

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Is the Titleless Picture Really Worth Working For?

the Titleless Picture Really Worth Working For? Tyou have seen Hugo Ballin's beautiful production, "The Journey's You have admired the smooth consistency with which the story aut and you have loyed the averaging the second MOST of you have seen Hugo Ballin's beautiful production, "The Journey's is worked out and you have loved the appealing beauty and the quiet artistry of Mabel Ballin.

But, in the metion-picture industry, the thing that has made "The Jour- is meant by absolute freedom-especialney's End" notable is the fact that it is the first complete dramatic feature ly footed to be produced without a sub-title.

All the way through, there are no words flashed on the screen for the pest two rows back to read aloud for all the world to hear. There are clever little concerning women's clothes, but they microrial effects that explain the lapses of time and one scene in particular will never succeed. Woman is a law, pictorial effects that explain the lapses of time and one scene in particular struck me as being especially ingenious.

The heroine leaves her convent in Italy to come to the home of relatives in America. The lapse of time had to be explained and the fact that it was taken up in this trip across the water. But instead of inserting words, Ballin modest than the modern evening gown. shows her bidding good by to the old priest and then inserts a beautiful picture taken from the storn of a steamer, showing the frothing wake of lrgs bare instead of sheathed in the the ship and carrying you actually with it so that you are doubly impressed thinnest of thin storkings, we would the ship and carrying you actually with it so that you are doubly impressed thinnest of thin stockings, we would with the idea that time is being taken up in a journey across the water. have less to be shocked at than new Then, when the harbor of New York appears, you feel that you have personally made the journey with the heroine,

For many years people in the businers have been talking of the picture of the leg covered with lace holsery is not titles as the ideal picture. But is it—matter to the picture of the picture of the picture of the leg covered with lace holsery is not titles as the ideal picture. without titles as the ideal picture. But is it-really? Is there any good reason suit as a pattern for their clothes, they why we shouldn't have titles? Isn't it rather that the problems presented in making a picture without titles are so interesting that their successful solution is an evidence of the cleverness of the producers?

CAN'T imagine the thing being better done than it has been by Ballin in "The Journey's End." And yet, even here, there were several places where I very much missed a spoken title or two. The screen must create the illusion that we are personally present in all the scenes we see. And, to do that, it must let us know all the things the characters are saying. In short scenes, the action can tell us. But where there is extended dialogue on the screen we begin to feel that we are being excluded unless we are told what is being said. It forces on us the unpleasant realization that we are merrily spectators. I felt that in several places in "The Jaurney's End."

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WHEN the Ballins returned from Bermuda a short time ago. I asked Mrs. W Ballin if she wouldn't write for the readers of this page her frank opinion of the titleless picture and whether she considered it really worth the extra effort it demands. Her very interesting letter came last week. She says:

If my unimportant opinions are of any interest to your readers, I gladly submit them herewith.

"To my way of thinking, there are few stories that lend themselves to the making of the titleless picture. Plays, magazine stories, modern books and classics should be told with the aid of sub-titles, because persons familiar with the stories feel that they lose their flavor without the spoken word. "Then, too, the persons arriving late can generally catch up with the

story by sitting through the end and then the beginning. The sub-titles make the cutter's job a less difficult one in the matching up of jumps, time lapses and indifferent acting and many technical difficulties. The continuity writer finds that sub-titles make his work much casier. To tell the story without sub-titles and make it undersood is a feat not easily

accomplished. "My reasons for believing that the ideal pleture should be without sub-titles are that eventually persons would realize the importance of seeing a pieture from the beginning, which eliminates earlier patrons of the theatre from being annoyed by others constantly leaving or entering during the running of the pic ture, being disturbed by the near-illiterates in the adjoining seats reading the sub-titles alond with generally the wrong emphasis on the lines.

The picture without sub-titles necessitates clean-cut acting, planting definitely the emotion intended. This does not mean exaggerated action as, for instance, the old European idea of pantomime, but sincere heartfelt effort. . . .

