

The Daily Movie Magazine

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

The Titles Make a Lot of Difference in Pictures

IT TAKES a remarkable lot of different men and women with a remarkable lot of different brains to make the completed picture that you see unfold a story before you as you sit comfortably in your seat at your favorite movie house.

Often you wonder why the first few titles give credit to the photographer, the director, the assistant, the technical man, the title artist and the office boy. But they all had an important hand in it. Why shouldn't they get the credit they deserve? From your viewpoint, only the star or the leading man or woman counts. Yet, as a matter of cold fact, the actors, in nine cases out of ten, deserve virtually no credit at all.

I have watched scenes being shot with some of your greatest favorites and I have seen the director labor patiently and carefully and conscientiously to drill into a naturally sluggish mind some idea of the emotion that he wants conveyed to the screen.

And when it is finally conveyed, you sit there and thrill at it and you feel everybody who a great actor or actress it was who did it, and so their reputations grow.

Why should you bother about who the director was? He means nothing in your young life, does he?

And he had nothing to do with your enjoyment of the picture—nothing, that is, except everything.

SOME day, when I feel in a particularly grouchy mood—such as, for instance, when the Chinaman hasn't got my collars ready—I'm likely to tell you how stupid some of your idols really appear to be when they get in front of a camera and have an unusually effective situation to handle. Not all of 'em, mind you. Most of the stars who have climbed slowly and patiently to the celestial sphere deserve to be there. But take a lot of these machine-made near-stars who are being pushed up today and—oh, well; I won't say it today because the Chinaman did deliver and I'm not grouchy enough to do the subject justice.

BUT the fact remains that most of the people on that list of credits really deserve your thanks more than the actors or actresses. The total effect of a photoplay is so largely psychological that it is difficult to tell just which department is to be most praised for a success or most blamed for a failure.

You have no idea how even a seemingly small thing like the work of a title artist can help or hinder the plays that you see. Naturally, a good story, a good cast and good directing are presupposed. With these had, Old Man Rembrandt himself couldn't make titles that would put a film across—though Bouguereau might.

But suppose these things are good and the titles are badly done. You'd probably find it hard to believe that that would make a vital difference in your reaction to the filmed story.

But it has been found by very careful analysis of past pictures that even so small a thing as the uniformity in the lettering of these frames has an important bearing on the psychological sum total of the production.

All of which leads me to Jimmy Ferrick. Maybe you've wondered why I speak so often of Jimmy, but he has been in every department of the movie game and he's the side-kick who gives me a lot of the information that I pass on to you. And if I didn't have that information I'd lose my job here and have to go to work for a living. Perish the thought!

WHEN I speak of the importance of the title artist I am not referring to the man who writes the words that you read. His is an entirely different department, and some day I am going to tell about the king of the bunch if I can only get Ralph Spence to send me the portrait of himself he has promised me every time I've seen him. Spence is the man who creates the "Edlies," and the titles for "The Connecticut Yankee" and "Burn 'Em Up Barnes" and goodness only knows how many others.

WHAT I am trying to convey to you is the amount of thought that is necessary in transferring these words to screenable form. In the early days of the movie the lettering was done by almost anybody and half a dozen men might do piece-work on the titles for one film. The result was a series of frames with as many different styles of lettering as there had been artists engaged.

Nobody knew then just why it was that these films left a sense of dissatisfaction. The stories were good, the acting all that could be desired, the direction and photography excellent.

Yet something seemed to be lacking in the final effect.

Then a man with a keen insight into subconscious things began to suspect the titles. Different producers got to work on different angles of the problem and certain styles of type were found to be the best suited to movie purposes. And it was also found that all the titles of a picture should be lettered in the same style and in letters the same size to get the right result.

That's why the movies have developed men like Jimmy Ferrick and put them in charge of this important detail of the business.

The title director isn't just a sign painter any more; in most of the big productions he conceives art effects that merge into the development of the story and strengthen the atmosphere. He devises titles in which the action continues while the letters fade in, stay long enough for you to read, and then fade out again while the action goes on. He evolves symbolical effects for some types of story or, at the opposite extreme, he introduces the cartoon idea to carry along a rollicking comedy.

But, whatever it is, he does it all not in the old haphazard method of bygone days, but with a sure estimate of just how his own work is going to blend with the work of all the others in the production and make that finished production which sends you away from your movie theatre singing the praises of the people who sometimes least deserve them.

WATCH the art titles next time you see a big production. Study them carefully and you will see this close co-operation with the other departments.

And then maybe you'll begin to realize what a tremendously big and complicated business you have built up by your constant demand for more and better pictures.

Answers to Questions From Movie Fans

Christopher—Jewel Carmen is the star in "Nobody." She is married to Roland West, the well-known producer. It was Dorothy Phillips who played the lead in "A Soul for Sale." You are right; she appeared on the stage before her screen career. She is married to Allen Holubar. They have one child.

