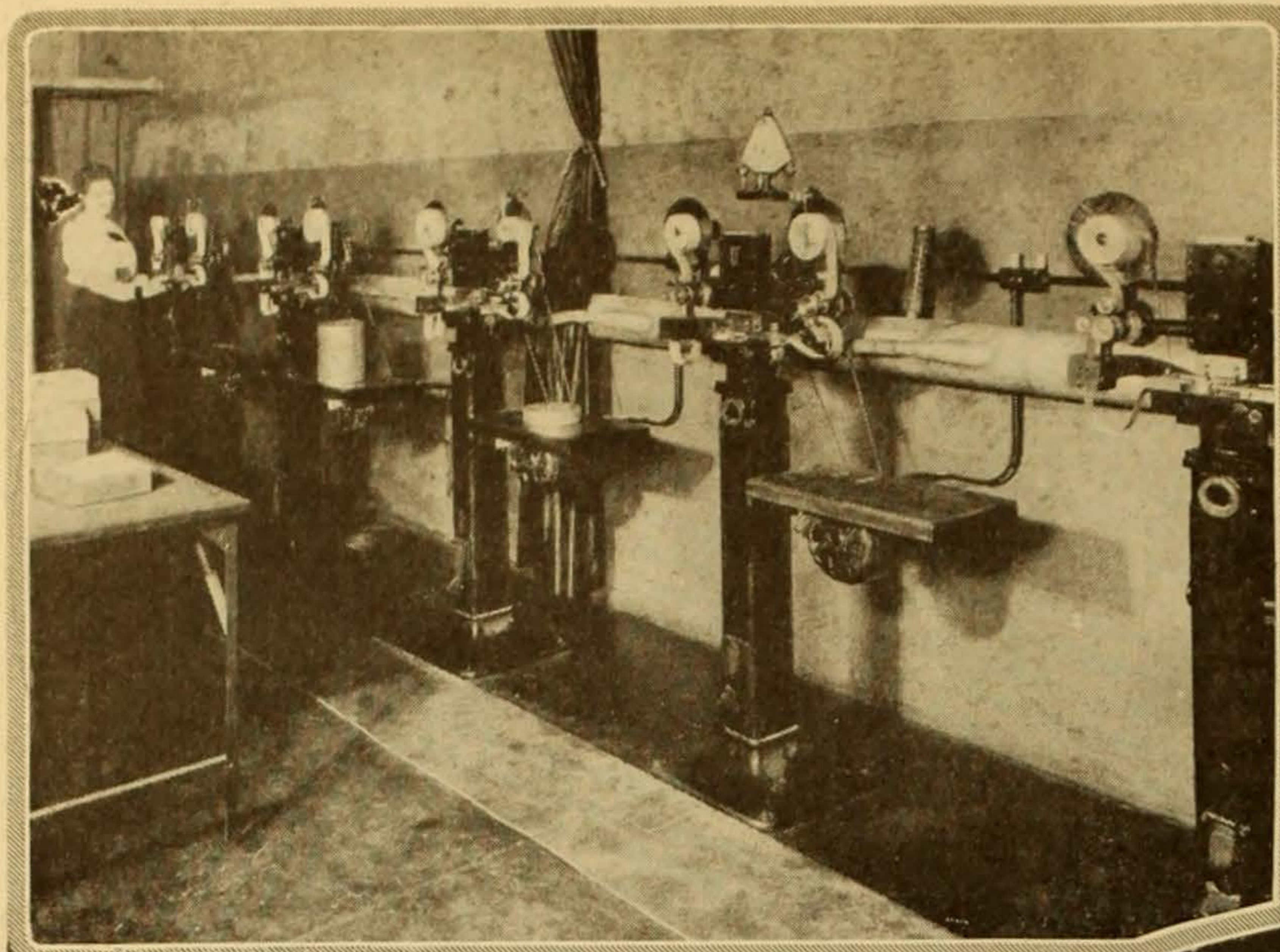


