

CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Color Plays Many Tricks When You Try to Photograph It

THERE aren't many problems around a movie studio more baffling than the problem of color. The trouble is, the camera won't look at color as the human are does. Color plays all sorts of tricks when you come to photograph it.

I remember not long ago a yacht club wanted to make a reproduction of the dub pennant. So they asked one of their members-a good amateur photographer -to make a picture of it for the cogravers.

It was an orange flag with two blue letters on it. Now, to the eye, this pennant undoubtedly showed two dark leiters on a light ground. But the photograph showed two light letters on a black ground.

In discussing photographs, you've got to make a strong distinction between the rays of light that come from an object. There are visual rays which affect the human eye. Then there are "actinic" rays which make chemical changes in the solution of your film or plates but may not affect the eye at all.

A rich orange color is one of the best visual rays. You can see it infles away. And red is a good visual color. Army signalmen often make their semaphore flags of red and orange because they can be seen farther than any other

Yet red and orange mean alisolately nothing in the life of a camera. They simply won't register on a plate. You might as well try to photograph black as red or grange. That is why you use red and orange glass in the window of your darkroom to give you enough light to see by. They are visual rays but not actinic, and you can handle plates and films safely in their light.

All colors and all shades of all colors have their own actinic values. And, as the moving-picture studio is interested only in actinic values, this study of color is one of the most important phases in the designing of sets and gowns for productions.

Suppose you didn't know anything about activity rays. You start to build a set. You make your back wall a light vellow, perhaps, and then rummaging around the property room you come across a beautiful pair of blue curtains. "Ah," you say, "These will look like a million dollars against that wall."

So you hang 'em and stand off and admire 'em and you put yourself on the back and think what a clever chap you are.

WITH your company gathered, you start to shoot and you take the "rushes" to the projection room and settle in your chair, antici-pating a personal triumph. And when the dicker of the film begins you look is vain for your curtains. They simply aren't there. Now and

then there may be a shadair that suggests them, but that beautiful color contrast that you ere on the set has gone thory. . . .

T^N ORDINARY "still" photography we can use a color series to compensate for this difference in actinic value. But a color screen necessitates from four to fifteen times longer exposure and the movie camera can't stand for that. Everything in the movies must be instantaneous.

I have known photographers who have done enough color work to be able to judge pretty exactly the phonographic value of the primary shades. But even the most expert is builled when you begin to introduce the blended colors.

So it was a revelation to me when I happened to walk into the tochnical department of the Cosmopolium studios last week and found out how scientifically the movies have solved this predient of calculating photographic color values.

I found Joseph I rhan, the famous scente artist, who is director of production up there, standing by end of the walls with two of his lieutenants. They had a big water-color drawing of a proposed set, and they were figuring out how

it would photograph in the colors they had chosen. They weren't barying anything to chance. All around the walls of the room there were tacked up squares of paper, each one either a solid shade of color or a strenky or sported combination of two or three colors. And each square had a number in one corner

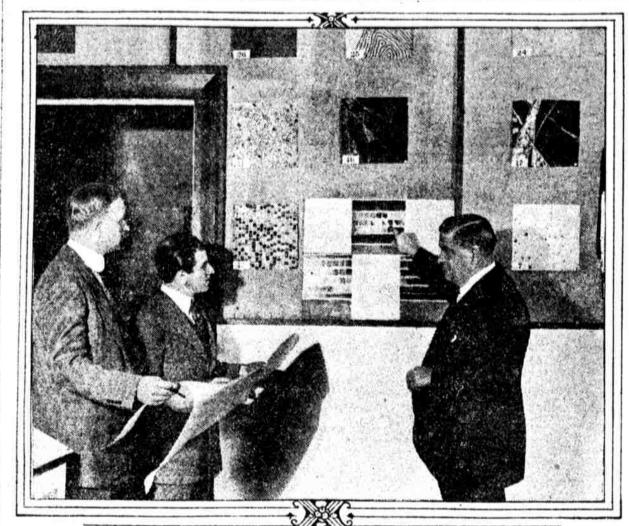
In front of them was a bullerin heard containing photographs of these squares A us, about to start on a new piemade under the studio lights, and on each tide a typewritten list, giving the ture, not named as yet. She is to be numbers of the spinres and the technical descriptions of the colors of which each directed by Fred was composed

The photographs showed exactly how each color and each combination would appear on the screen. Constaining the square, the photograph and the list, they were able to tell just what the effect of different contrasts would be. And know-ing the color of the gewus the star was to wear in the scene they were thus able to choose the background most adapted to bringing out the shadings that they wented.

I examined the typewritten lists afterward and found them to contain every color I ever heard of and a lot thut were Greek to me.