Pearl W.—Josephine Hill is working on a co-feature picture with Larklin, entitled "Man Trappers." The addresses you wish are as follows: Elmer Field, 827 Highland avenue, Glendale, Calif.; Elmer Fairs, Fox Film Corporation, Hollywood, Calif.; Texas

Guinan, Bull's Eye Studio, Hollywood, Calif.; Fay Tincher, Christie Studio, Los Angeles, Calif.; Ruth Dwyer, 1533 East Third street, Brooklyn, N. Y.; Helen Gibson, Capitol Film Co., Los Angeles, Calif.; and Josephine Hill, Universal City, Calif.

Scotty—if you will follow the suggestions and advice given by successful moving picture writers, I am certain that you will find it helpful. You say you think you have the necessary qualifications, but unless your qualifications have been recognized it will be difficult for you to break into moving pictures. It requires adequate preparation and an indomitable will to succeed. Possessing these, you will no doubt win out.

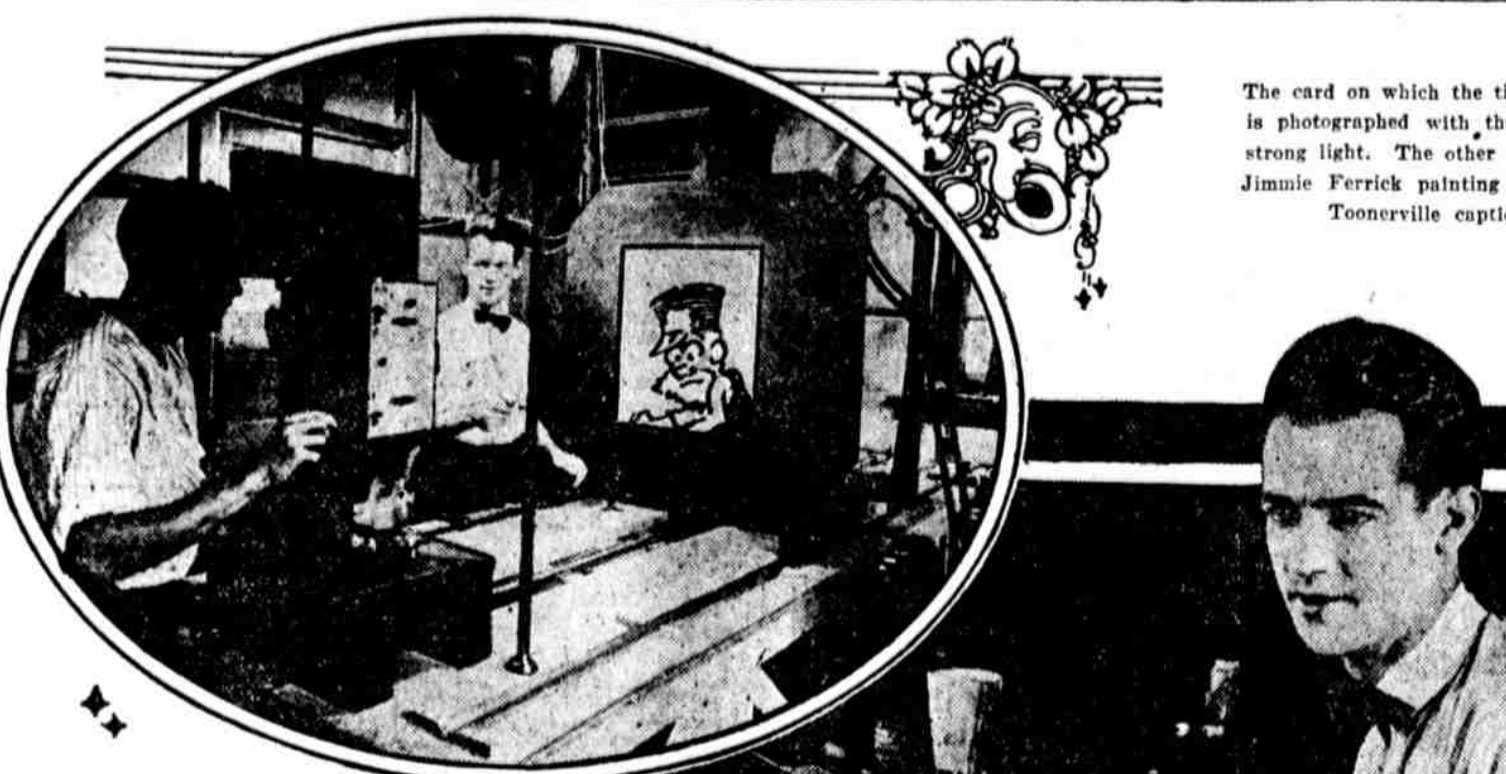
H. M. B.—The address of Ince-Bowman's productions is care of Ince Studios, Culver City, Calif.