"A^S FOR the story, it must be especially suited to this form of enter-tainment, not a makeshift or unde-aver rehash obviously intended for another form of presentation.

. . .

"MANY authors have "devoted much time and thought to the writing of a stage play or novel, but there are few indeed who would give as careful study to the requirements of the screen, but hold on to these priceless idento dispose of as second-hand garments for as much money as they can extract



WOMEN OF FUTURE BELIEVES WOMEN WEAR MUCH TOO MUCH TO WEAR LESS AND

BOB THEIR HAIR

"All women will wear their hair bobbed-and then they will know what they wear sandals or go bare-

"The censors are trying to make laws

faces of those who try to make her wear costumes to suit their tastes. "The modern bathing suit is more "If we were accustomed to seeing the

EVEN THE EXTRAS ARE RAVING OVER GLORIA SWANSON By CONSTANCE PALMER Hollywood, Calif. ROSCOE ARBUCKLE and his com-pany, chaperoned by Jim Cruze, the director, have returned from Chicago, where they have been filming exterior scenes in the railroad vards and city streets-oh, us hicks !-- for the new comedy, "Freight Prepaid." They her, and at him, and at myself too.

were hard at work on the set today. Fatty is a cook and waiter in a quickorder restaurant. To indicate that he is versed in the little niceties of the kitchen, he keeps his bow tie, which is held on by a rubber, on his upper lip

like a mustache. Then to show he un-derstands the etiquette of the lunch ounter, he puts it back in place when he goes to take an order! "My ! Gloria Swanson's a marvelous-

expression is fascinatingly enigmatic.

She is about to start a new nicture.

Her figure and carriage are

looking woman !" raved an extra who

distin-

CONFESSIONS OF A STAR As Told to **INEZ KLUMPH**

CHAPTER VI

TSABEL'S last fib seemed to be too much for the reporter, for he left after that, and she and I sat down and the castern studios, and ha taught Isabel to be the first of the screen's "baby vamps," and engaged her for such a part in a photoplay he was talked everything over again. But we couldn't reach any decision, and were still going round and round in conversational circles when Derr Winproducing. NOW GO ON WITH THE STORY chester came for me. "I'm sure that Derry will know what

to do," I told Isabel as I ran to let was just beginning to slide down the him in. "Let's leave it to him."

She said something about being able and I had some more scenes to make to manage her own affairs in future together, and when we were working without letting any man take a hand in Isabel used to come and sit at the edge without letting any man take a hand in them, but when Derry came in she seemed all too willing to curl up on the davenport beside him and fairly hang on his words.

"Of course, Craney's a cad." he fold us. "Most of the men around the studio have known that right along. He with the rest of us. Her experience

studio have known that right along. He hasn't had any real connection with the company; he's just been making this picture on speculation. "I imagine that this thing will blow over by itself if you give it time. I saw Craney with his wife this evening going into the Alexandria, and they've probably made it all up by now. I'm told that he can always get around her after a fuss of this kind. He used to be a regular ham actor, you know— called himself the great lover of the

called himself the great lover of the pected turn of events straightened out stage, though he never saw Broadway the tangle between Derry and me-and stage, though he never saw Broadway professionally. But they say he has all the little tricks down pat." phantly, to say :

I stole a look at Isabel then, but she "Di dear, can't you run over and hear the latest news? I'm going to be was gazing into Derry's face, wide-eyed and innocent as could be. I felt rather uncomfortable, somehow. In a few moments I felt even more so, for Isabel proposed a plan that I couldn't feel quite right about, no matter how hard I tried. starred !

