanderer of the Wasteland." But others are facing a problem which may prove as formidable as the one which accounted for the rise of talking pictures.

At the present time there are not

enough technicolor cameras to meet the requirements of complete production, or desiring to produce motion pictures in natural colors. Only 11 of the cameras are now in Hollywood, and these are controlled by two of the largest producing companies. When not actually in use at the studios of these companies the cameras are related to other concerns, and so great is the demand that practically all of them are in service night and day.

Such a round-the-clock shift was employed by First National, one of the two privileged companies referred to above, while "Sally" and "Paris" were in simultaneous production. Four technicolor cameras were used for each scene. They were in service all day for the "Sally" sequences, and at nightfall set up with the cameras came on and began work for the color scenes of "Paris," keeping it up until the dawn of another day. Thus, fittingly enough, the Parisians were "all night and day" while the sun shone.

Technicolor will be used in a number of other First National pictures which will be released during the coming season. "The Song of the Flame" and "The Lady in Ermine" are to be all-technicolor, and the pictures which will contain color sequences include "Footlights and Follies," starring Colleen Moore; "No, No, Nanette," with Irene Bordino; "Sally," starring Irene Bordino; "The Song of the Flame," starring Irene Bordino; "The Lady in Ermine," starring Irene Bordino; "The Song of the Flame," starring Irene Bordino; "The Lady in Ermine," starring Irene Bordino.

Dance Flash Act Heads Second R. K. O. Bill at Proctor's

The second R-K-O bill, presented at Proctor's yesterday, is up to the standard set at the opening of the week, and line up to the RKO promise of bigger and better vaudeville. "Flashlights," a dance flash act, is the headliner of the bill. Two clever young boys, Evans and Pitts, are featured, and they are supported by an act of attractive young girls who are able to dance in the most graceful manner. The act is full of novelty and is one of the best acts of the kind that has been seen here.

And then there is Peppo, the Spanish clown. Peppo is a clown who is himself and will be his two or three assistants. The only one featured is Juanita, a shapely young woman who is almost as versatile as the clown himself. It is a wonderful offering that this talented troupe presents. He gives some of the most marvelous imitations imaginable, and all in an original manner that keeps the spectators applauding. The little girl and the crying baby, his bicycling act and his other tricks and clowning must be seen to be appreciated. Peppo carries a carload of property.

LaSalle and Mack have the opening act and they seem big with their "nut" offering. They open as an old-time song and dance team but soon shift to an acrobatic routine that is a wow.

Four Little Jesuits are four attractive girls who sing and dance and present some clever comedy bits. They are good entertainers and they deserve the rounds of applause bestowed.

"Thirty Years Ago" is the title of an offering by Johns and Mahley, a man and a woman who have gone back to the day "thirty years" for the material of their act. Their offering is called a comedy retrospective and they appear in the costumes and sing the songs that were in vogue before the Spanish war.

"Two Weeks Ago" is the title of the feature film. Dorothy Mackaill and Jack Mulhall are the stars. It is a talkie and it tells of the experiences of two department store girls (Dorothy Mackaill and Gertrude Astor) who are spending a two-week vacation at a popular seashore resort, where they are followed by Jack Mulhall, who, as a philosopher, is a somewhat of a philosopher. The film is a comedy, and it is a very good one.

"Japanese Barrymores" Study Movie Methods

Two famous Japanese stage players, known as "The Japanese Barrymores," are now in Hollywood studying the methods of motion picture acting. They are now in Hollywood studying the methods of motion picture acting. They are now in Hollywood studying the methods of motion picture acting.