FROM THE PILLOWY DEEP



Marion Davies Designs Pillows for Each Season of the Year

MAKING THE TITLES IS AN IMPORTANT FACTOR IN PHOTOPLAY PRODUCTION



How Those Cartoon Characters Are Made to Move on Screens

HOW do they make those funny "animated" cartoons you see in the movies? The question is often asked, and very little in the way of explanation has found its way into print. When you watch the grotesque, yet astonishingly life-like, action in the best of them it seems incredible that such results can be achieved so simply by drawing a series of pictures, photographing them separately in sequence and projecting them on the picture screen.

What an enormous number of drawings must be made, so many of them apparently identical, yet necessarily different in some detail in order to produce the effect of life and movement in the figures! What extraordinary patience on the part of the "animated" cartoonist!

Yes, that's the answer. When you were a child, and your Sunday school teacher put the question, "Who was the most patient man?" sure of your ground, you answered, "Job." Now, days, if you should put that question to an "animated" cartoonist, the chances are that he would answer promptly, "I am."

YOU can't get any more out of "animated" cartoons than you put into them," declares Bert Green, a recognized master of the art, who "animates" maps and charts and otherwise dry statistical tables and diagrams in motion pictures. "The job demands the patience of Job."

But the job is important enough for Pathe News to maintain a complete mechanical plant for turning out this special product. It includes the photographing apparatus, with the motion-picture camera standing on its head and "shooting" straight down at the separate drawings—one click of the shutter, and the camera touches the electrical button controlling the mechanism.

This is another "Job" part of the job. Remove the photographed drawing—substitute the next one—press the button, and in this several thousand times to make a picture that will run on the screen for eight or ten minutes!

AND these "Job jobs" are steadily increasing in the motion-picture industry. In the eight or ten years since Windsor McKay completed a series of some 10,000 separate drawings and moved them in procession across the screen of a motion-picture camera to illuminate upon the screen an amazing day in the life of "Gertie," the dinosaur, the creations of most of the celebrated cartoonists have been subjected to the same treatment. "Animated cartoons" have become to the screen what "comic strips" are to the daily and Sunday papers, and they are the product of the same type of pictorial genius.

There is a sufficient reason for this growing popularity of animated cartoons. The principle involved is fundamentally sound. Whenever the artist creates with his pen appears on the screen in all its original perfection, with the tremendous added effect of apparent life and motion. Transference of a picture being entirely mechanical, that part of the process is mathematically accurate.

THE making of an animated cartoon is a painstakingly practical "one-man job." All that enters into the creative part of the picture—its scenes and characters and incidents must be done by the same hand. Details of action, however—such as movements of the camera and the running of the artist—may be done by assistants, called "animators." Formerly the entire figure, and also the scene represented, were copied along with each change in detail—with apparent necessity, for how else would a complete negative result? Not long ago, however, this immense labor was obviated by the invention of the "celluloid sheet," which is sufficiently transparent to enable photographing through it changing details of a figure. Thus, if through a sequence of a figure in motion, there is movement only of the character's head, or arm, or leg, the "animators" have only to redraw the part that moves, the main part of the figure remaining under the camera lens on the transparent sheet.

This device, of course, demands that all the central drawings be registered perfectly with the outlines of the fixed main scene and figures on the celluloid sheet—but that is a simple matter of mechanical efficiency on the "animators" drawing board.

OUT of the art of making animated cartoons have developed many devices and so-called "camera tricks" that are exceedingly effective, especially in a decorative way. You see a pen with no hand guiding it writing words across the screen, or drawing a picture; you see a monkey frisking across the screen and leaving in the trail of his long tail the autograph signature of the author—as in the main title of Paul Terry's "Aesop's Film Fables"; you see lots of other seemingly miraculous occurrences, most of which accompanied the development of this screen specialty whose chief ingredient is "the patience of Job."

Ret Ingram Will "Turn to the Right" and Be Married

By CONSTANCE PALMER

AT LAST it's happened! Albee Terry and Rex Ingram have announced their engagement. They plan to be married directly "Turn to the Right" is finished. Mr. Ingram is directing it. Miss Terry is the star. But here's more news: He has made her promise to leave the screen. This is a very definite loss, for Miss Terry, to your mind, is not only an actress of promise but of fulfillment.

That grand old man of the show business—it's inclusive, for when one can run not only a successful zoo, but several successful motion-picture companies, one must be inclusive—Colonel William N. Selig, has gathered together a fine cast and a good director to make "The Rosary." Jerome Storm, who made something like fourteen successful pictures with Charles Ray, is the latter, and the former includes Jane Novak, Wallace Berry, Lewis Stone, Robert Gordon, Eugene Hessner, Harold Goodwin and others.