"I should think it would be a good idea if I went around a lot with some-body else." she said. "Then nobody would think I'd been crazy over Mr. Craney; they'd think what I said about wishing he'd asked me to go last night was just silly nonsense. I could even explain to one of the papers that I'd though he was a great director and fell thought he was a great director and felt that if he'd taken me out with him I'd have learned a great deal. How do you think that would do, Derry? You might You might take me around a good deal, just for a little while, and then maybe people would forget this horrid thing about

I just sat there open-mouthed. felt horribly excited inside, as if some one had been opening and shutting an umbrella very fast where my heart was supposed to be. She was cooing so sweetly at Derry-my Derry ! "Well, that might turn the trick."

he answered slowly, but he looked at me for a moment before he went on. I turned away. If he was as critzy as that to run around with Isabel he could do it. I told myself. I felt angry at

So we went to the movies that ning, all three of us; it was Isabel's idea to start right away to throw people off the track. And he and she took me home and then went on to her

That was the beginning of a per fectly ghastly time for me. I told my-self that I couldn't be jealous because I didn't really care for Derry Winchester-but I'd go and see pictures in which he'd had a small part time and time again.

said he'd break his contract.

production, and since then of course

begun drinking so heavily that he was just going down and down. You hardly

ever hear of him nowadays; he's made

He had

THE STORY BEGINS with the early days in the old Fine Arts studio in California, when Col-leen Moore, the Gish girls, Bessie Love and a host of others were not much more than estra girls. Diana Cheyne relates the tale; she begins with the day in the studio when she and Isabel Heath, not stars then as they are now, were sitting on the stairs when a strange man came into the studio and looked at them. The cameraman, called them down to meet him, and it proved the turn-ing point in Isabel's life. If was phill Craney, a famous director from the castern studios, and ha taught IT SOUNDED MUCH TOO BLOODTHIRSTY FOR PICKANINNIES

THE STORY BEGINS

To be continued tomorrow

MOVIE parlance must not be taken too literally or disastrous results often follow.

To "cut" a scene does not need. sarily entail cruelty and to "shoot" t star is not an act of murder. stranger listening to this murderom barrage of epithets might believe he was in ravished Armenia rather than as American cinema factory. "Hit 'en," refers to the lights, not the players In the language of the studios, a black board, placed in front of the camera to protect the lens from the glare of the arc lights, is known as a "nigger." It happened during the filming of a French salon set in "The Rage of Data Communication of the state of the Paris."

Paris." Jack Conway, responsible for "Lom-bardi, Ltd." was directing the sene. The star was to appear, gowned in a gorgeous red creation, as "The Rage of Paris," the dancer who ruled the Champs Elysees. Everything was ready even to the two little colored bors, dat in leopard sRins, who were to draw the curtain and to announce the dance. curtain and to announce the dance. Then Harry Vallejo, the cameraman, discovered that one of the lights on the set was shining in the lens. 'Quick, quick, kill 'em. Drag these niggers here in a hurry,'' bellowed Con-

way. Two black streaks clad in leopad skins whizzed through the gate and only returned to Universal City when Conway.

way mentioned watermelor Cupid Again Invades Studio Cupid Again Invades Studio Cupid invaded the Fox lot again the other day at Hollywood and stood in the corner while Howard Mitchell, Shirley Mason's director, and Alless Hughes answered a few questions be-fore a clergyman. Miss Hughes is a Los Angeles society girl who was stop-ping on Catalina Island when Mr. Mitchell was making a picture there with Miss Mason. This is the sixth marriage on the Fox lot in two months.

THEY MARCELLED WALLY'S HAIR EVERY DAY



"Extra" of "The Four

Horsemen" Springs Into Unexpected Fame

TERE'S Marie Prevost, former baths T OUIS DUMAR, who was an

aper-woman, who is modest, but not

Daily Tabloid Talks to Fans

parts before beginning reheatsals.

In motion pictures, the part is read

ing to grasp the relationship of your own character to that of the other

of original acting. He will work out every hit of action for you. Eventually, lines.

own character to that of

By JOHN EMERSON and ANITA LOOS

graphed. In this way the actors learn the se-quence of their scenes and the relation close-up, might say something like

of their parts to other parts and to "Let's go out and get a cheese sand-

suggestion.

H ing beauty, shown in one photo- L'extra' in "The Four Horsemen of graph in the kind of clothes she thinks the Anocalyne," has suddenly blos-women of the future will adopt and, in

will never succeed. Woman is a law unto herself-and she will laugh in the



from the motion-pletane producer, which frequently greatly exceeds what the have realized by originally producing their sport in play or novel form

famous Emerson and Loos, who have seenes, written some of the most successful photoplays. They now have full **T**HEI "The result is that, due to their indifference, they are finding that for photoplays. public fall tack on so-called classics for genuine emotion.