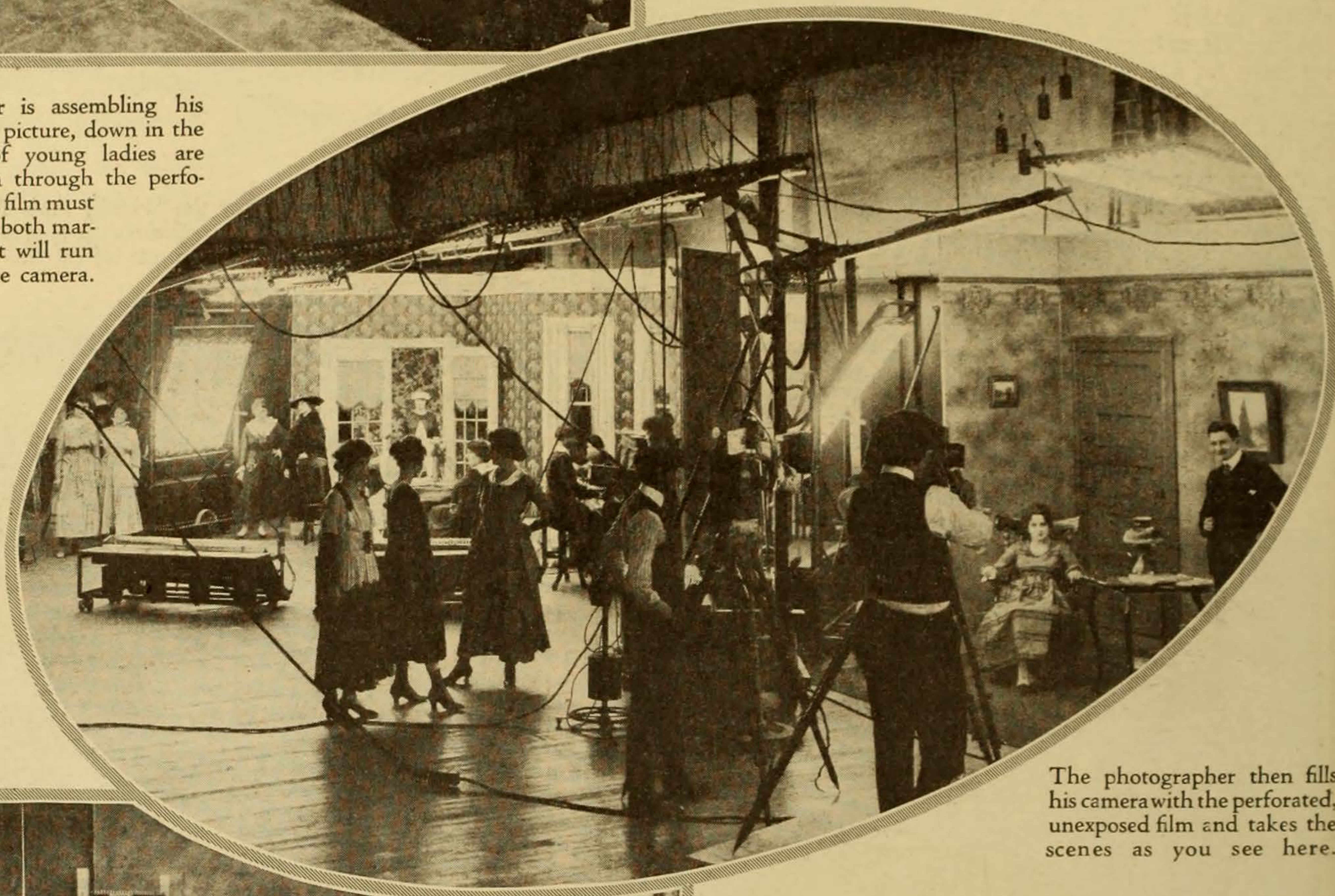
Stars That Do Not Shine!