Louise Fazenda, about to begin her fourth comedy for Educational, has had to leave a cast put on her knee. She sustained an injury during one of her pictures when she jumped from one aerial wire to another. Pretty hard luck! But we do hope that when the cast is removed she will be entirely well.

"The Grey Dawn," a Stewart Edward White novel of the "49 days in San Francisco following the gold rush, is just beginning as a Benjamin H. Hampton picture. Claire Adams is the leading lady.

Can't Tell if You Are Photographic, Declares Neilan

By MARSHALL NEILAN

BY THE same token that some photographs highly "flatter" persons of ordinary and even homely looks other photographs fall short of doing justice to women of great beauty.

Many of you know of specific instances when the beautiful face is difficult to photograph. Perhaps you have girl friends with faces of rare beauty and yet every time you look at their photographs you find they are far from being beautiful.

The phrase, "Beauty is only skin deep," is particularly true when applied to motion pictures. In other words, what is very often beauty to the eye is far from such to the camera.

It is hardly proper to say that persons of small features are the ideal picture types. Some of our most attractive faces on the screen are normally concerned, the features of course, are far apart, such as, for instance, those of Colleen Moore, help a lot. The reason for this, who knows?

I have yet to find a person who can guarantee upon looking at a face that it will either photograph beautifully or otherwise. Many have attempted to do this, but they have been wrong as many times as they have been right.

WHAT I look for in the faces of my players is primarily animation. The face is all right for the w. k. American Indian, but it means nothing to the screen where every expression must be registered with the eyes. The mouth and the muscles of the face.

Brains are another all-important feature. Beauty without brains is tiresome. To act one must have brains despite the fact that many believe this is not necessary.

A pretty face is good to look at—for a while—but there must be more than beauty if you wish to hold attention. As far as photographic values are concerned, there are only one real test and that is a photograph. If you have good looks, or a face that will photograph well, plus brains you have an even chance.

I do not believe any one can say whether a person is acceptable to the camera's eye until a photograph is produced to prove that physically this is so.

Actor Learns English in Twenty-six Weeks

WHAT young American stage leading woman could learn a part in Dutch and play it for twenty-six weeks through Holland?

The reverse of the stunt was successfully put over by Frederick Vogeding, the young Hollander who is now supporting Gladys Walton at Universal City in the star's forthcoming attraction, "Christine of the Young Heart."

Vogeding arrived in America just when Florence Roberts was seeking a co-star for "Blindfold," her famous playlet by Robert Hughes, which ran for twenty-six weeks over the Keith and Orpheum vaudeville circuit. With scarcely a word of English at his command, Vogeding was given the part because of his dramatic ability. He rapidly acquired English and now speaks without the slightest trace of accent. More than a financial success, the vaudeville work gave the handsome young chap a wife, for he married his

Bobby Vernon Returns to Christie

Bobby Vernon is back in the Christie fold, and is already on the tail end of finishing his second picture, which will be released as a two-reeler.

CARPENTERS BUILD ORIENTAL PALACE

Things are not what they seem on the screen. The front view shows great strength, but the rear would disclose wooden posts on which canvas was tacked.

This Is How the Story Begins:

NELLA MORELAND, most famous of screen stars, hears that a young girl, Annette Wilkins, has fallen in love with Roland Welles, an idol of the screen. Miss Moreland, to save Annette, writes the story of her own tragic love affair with Welles, intending to send it to Annette so she may know the kind of man he is.

She tells her, while a pianist in a movie theatre in Western Pennsylvania town, she met Welles when he made a "personal appearance" in New York and invited her to come over to the movies, how she came and the chilly reception which he gave her in the studio. Then, becoming interested in her, he gets her a job in a small town stock company for the experience, promising to see her often.

The manager insults her and she leaves, finally getting into work in New York. Here she works with Welles. He makes love to her, proposes and she is a deliciously happy girl until another woman reveals Welles' perfidy. Then she quits him and the company.



How Those Cartoon Characters Are Made to Move on Screens

HOW do they make those funny "animated" cartoons you see in the movies? The question is often asked, and very little in the way of explanation has found its way into print. When you watch the grotesque, yet astonishingly life-like, action in the best of them it seems incredible that such results can be achieved so simply by drawing a series of pictures, photographing them separately in sequence and projecting them on the picture screen.

What an enormous number of drawings must be made, so many of them apparently identical, yet necessarily different in some detail in order to produce the effect of life and movement in the figures! What extraordinary patience on the part of the "animated" cartoonist!

Yes, that's the answer. When you were a child, and your Sunday school teacher put the question, "Who was the most patient man?" sure of your ground, you answered, "Job." Now, days, if you should put that question to an "animated" cartoonist, the chances are that he would answer promptly, "I am."

Can't Tell if You Are Photographic, Declares Neilan

By MARSHALL NEILAN

BY THE same token that some photographs highly "flatter" persons of ordinary and even homely looks other photographs fall short of doing justice to women of great beauty.