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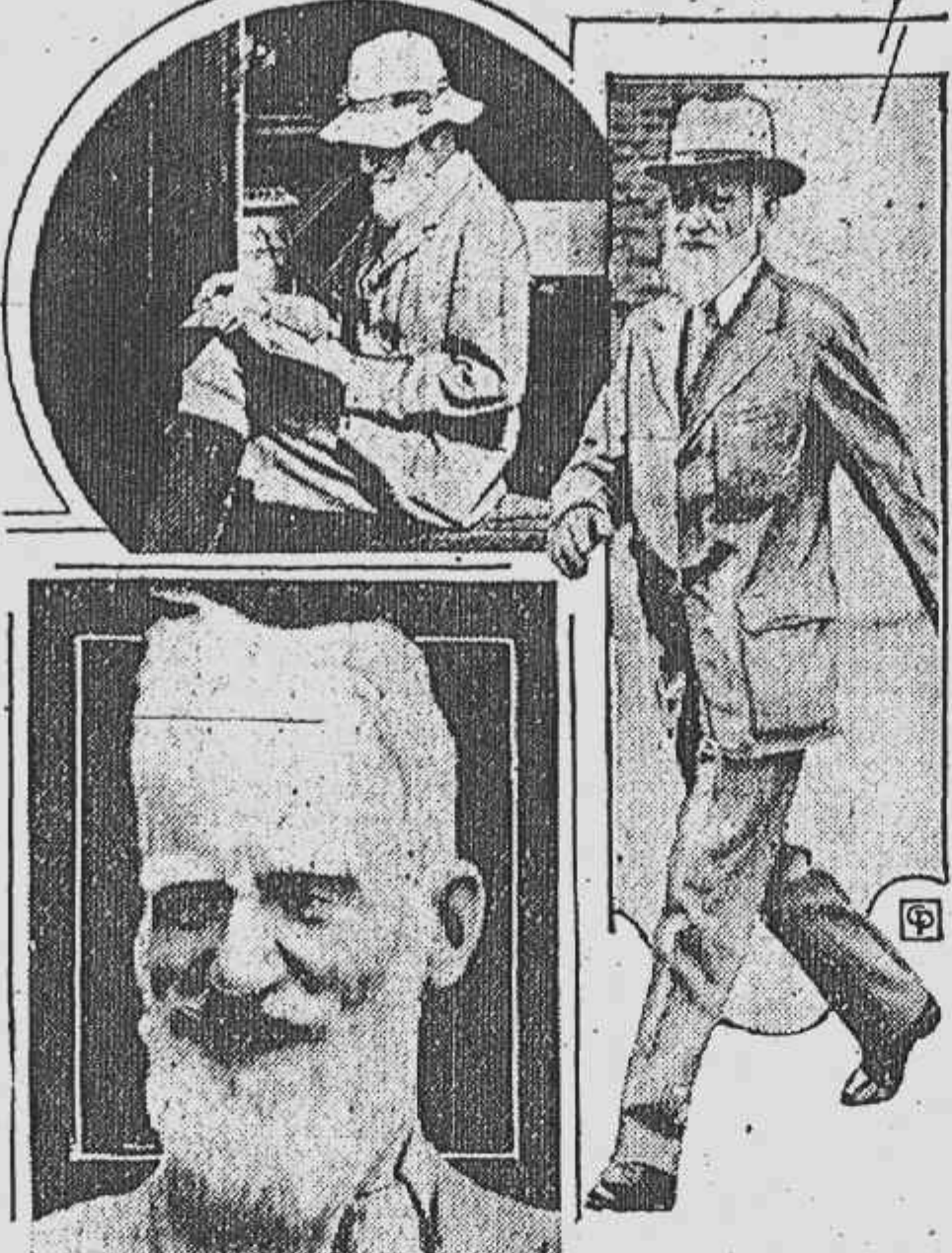
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Critics Rap Shaw's New Play



Shaw in his revolving study; at left, a new portrait, lower left; and 20 years hence, who saves the people from a plutocracy. Democracy has destroyed government responsive to the people. This from the man who for 20 years has fought an unceasing battle for Socialism.

LONDON, Sept. 11.—New York will have to judge, in the world's most successful dramatist, George Bernard Shaw, too old at 73 to write a new play.

London reviewers say he is. They declare, his new political satire, "The Apple Cart," first produced in Warsaw, Poland, a few months ago and now in England, is the most perfect, written play and considered a masterpiece, had no regular production for 22 years. It took Shaw half a century to be recognized in a big way in England.

Now, with all the spirit figuratively at his feet and more money than he and his wife ever could require (he once lived on \$5 a week), Shaw finds Englishmen once more against him. Too old, it is as likely as not he will reply, "No Irishman ever is too old."

Garick, being modest, says his real claim to glory lies in the fact that he is about the only stage actor now in pictures who has no home in New York. But Fox officials believe he is a real talkie find, the coming palpitant of the screen; the epitome of what real talking picture heroes should be.

With his English accent, Garick could win any audience. He was born in Brighton, England, in 1902 and educated in Brighton schools and Brighton college. A few highlights from his life are:

First stage experience at the age of 10 when he played in a local presentation of "The Merry Wives of Windsor."

Entered a bank on leaving college, but, being an accomplished musician, he worked up a vaudeville act of his own which attracted favorable attention from managers.

Got an offer to go on tour and was lost to the banking world forever.

After playing his act throughout Great Britain, was signed for a featured role with Clay Smith and Lee White in a revue at the Queen's Theatre.

Decided he could have more fun traveling, and went to Australia with a stock company.

Played the lead in "Rose Marie" for two years, including a record breaking run of 46 weeks in Sydney.

Followed with leading roles in "The Desert Song," "Katina, the Dancer," and "Princess Charming."

Decided he had seen everything there was to see in Australia and came to the Pacific Coast.

Got a leading part in "The Whishing Well," playing up and down the coast.

After four weeks in San Francisco, he went to Los Angeles, played the same role in "The Whishing Well," and folded up. Fox officials had seen the show, fortunately for Garick, and signed him to a contract.

In pursuance of the production program now in full swing at the Burbank studios, First National is enlarging its staff of directors. The latest newcomer is Alan Croshaw, who has been assigned to direct "Follies," which will co-star Lois Wilson and H. B. Warner.

Other directors now engaged on First National productions are: Alexander Korda, directing "Corinne" Griffith in "Lilies of the Field"; Frank Lloyd, directing Richard Barthelmess in "Son of the Gods"; John Francis Dillon, directing "The Love Racket"; Clarence Badger, in charge of "No, No, Nanette," starring Bernice Claire and Alexander Gray; William A. Selter, directing "The Love Racket"; and Alexander Korda, directing "Corinne" Griffith in "Lilies of the Field."