Proving, however, that "Doug," Mary Pickford or Bill Hart aren't "the whole show"

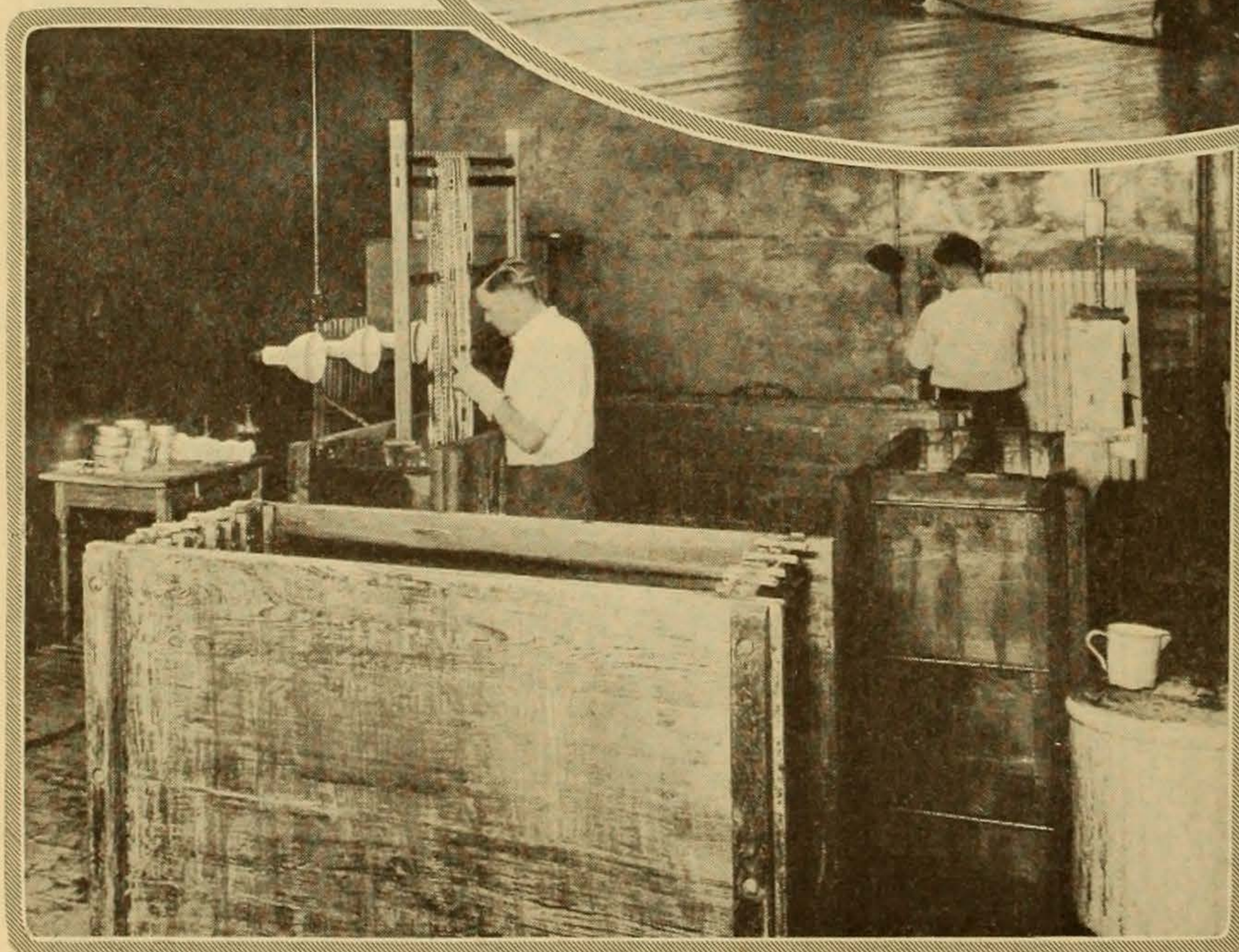
Illustrations from Rothacker Studios, Chicago



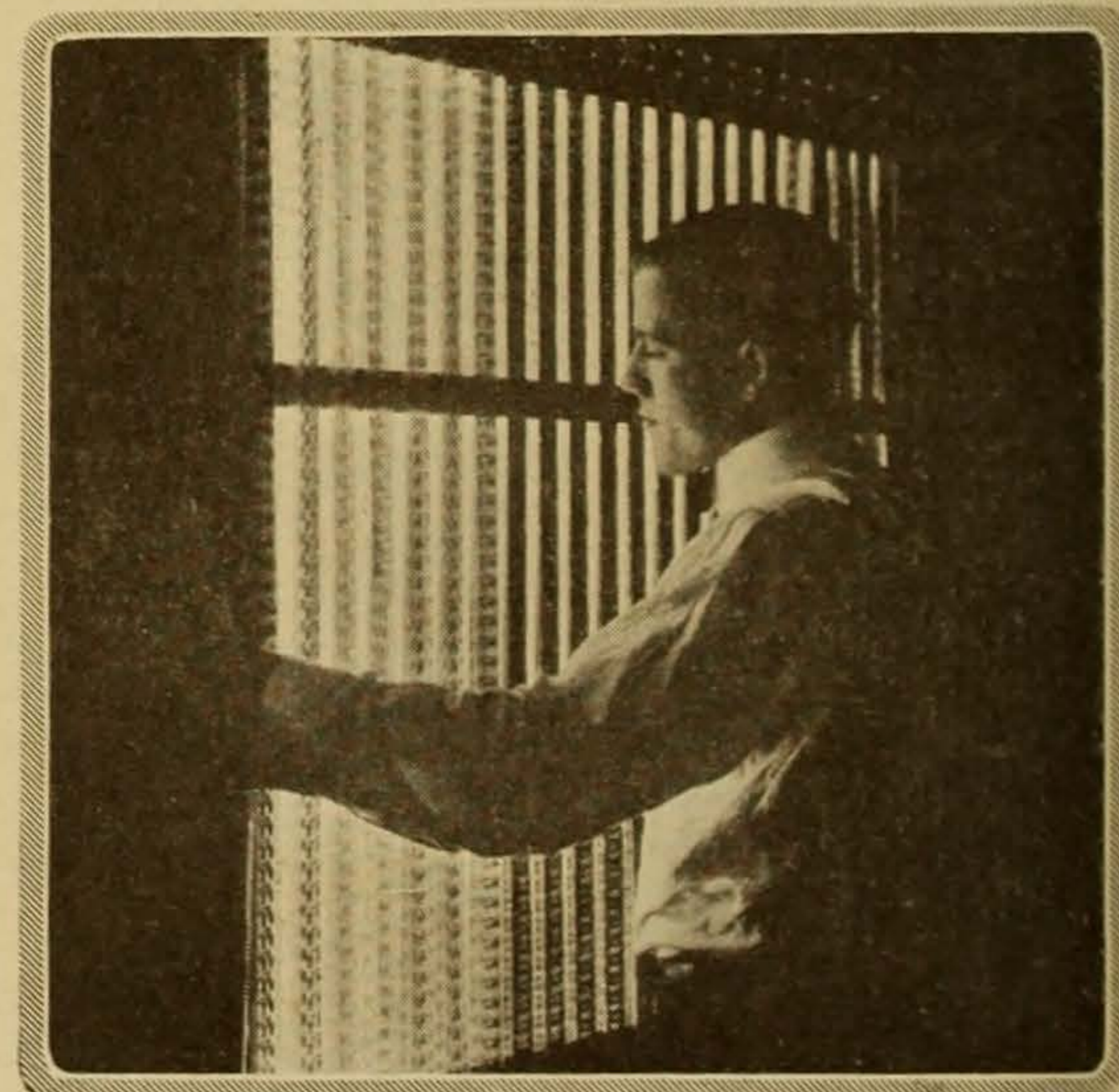
While the director is assembling his company for a new picture, down in the factory a group of young ladies are running "raw" film through the perforating machine. All film must be perforated down both margins in order that it will run over the cogs of the camera.



The photographer then fills his camera with the perforated, unexposed film and takes the scenes as you see here.



The exposed film is taken down to the developing room. This film is the "master film" or the negative, from which are made prints that go to the theatres. The principle on which this is developed is the same employed in developing your Kodak snap-shots. It's a wary process — for a tiny bit of light would spoil everything.