Many of you know of specific instances when the beautiful face is difficult to photograph. Perhaps you have girl friends with faces of rare beauty and yet every time you look at their photographs you find they are far from being beautiful.

The phrase, "Beauty is only skin deep," is particularly true when applied to motion pictures. In other words, what is very often beauty to the eye is far from such to the camera.

It is hardly proper to say that persons of small features are the ideal picture types. Some of our most attractive faces on the screen are normally concerned, the features of course, are far apart, such as, for instance, those of Colleen Moore, help a lot. The reason for this, who knows?

I have yet to find a person who can guarantee upon looking at a face that it will either photograph beautifully or otherwise. Many have attempted to do this, but they have been wrong as many times as they have been right.

WHAT I look for in the faces of my players is primarily animation. The face is all right for the w. k. American Indian, but it means nothing to the screen where every expression must be registered with the eyes. The mouth and the muscles of the face.

Brains are another all-important feature. Beauty without brains is tiresome. To act one must have brains despite the fact that many believe this is not necessary.

A pretty face is good to look at—for a while—but there must be more than beauty if you wish to hold attention. As far as photographic values are concerned, there are only one real test and that is a photograph. If you have good looks, or a face that will photograph well, plus brains you have an even chance.

I do not believe any one can say whether a person is acceptable to the camera's eye until a photograph is produced to prove that physically this is so.

Actor Learns English in Twenty-six Weeks

WHAT young American stage leading woman could learn a part in Dutch and play it for twenty-six weeks through Holland?

The reverse of the stunt was successfully put over by Frederick Vogeding, the young Hollander who is now supporting Gladys Walton at Universal City in the star's forthcoming attraction, "Christine of the Young Heart."

Vogeding arrived in America just when Florence Roberts was seeking a co-star for "Blindfold," her famous playlet by Robert Hughes, which ran for twenty-six weeks over the Keith and Orpheum vaudeville circuit. With scarcely a word of English at his command, Vogeding was given the part because of his dramatic ability. He rapidly acquired English and now speaks without the slightest trace of accent. More than a financial success, the vaudeville work gave the handsome young chap a wife, for he married his

Bobby Vernon Returns to Christie

Bobby Vernon is back in the Christie fold, and is already on the tail end of finishing his second picture, which will be released as a two-reeler.

CARPENTERS BUILD ORIENTAL PALACE

Things are not what they seem on the screen. The front view shows great strength, but the rear would disclose wooden posts on which canvas was tacked.

The LOVE STORY of a MOVIE STAR

BUT it is all due to little Jane Berger, who plays ingenue parts: she came up and kissed me before them: he. And, as she did so, I noticed that the perfume she was using was lilac!

The scent came swooning over me. Oh, the fresh lilacs that I crushed to my lips the night that I first met Roland Welles! I felt drowned in the rush of the past, the overwhelming flood of sweet and bitter memories. That love that mounted in my heart throughout that year until it culminated in that kiss beside the pool under the tree. And then the blank year that followed!

I am lovesick tonight. Why should I not confess it—that aching longing that I have just to see him again: I ask for nothing more—just to see him! I lean back in my big, comfortable chair, and close my eyes, and picture the well-remembered picture of his face. There is not a line or feature of it that I do not know, together with its every change of expression.

Did any one ever have such a wonderful smile, I wonder? Ah, Annette, you who have felt its charm will find it in your heart to pity me, I am sure. For you, of all women, will be able to understand.

But side by side with the softer and more tender feeling, I am conscious of another surging impulse: a touch of the old recklessness returns, the recklessness that brought me my first fame.

For it seems to me that all through the first year I was here, and after, my broken heart acted as a spur to drive me to the wildest extremes. I was merciless to myself and merciless to all who had the slightest interest in my welfare, merciless in my daring. And the whole studio wondered at me. The "Little Panther" was on the war-path! He did all he could to protect me from the consequences of my own folly. I was soon aware how deeply and sincerely he loved me. And, slowly, through him I achieved a new faith in men, a new hope in life. For his love was of a kind I had never before seen in any man—the kind that had dreamed of as a very young girl, but had come to believe was never to be found outside of a young girl's dream. My foster-mother's terrible revelations had crushed that belief almost utterly, and what she had not succeeded in doing, Roland Welles had completed for her.

But if I could love was unselfishness itself. It was the love that never thinks of self, but renounces for the good of the loved one. It was the love that gives without asking any return. It was the love which, while always at a white glow, never leaps into flame, never dies into ashes.

And his patience with me! He threw the arms of his spirit about me to protect against the world that would I ever have done without him?