Frank Lloyd will direct "Son of the Gods," which has been adapted by Bradley King from the novel by Rex Beach. Camera work is scheduled to begin next week and a search is now being made for the two important female leads. "Son of the Gods" will be entirely in dialogue and was directed by Frank Lloyd from the short story by L. A. R. Wylie.

Clock Trainer Latest Addition to Talkies

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Showing Today

What the Theaters Are Advertising

PROCTOR'S—Jack Mulhall and Dorothy Mackaill in "Two Weeks On" and vaudeville.

STATE—Senors Ullric in "Frozen Justice."

STRAND—Janet Gaynor and Charles Farrell in "Lucky Star."

AMERICAN—Richard Barthelmess in "Drag."

LINCOLN—Conrad Nagle and June Collyer in "Red Wine" and Tim McCoy in "Riders of the Dark."

WEDGEWAY—"Dimpled Darlings"—Burlesque.

PEARL—Norman Kerry and Marion Nixon in "Man, Woman and Wife."

HAPPY HOUR—Phyllis Haver in "The Office Scandal."

COLONY—Eddie Dowling in "The Rainbow Man."

CAPITOL—George Jessell in "Sally" and Dorothy Mackaill in "The Love Racket."

CAMEO—Burr Barton in "Orphans of the Sage" and Madge Bellamy in "Fugitives."

RITZ—William Haines in "Allan Jiminy Valentine" and "Spies."

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Blackmer, Long Idol On Broadway, Likes His Work in Talkies

Has Been Scoring Repeatedly in Films and Seems Lost To Stage

HOLLYWOOD, Sept. 11.—Sidney Blackmer, who was first the favorite of the New York drama critics and then his way into the hearts of the audiences of Broadway shows, is practically lost to the flesh-and-blood stage. He has done his first "talkie" and his second. The talking films like him, and he likes them.

His first essay, strange to note, came about rather incidentally. In fact, it was an off-stage romance that brought him into films—and matrimony.

Having supported many famous stars, including Elsie Ferguson, Maxine Elliott, and Madge Kennedy, whom he co-starred, Blackmer played opposite Lenore Ullric in "A Legend of London." Then in "Mima."

They fell in love, were secretly married a year ago, and took part of their wedding trip en route to the Pacific coast, where Miss Ullric was to work in pictures.

Blackmer, with no intention of entering films, married in Los Angeles, got interested in the new entertainment medium, and "fell." He was engaged by First National and Vitaphone to support Lenore Ullric in "A Most Immoral Lady."

Despite the fact that this picture was his first, he so impressed the company officials that they promptly secured his services for four pictures. He refused to sign a long-term contract, thinking that at the end of the season he would want to go back.

He was the villain in "A Most Immoral Lady." In his latest picture, "The Love Racket," he is the hero, opposite the star, Dorothy Mackaill.

Probably no more severe test of an actor could have been devised. Miss Mackaill is now considered the foremost emotional actress of the screen, following her success in two widely divergent roles, in "Hard to Get" and "His Captive Woman." Alice Day, who has just signed a record for herself as the wife in Richard Barthelmess' "Drag," is the woman on trial in "The Love Racket."

Myrtle Stedman enacts the role of the sister of the character Blackmer plays. Clarence Keady, who is playing the role of a "dangerous" character actor, appears in an important supporting part; an aggregation any actor new to the screen, and most of those familiar with the celluloid art, might well fear.

Blackmer, however, came through with flying colors. He is now a confirmed screen actor. His "fun" may be already coming in, and he has taken up golf, swimming and motor-boating. In fact, the Blackmers are dicker with real estate men concerning Balboa Bay and Malibu Beach and Beverly Hills property, an almost certain sign of falling for California, Hollywood, and the huge theaters where one performs via the camera to the entire world.

Blackmer is a native of Salisbury, N. C. He was educated there and at the University of North Carolina, played football, was a member of the club and drama clubs, but at first turned to banking. This was a sort of compromise, for his parents wanted him to become a lawyer; he had an A. B. and LL.B. and the old son of a banker had a distinguished tradition in the profession. Blackmer himself had wanted to get some very roving commission; he was possessed by a terrific wanderlust.

It was this wanderlust which finally drove him into the acting profession. The world war, which he entered as a private and emerged from as a lieutenant, augmented the effect of his wanderlust.

He came to New York one September with \$4 in his pocket, starved and slept in subway for months, unwilling to appeal for aid to his family, and finally got a one-line part in "The Mother Dance." Then he traveled with the Ben Grant Shakespearean troupe; played in "Thirty-nine East" on the road, and really began his career as a "Trimmed in Scarlet" with Maxine Elliott.

His early efforts, even in smaller parts, invariably earned the approbation of the critics. The public was slower to see Blackmer's talent, but outstanding roles soon gave him a chance to convince them. He played the title role in "The Love Racket" and was starred with Madge Kennedy in "Springboard."

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