For instance, one square was li-ted as "ground, ultramarine blue and whiting : sprayed, lemon yellow, chrome green, orange chrome yellow : gold spots, glue size

There was another described as "ground, cobalt blue and whiting; emerald green, yellow lake, chrome yellow and orange; sprayed with same (marble)." The collection was so complete that it was impossible to imagine any color



HOW THEY DECIDE A COLOR SCHEME FOR A FILM SET

loseph Urban (right), general production manager of Cosmopolitan Productions, is showing to Frederick .G. tions, studio manager thefts, and Richard Murphy, technical director, how a given color would photograph on the motion-picture film. Although the comern records colors as black and white or gradations of these two, every color in the spectrum has a certain value of its own. For fustance, red photographs black, blue photographs a light gray, etc.

There Is No Such Thing

and Edua Flugratic, were child petresses ANITA STEWART IS BACK ON COAST TO DO A PICTURE

By CONSTANCE PALMER Hollywood, Calif.

NITA STEWART is back among Movies Disclose Fact

husband) And that Some one suggested that Siamese there a proof-there a proof-new little Find

group.

ANTEA STEWART Bennett Nible?

How I Became A Movie Star As Told to **INEZ KLUMPH**

What Has Aircady Happened Dorothy Lane, a small-town girl, ambitious to become a screen star, risits the studios while on a trip to New York. She meets Lawrence French, a press agent, who becomes interested in her and secures for her an important part playing opposite John Seward, a famous screen star. Seward asks Dorothy to marry him, Several asks Dorothy to marry him, but she refuses. Eikhorn, a big pro-ducer, engages Dorothy for an im-portant role. She dines with Lauc-rence French, and meets Priscilla Graves, a childhood friend of Larry's. She also meets Eikhorn, and goes home with him, while Larry goes to a dance club with Priscilla. When Eikhorn tells Dorothy the story of the picture, she refuses the part.

T GOT home to find Persis lying on my bed, smoking cigarettes-a habit she'd formed since the last time I'd seen her-and reading a magazine. "Somebody is occupying Sylvia Stearns' room tonight," she said, "so you'll have to take me in here, if you' don't mind."

"Of course I don't-I'll by grad to have you." I assured her, slipping out of my crumpled frock and dropping it on the floor. It would have to be laundered again now, I thought bitterlythings like that were usually the one unbearable straw to me, but somehow that night I didn't care. Having Persis sleep with me was another thing that I just felt I couldn't stand; my little room had seemed a sanctuary to me as I drove to it; I could tumble into bed and cry in the dars, if I wanted to, and try to plan what I'd do next. Now I wouldn't have even that conso-

lation. "Well, how's everything? What about Lawrence French? Are you and

it with?" "I've decided not to take it," I an- more about it.

300?" do nonly of his elders, that he is a natural bern notion-picture star. The but my voice sort of sank down into ny threat, somehow, and I had to say "Hello" twice before I got any any with him just around the corner. This forling can, of course, he traced directly to little Wesley Barry, whose freekles have identified him as one of the freekles have identified him as one of the solution of the most distinct characters of the solution of the so

soften him completely over since Eik-horn mentioned him to me. If I hadn't felt so upset I'd have been anneed at

FOR YOUR SCRAPBOOK OF STARS

WILLIAM FARNUM

about Lawrence French? Are you and he—but from your face it doesn't look as if you were," commented Persis. "We had a very nice time, but we aren't engaged, if that's what you mean." I told her as I searched in the closet for my other kimono; she had on the one I usually wore. "And what about your new job; the one you mentioned this afternoon?" she went on. "Is it a good one—who's it with?"

and went on to tell him something Somehow, though, I couldn't feel as

the Astor tomorrow at 12:30, won't on the phone, and got up to go into the house; then I remembered that he

The objection was so complex fully in the source of source in a big case with the source of source in a big case

en the stage with Miss Dana. Two of them, Miss Dana and Miss Mason, are now at Hollywood with their parents, and Miss Plugrath, who has been work-ing in pictures in England, is expected lack shortly to complete the family

sup spot between their cars.

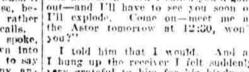
FAMILY MAINSTAY AT NINE

A large per cent of Marshall

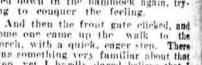
"I have one for you," said the ex- Neilan's mail from movie "faus" comes from freckle-faced youngsters