It sometimes seems to me now as if I—represented, or at least called out, all that was good in me, while the gentle hints and the most delicate Angel of light, the angel of darkness, and how the two influences struggled within me! And in this inner civil war I was constantly being torn. Ah, if I only really knew what I wanted! But the darkness is sweet, the darkness is sweet! I—must have darkened early in our friendship what was the trouble with me, for never once did he speak directly for himself. But how much he did do for me in a thousand different ways!

Without ever putting it into words, he made me see how crude I was as an actress. He turned my thoughts toward study and self-improvement. I am not ashamed to confess that by the wisdom of good society, the casual suggestions he taught me manners.

A movie actress, perhaps even more than an actress in the regular stage, because she is called upon to play such an infinite variety of parts without much opportunity to study, must be able to assume the manners of all classes. She must be able to play the woman of good society, the queen, the shop girl, the girl of the plains, the thief, the woman of the street, each in turn, as the case may be. And it was especially in "politic" parts that I failed for lack of experience and training.

But I was an apt pupil, apt indeed. And the fires of my ambition once kindled, I let no opportunity escape me for self-improvement. If for no other reason, I was grateful enough to wish to please him. But besides, I soon found, as many other who had had the woman has done, that there is no audience like hard work.

Owing to the fact that in the begin-



How Those Cartoon Characters Are Made to Move on Screens

HOW do they make those funny "animated" cartoons you see in the movies? The question is often asked, and very little in the way of explanation has found its way into print. When you watch the grotesque, yet astonishingly life-like, action in the best of them it seems incredible that such results can be achieved so simply by drawing a series of pictures, photographing them separately in sequence and projecting them on the picture screen.

What an enormous number of drawings must be made, so many of them apparently identical, yet necessarily different in some detail in order to produce the effect of life and movement in the figures! What extraordinary patience on the part of the "animated" cartoonist!

Yes, that's the answer. When you were a child, and your Sunday school teacher put the question, "Who was the most patient man?" sure of your ground, you answered, "Job." Now, days, if you should put that question to an "animated" cartoonist, the chances are that he would answer promptly, "I am."

Can't Tell if You Are Photographic, Declares Neilan

By MARSHALL NEILAN

BY THE same token that some photographs highly "flatter" persons of ordinary and even homely looks other photographs fall short of doing justice to women of great beauty.

Many of you know of specific instances when the beautiful face is difficult to photograph. Perhaps you have girl friends with faces of rare beauty and yet every time you look at their photographs you find they are far from being beautiful.

The phrase, "Beauty is only skin deep," is particularly true when applied to motion pictures. In other words, what is very often beauty to the eye is far from such to the camera.

It is hardly proper to say that persons of small features are the ideal picture types. Some of our most attractive faces on the screen are normally concerned, the features of course, are far apart, such as, for instance, those of Colleen Moore, help a lot. The reason for this, who knows?

I have yet to find a person who can guarantee upon looking at a face that it will either photograph beautifully or otherwise. Many have attempted to do this, but they have been wrong as many times as they have been right.

WHAT I look for in the faces of my players is primarily animation. The face is all right for the w. k. American Indian, but it means nothing to the screen where every expression must be registered with the eyes. The mouth and the muscles of the face.

Brains are another all-important feature. Beauty without brains is tiresome. To act one must have brains despite the fact that many believe this is not necessary.

A pretty face is good to look at—for a while—but there must be more than beauty if you wish to hold attention. As far as photographic values are concerned, there are only one real test and that is a photograph. If you have good looks, or a face that will photograph well, plus brains you have an even chance.

I do not believe any one can say whether a person is acceptable to the camera's eye until a photograph is produced to prove that physically this is so.

Actor Learns English in Twenty-six Weeks

WHAT young American stage leading woman could learn a part in Dutch and play it for twenty-six weeks through Holland?

The reverse of the stunt was successfully put over by Frederick Vogeding, the young Hollander who is now supporting Gladys Walton at Universal City in the star's forthcoming attraction, "Christine of the Young Heart."

Vogeding arrived in America just when Florence Roberts was seeking a co-star for "Blindfold," her famous playlet by Robert Hughes, which ran for twenty-six weeks over the Keith and Orpheum vaudeville circuit. With scarcely a word of English at his command, Vogeding was given the part because of his dramatic ability. He rapidly acquired English and now speaks without the slightest trace of accent. More than a financial success, the vaudeville work gave the handsome young chap a wife, for he married his

Bobby Vernon Returns to Christie

Bobby Vernon is back in the Christie fold, and is already on the tail end of finishing his second picture, which will be released as a two-reeler.

CARPENTERS BUILD ORIENTAL PALACE

Things are not what they seem on the screen. The front view shows great strength, but the rear would disclose wooden posts on which canvas was tacked.

The LOVE STORY of a MOVIE STAR

BUT it is all due to little Jane Berger, who plays ingenue parts: she came up and kissed me before them: he. And, as she did so, I noticed that the perfume she was using was lilac!