"I am only one of the many who believe in the unique requirements of the screen, and sincerely hope that more stories will be written expressly for the screen, and with sincerity of purpose and with an understanding of its psychological purport. Then we will have more sub-titleless pletures." . . .

RS. BALLIN, by the way, is a Philadelphia girl- a graduate of the MRS. BALLEN, by the upp. is a range of artist herself before she School of Industrial Art. She was an artist herself before she became an actress. And now she is going to do probably the last thing she ever expected to do. she is using to hecome known among the famous "girl" types did tuke her place with the Gibson girl, the Huerison Fisher girl and others.

Some time ago the Polish artist, W. T. Benda, met her and was struck with her race quality of heanty. He asked her to pase for a series of pictures. She did not think he was really serious and went to Bermuda with her husband. But when she came back, Benda was waiting for her with more arguments. And she has consented. So now we may expect to see the Benda girl blossom forth from the covers of the magazines-and it will be Mabel Ballin.

Answers to Questions by Movie Fans

LILYAN-Sylvia Breamer is playing in "The Sock." An which picture opposite Tom Moore in "The Man with he plays the lead. Two Mothers." Norma Talmadge will MARGARET W.-Rudolph Valen. MARGARET W.-Rudolph Valen. the has been married, but he is single as soon as possible. Then go over the at present. He was married to Jean story as many times as possible, try-

READER-"Ben Hur" will be filmed in the near future. Antrim Short played the part of Bud Lanier in "O'Malley of the Mounted." You're welcome,

MRS. BARRIE Irene Castle is married to Robert Treman. Her address is Ithaca. New York. As to her age, the is still in her twentles. Wesley GENESEE—Doris Rankin is the wife of Lionel Barrymore. She recently played opposite him in "Jim the Penman" and "The Devil's Garden." TRINIE—Glori

TRINIE-Gloria Swanson. Wanda however, your opportunity will come Hawley, Bese Daniels and Lila Lee can to "create a part." and you must be VERNON-Seena Owen is married, a is one of the bobbed-haired beauties, doubh Valentino has finished "Ca-is' with Nazimova and is working bet the total of the senario of the senario. Your bit of the senario. Your bit of the senario. VERNON-Seena Owen is married. with Nazimova and is working both twenty years old.

On a stage adjoining that upon which "The Golden Gift" was being screened screes were being taken for Nazimova's production of Dumas' "Ca-mille." Louis Dumar happened to be passing the "Camille" stage when the passing the "Camille" stage when the passing the "Camille" stage when the will have much less to worry-about in which the way of dressmakers and their husbands will not have to work so hard to keep them in stylish garments. . . .

director, Ray C. S-nallwood, pointed deeps of still water at twilight. Their was, Vale was furious, of course, and 66 A LSO-and this is the important. bim out as "Durbar, the man of the A thing-they will then spend their bour, time in building up a really beautiful body rather than on so us dess an idea "Oh, the author of "Camille": ex-

as the fashionable design of a gown. inimed an "extra." "If the body is free, the mind and spirit are accordingly free—and with time to improve the body, mind and spirit, then will arrive in reality the

Girl Painted by Clive New York's Most Beautiful

the usual sympathetic friend. . . .

and jet black.

ashamed - a real comrade and real HENRY CLIVE, the noted portrait artist whose paintings are to be islamed — a real comrade and real Miss Prevost has for the moment cast whose paintings are to be placed on exhibition in a Fifth avenue gallery next month, has completed a painting picture, "Moonlight Follies," and the placed on exhibition in a Fifth avenue gallery next month, has completed a painting of Edna Wheaton, who won a beauty contest conducted in New York to find a girl to filay the role of Beauty in the picture she is a singer, just to find a girl to filay the role of Beauty in the picture she is a singer, just to find a girl to filay the role of Beauty in the picture. "Experience." side the bathing suit and donned "so-

only regret is that I cannot wear it all in the picture, "Experience," the time," declares the piquant little Last week Miss Wheaton i

Marie. "And some day—you see—all women will wear them," asserted Miss Pre-ield Follies, and on the screen at the st as she waved a huge feather fan Rinkto Theatre in the film version of nothing in particular. "Experience." at nothing in particular.

on Breaking Into the Movies

. . .