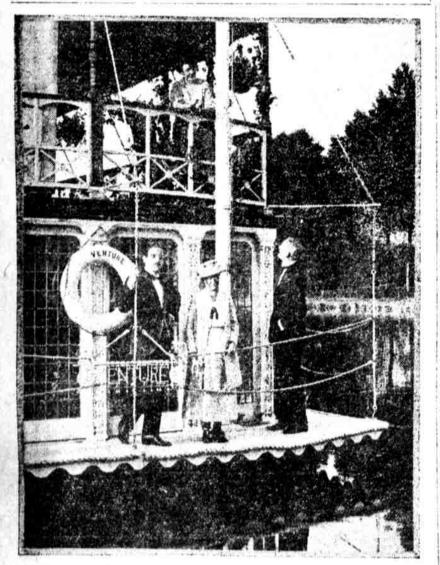
directed by Fred Nible, who also directed by Fred Nible, who also directed by Fred The rest of The The rest of Same set thing as a white remember So the worth of the pho-right there is same and things Oriental. The discussion arrow when Mrs. The discussion arrow when the discussion ar

In FILMS AS BEAUTY"The decided not to take it," I and went on to tell him something
in carther to get away from her for
youn a few moments. "It wasn't yery
frame.""Well, I'd been considering coming
to the club and camping out on
to the club and camping out on
the front perch, to act an watchdog for
the front pe



porch. My kinene was of very dark ing to conquer the feeling. silk, and the bouse stord so far back And then the front gate clicked, and silk, and the bouse stored so far back from the street that there was no chance that any one would see me: I could sit there in the hammock and think everything over.





Mark Twain's phrase is right to the point in describing this picture It shows David Powell (left) and John Miltern (right) being entertained by ladies of Sir Frederick Eley's family on an English estate. The bouse boat, which Sir Frederick loaned to Director John Robertson during the filming of "Love's Boomerang," was originally built for the late Alfred Vanderbilt

Answers to Questions by Movie Fans

NELL-Jack Holt has been made at has played leading man for Petrova, star. His first starring pleture will be Clara Kimball Young. Norma Tal-unadge, Marguerite Clark and many other favorites.

CLEM C.-May McAvoy wears a bland wig in hear forthcoming picture. I never heard that she had worn one in Kid." She has returned to the speakany of her pictures, and I never saw her ling stage in "Brittie."

name of the picture Alas Brais is inc. S. O. S.-Bersie Love's real name. Although mither has worked or pearing in at present. The cast his knut is the father of Joseph Schild, his good a working knowledge of the sindes Kenneth Harlan. Michio Itow, knut, star of "Lilion." ELSIE-"Dawn of the East" is the S. O. S.- Bersie Love a real name America Chedaister, Betty Carpenter, Harrist Ross and others,

start a new story, which as a unl inkept very source for the sole reason that the stell thing as a waite cicphant." · 6. . *

be may not decide to do the one he a planning on, nor to use the people he the Lois Wilson's "Silent" Drama that surely lived no thought of, and to furth and to on.

It is literality the illent draws for Resculty a little native of Pasadena Lois Wilson, leading woman for Wals slipped over to Hollywood and applied lace Reid in his latest picture. "The to Mr. Neilan for Wesley's job on the . . . TAMES CRUZE --- 'Juntay'' affect Interview which, which, which, which, which which which which which, which which, whic

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leading



sure she il have the time of herlife with these rea. Hallan Cooley is supporting Glady: Walton in "Sandwan" out at the L. herlife with there eres. This to has first succession there is many a year- the the time he used to disper limited in the concile. At ruat time he grew a dustache to make himself look older. Now they have ushed THE REAL PROPERTY him to cut it off, to make but book Word comes from New Yorl

Rita Weiman is lond at work on a new play destand for Broadway, Daying her stay in Hollywood during the last spring and summer, the had phenomenal success to the sale of her atories to the film companies. Both Goldwyn and Lacky a wate heavy Jay-ers of her preduct.

Viola Dana's Parents

Are Two Who Can Get By Studio Doormen

A LTHOUGH visitors are harred from all motion pictures at Hollywood, there are at least two who never find difficulty in gotting past the doction t the Metro plant w introver they make call. They are Mr. and Mrs. Endly Fingrath, the parents of Viola Lana They never the of writehing their They never the of watering toes, daughter at work-usid Mess Data say-she does har best work when they are she har best work when they are

commying the two chairs she has as aside for them near the studio stage. "Daddy and Ma are my two most ardent admirers." Miss Dana ex-Pained. "They are interested in any elained. part I play and usually have some mggestions that help me with my charac terizations."

BUD-Certain'y I like to receive let-TESS-"Poor Little Peppina" was bome of them make me mile. Jackie breakfast, dinrer and supper, and Dagene O'Brien's first picture. He Coogan is six years old. His next Daddy and Ma lead the discussion. "wed opposite Mary Pickford. He picture will soon be ready for release."



To Film Stanley Rescue

The little chap above is Francois Trebaol, aged nine. He and Thomas Holding are shown in a scene from "The Lure of Jade." Fraucois is one of nine children, all of whom are appearing in the films. Their father wandered away from home as a result of illness following the war, so the youngsters all turned in to support their mother, who is enabled to live in comfort from their carnings