The scent came swooning over me. Oh, the fresh lilacs that I crushed to my lips the night that I first met Roland Welles! I felt drowned in the rush of the past, the overwhelming flood of sweet and bitter memories. That love that mounted in my heart throughout that year until it culminated in that kiss beside the pool under the tree. And then the blank year that followed!

I am lovesick tonight. Why should I not confess it—that aching longing that I have just to see him again: I ask for nothing more—just to see him! I lean back in my big, comfortable chair, and close my eyes, and picture the well-remembered picture of his face. There is not a line or feature of it that I do not know, together with its every change of expression.

Did any one ever have such a wonderful smile, I wonder? Ah, Annette, you who have felt its charm will find it in your heart to pity me, I am sure. For you, of all women, will be able to understand.

But side by side with the softer and more tender feeling, I am conscious of another surging impulse: a touch of the old recklessness returns, the recklessness that brought me my first fame.

For it seems to me that all through the first year I was here, and after, my broken heart acted as a spur to drive me to the wildest extremes. I was merciless to myself and merciless to all who had the slightest interest in my welfare, merciless in my daring. And the whole studio wondered at me. The "Little Panther" was on the war-path! He did all he could to protect me from the consequences of my own folly. I was soon aware how deeply and sincerely he loved me. And, slowly, through him I achieved a new faith in men, a new hope in life. For his love was of a kind I had never before seen in any man—the kind that had dreamed of as a very young girl, but had come to believe was never to be found outside of a young girl's dream. My foster-mother's terrible revelations had crushed that belief almost utterly, and what she had not succeeded in doing, Roland Welles had completed for her.

But if I could love was unselfishness itself. It was the love that never thinks of self, but renounces for the good of the loved one. It was the love that gives without asking any return. It was the love which, while always at a white glow, never leaps into flame, never dies into ashes.

And his patience with me! He threw the arms of his spirit about me to protect against the world that would I ever have done without him?

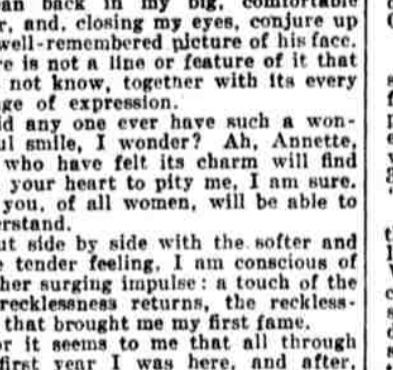
It sometimes seems to me now as if I—represented, or at least called out, all that was good in me, while the gentle hints and the most delicate Angel of light, the angel of darkness, and how the two influences struggled within me! And in this inner civil war I was constantly being torn. Ah, if I only really knew what I wanted! But the darkness is sweet, the darkness is sweet! I—must have darkened early in our friendship what was the trouble with me, for never once did he speak directly for himself. But how much he did do for me in a thousand different ways!

Without ever putting it into words, he made me see how crude I was as an actress. He turned my thoughts toward study and self-improvement. I am not ashamed to confess that by the wisdom of good society, the casual suggestions he taught me manners.

A movie actress, perhaps even more than an actress in the regular stage, because she is called upon to play such an infinite variety of parts without much opportunity to study, must be able to assume the manners of all classes. She must be able to play the woman of good society, the queen, the shop girl, the girl of the plains, the thief, the woman of the street, each in turn, as the case may be. And it was especially in "politic" parts that I failed for lack of experience and training.

But I was an apt pupil, apt indeed. And the fires of my ambition once kindled, I let no opportunity escape me for self-improvement. If for no other reason, I was grateful enough to wish to please him. But besides, I soon found, as many other who had had the woman has done, that there is no audience like hard work.

Owing to the fact that in the begin-



How Those Cartoon Characters Are Made to Move on Screens

HOW do they make those funny "animated" cartoons you see in the movies? The question is often asked, and very little in the way of explanation has found its way into print. When you watch the grotesque, yet astonishingly life-like, action in the best of them it seems incredible that such results can be achieved so simply by drawing a series of pictures, photographing them separately in sequence and projecting them on the picture screen.

What an enormous number of drawings must be made, so many of them apparently identical, yet necessarily different in some detail in order to produce the effect of life and movement in the figures! What extraordinary patience on the part of the "animated" cartoonist!

Yes, that's the answer. When you were a child, and your Sunday school teacher put the question, "Who was the most patient man?" sure of your ground, you answered, "Job." Now, days, if you should put that question to an "animated" cartoonist, the chances are that he would answer promptly, "I am."

Can't Tell if You Are Photographic, Declares Neilan

By MARSHALL NEILAN

BY THE same token that some photographs highly "flatter" persons of ordinary and even homely looks other photographs fall short of doing justice to women of great beauty.

Many of you know of specific instances when the beautiful face is difficult to photograph. Perhaps you have girl friends with faces of rare beauty and yet every time you look at their photographs you find they are far from being beautiful.