A screen actor or actress is in

Contrary to common belief, the ac-

attendance at motion pictures develops a curious power of following a speech

by watching the character's lips. And from that day the slapstick

beroines of the secial thrillers who used

to talk about the weather in their big

cenes, began speaking their proper

(These "Tabloid Talks" are con-

densed from the material for a back by Mr. Emerson and Miss Loos to be

published by the James A. McCann Company, New York.)

tifully before the camera and

Work out comedians who used to swear so beau-

THERE are two important secrets.

Over on another stage Gareth Hughes was doing "Little Eva Ascends"-his new picture. In this he has to play the part of a boy playing the part of a

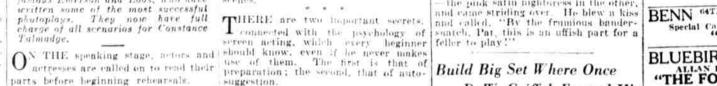
I first glimpsed him at a distance and cried gleefully, "Ab, Alice Terry!" My guide turned, and, to put it kindly, gave me a dirty look. "Alice Terry, my cyc." That's Gareth Hughes." Just then the lovely maiden with a muttered curse grabbed the Mary Pick

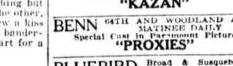
Study the Importance of Your Own Part The authors of this series are the meting will be in one or more of these write the truth, whole and nothing but the pink satin nightdress in the other. and came striding over. He blew a kiss and called, "By the framious banderand called.

his new series. The big new set repre-sents a section of New York's tenement

being filmed.

thi







The motion pictures, the part is read to them. Before the company begins to make even the first scene in a photoplay. The scenario writer and director call a meeting and rebearse the company, reading the scene. If the author THOMAS MEIGHAN

reading the scenario and explaining the that reason, the motion-picture stars have great difficulty in working them-meaning of each scene. If the author deves up to the proper "pitch" to play and director are wise, the story is then a scene, immeth as they have not other famous Griffith pletures. The new "THE JACK-KNIFE MAN" carefully rehearsed clear through, scene been through the action which leads other famous Griffith pletures. The ne up to it, by scene, before anything is photo- Contrary to common helief the action which leads two reel comedy. Hamilton-White, Inc., who recently

nequired this studio property for the making of Mermaid Comedies, con-structed buildings covering more than FAIRMOUNT 26th & Girard Ave an acre of ground for use in Lloyd "Ham" Hamilton's second comedy of



The title of Anita Stewart's new starring vehicle has been changed from "The Price of Happiness" to "Her Mal Bargain." The story was written for the screen by Josephine Quirk. Ed-win Carewe directed Miss Stewart in "Her Mad Bargain." and in the sup-

"THE LITTLE FOOL" porting cast are Walter McGrail. Ar-thur Edmund Carewe, Gertrude Aster, Adele Farrington, Ernest Butterworth Margaret McWade and William Bad



WillEN you see the film version of the picture over at the Lasky studio on "Peter Ibbetson" under the title "Forever." the first thing that will "Forever." the first thing that will of "Forever," the first thing that will his first job was to marcel Wally, Tues strike you on the appearance of Wal- he attended to the others. he'd had a great following, but he had lace Reid will be his crimpy hair.

The scenes of the story are laid in You'll declare it is a wig. You've the early 1850s, and carly hait was seen Wally so often looking sleek and quite the rage then. And, as the ac-

But it is. When they were making was added to the studio pay rell.

shiny on top that you can't believe it is his natural covering. tors didn't want to wear wigs, and Wally simply refused, the hairdresser