The phrase, "Beauty is only skin deep," is particularly true when applied to motion pictures. In other words, what is very often beauty to the eye is far from such to the camera.

It is hardly proper to say that persons of small features are the ideal picture types. Some of our most attractive faces on the screen are normally concerned, the features of course, are far apart, such as, for instance, those of Colleen Moore, help a lot. The reason for this, who knows?

I have yet to find a person who can guarantee upon looking at a face that it will either photograph beautifully or otherwise. Many have attempted to do this, but they have been wrong as many times as they have been right.

WHAT I look for in the faces of my players is primarily animation. The face is all right for the w. k. American Indian, but it means nothing to the screen where every expression must be registered with the eyes. The mouth and the muscles of the face.

Brains are another all-important feature. Beauty without brains is tiresome. To act one must have brains despite the fact that many believe this is not necessary.

A pretty face is good to look at—for a while—but there must be more than beauty if you wish to hold attention. As far as photographic values are concerned, there are only one real test and that is a photograph. If you have good looks, or a face that will photograph well, plus brains you have an even chance.

I do not believe any one can say whether a person is acceptable to the camera's eye until a photograph is produced to prove that physically this is so.

Actor Learns English in Twenty-six Weeks

WHAT young American stage leading woman could learn a part in Dutch and play it for twenty-six weeks through Holland?

The reverse of the stunt was successfully put over by Frederick Vogeding, the young Hollander who is now supporting Gladys Walton at Universal City in the star's forthcoming attraction, "Christine of the Young Heart."

Vogeding arrived in America just when Florence Roberts was seeking a co-star for "Blindfold," her famous playlet by Robert Hughes, which ran for twenty-six weeks over the Keith and Orpheum vaudeville circuit. With scarcely a word of English at his command, Vogeding was given the part because of his dramatic ability. He rapidly acquired English and now speaks without the slightest trace of accent. More than a financial success, the vaudeville work gave the handsome young chap a wife, for he married his

Bobby Vernon Returns to Christie

Bobby Vernon is back in the Christie fold, and is already on the tail end of finishing his second picture, which will be released as a two-reeler.

CARPENTERS BUILD ORIENTAL PALACE

Things are not what they seem on the screen. The front view shows great strength, but the rear would disclose wooden posts on which canvas was tacked.

Nazimova as "Camille"



ALLA NAZIMOVA

Nazimova, superintending the cutting of "Camille," her latest production for Metro at Hollywood, Calif., grew reminiscent about the well-remembered picture of her character she was portraying.

"I played 'Camille' first in Russian," she said, "I was just a girl from the Conservatory acting in the provinces and playing a new role every night. Those were the days in which I made my record of playing 200 different roles in one season. 'Camille' was one of the roles.

"What a contrast there is between those dark days of drudgery in shabby little Russian theatres and this! With a sweep of her hand she indicated the luxurious atmosphere of the studio, surrounded by flowered garlands and bathed in California sunshine. 'And then the contrast between the makeshift costumes I had to wear in my provincial days and the Parisian gowns I have for the film production! How I have enjoyed such extravagance in those days!'

ing I had whole days of leisure when I was not needed for any of the pictures in process of making at the studio on the present at the studio was not required. I began, for the first time in my life, to really read seriously, with an object in mind. I unobtrusively confessed my ignorance of all that I really worth while in literature to H—, Doubtless my confession did not surprise him. But no one could have helped me with greater kindness and tact.

Attacking my new problem with characteristic enthusiasm, not to say impetuosity, I spent whole days seated in process of making at the studio on the library, often remaining until the hour for closing. Fortunately, I never had more than two or three days at a time to myself. If I had had, I probably would have done my poor eyes some lasting injury.

But so observing a person as H— could not fail to notice how pale and heavy-eyed I constantly was when I presented myself at the studio. I was morning when I was wanted. A little judicious questioning on his part brought out the fact that I was reading just as recklessly as I did everything else. After a time with him I resolved to continue my studies on lines in accord with the dictates of good sense.

It was about this time that my old enthusiasm for the study of acting revived. As I had many free evenings and no longer had to guard every penny in my purse, I felt justified in frequenting the theatre again. Besides, was it not all in the line of my self-improving lessons?

My thoughts went back to the days when I used to go with Mrs. Burkhardt. I would have given a good deal to have had her first day at work for one evening. It was a long time since I had had any word from her, chiefly through my own fault. Her last letter, dated unremembered months ago, owing to the fact that I was far depressed to write. Then, too, it had been a matter of pride with me not to write until I had some good news to tell. Her letters also depressed me a little. Somehow I felt that she was not altogether happy. In some way her son seemed to have been a disappointment. Without exactly saying that he was unkind to her, she showed that he frequently wounded her by his carelessness.

To Be Continued Tomorrow

Getting to Work at 6:30 A.