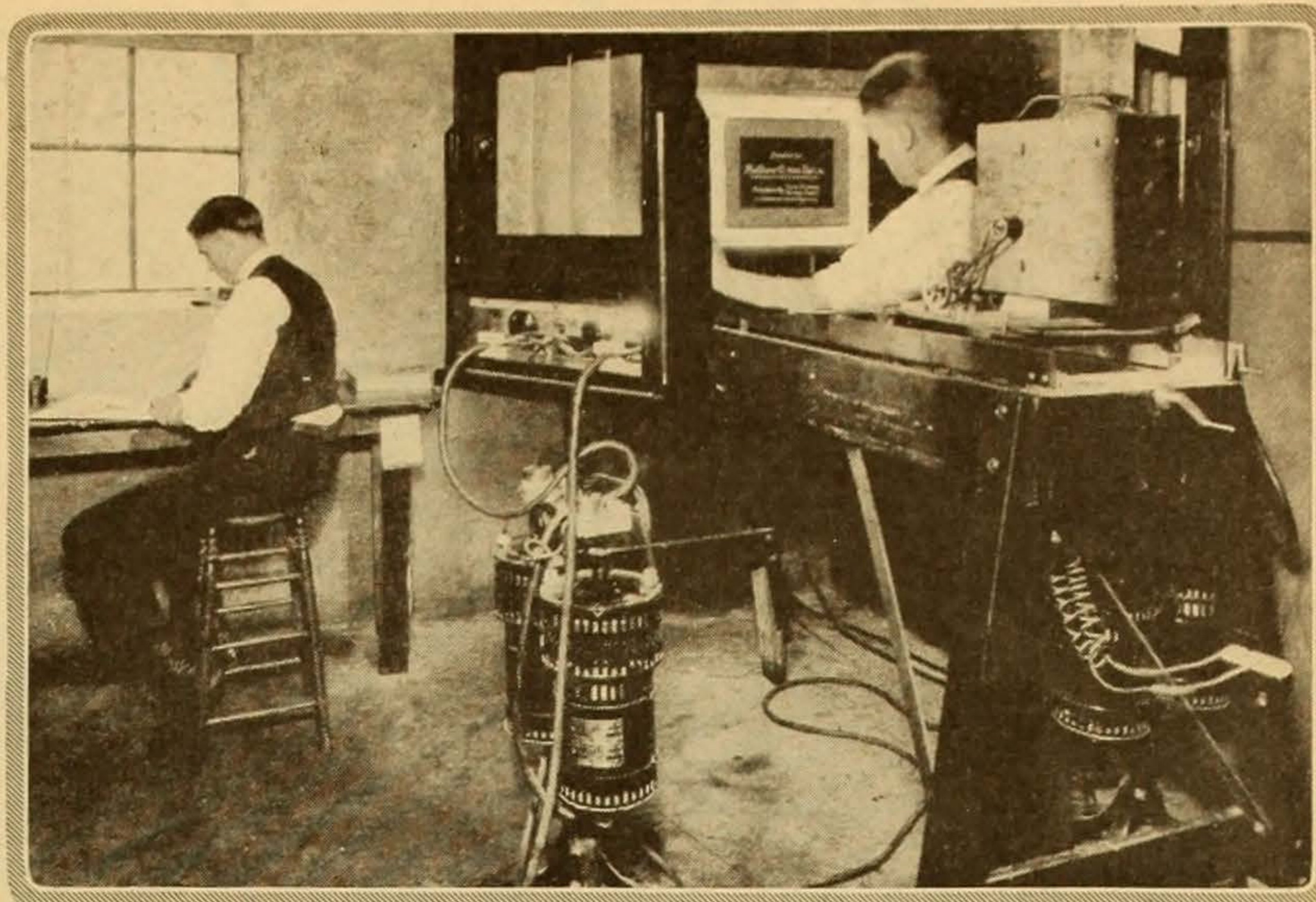


Now that the negative is developed, it is placed over a strong light. And an inspector stands over it, hunting for flaws. One time a well known producer filmed five hundred or so feet of a spectacular "costume" picture on what proved to be imperfect film, discovered by the inspector. The scenes were re-taken at great loss of time and money.

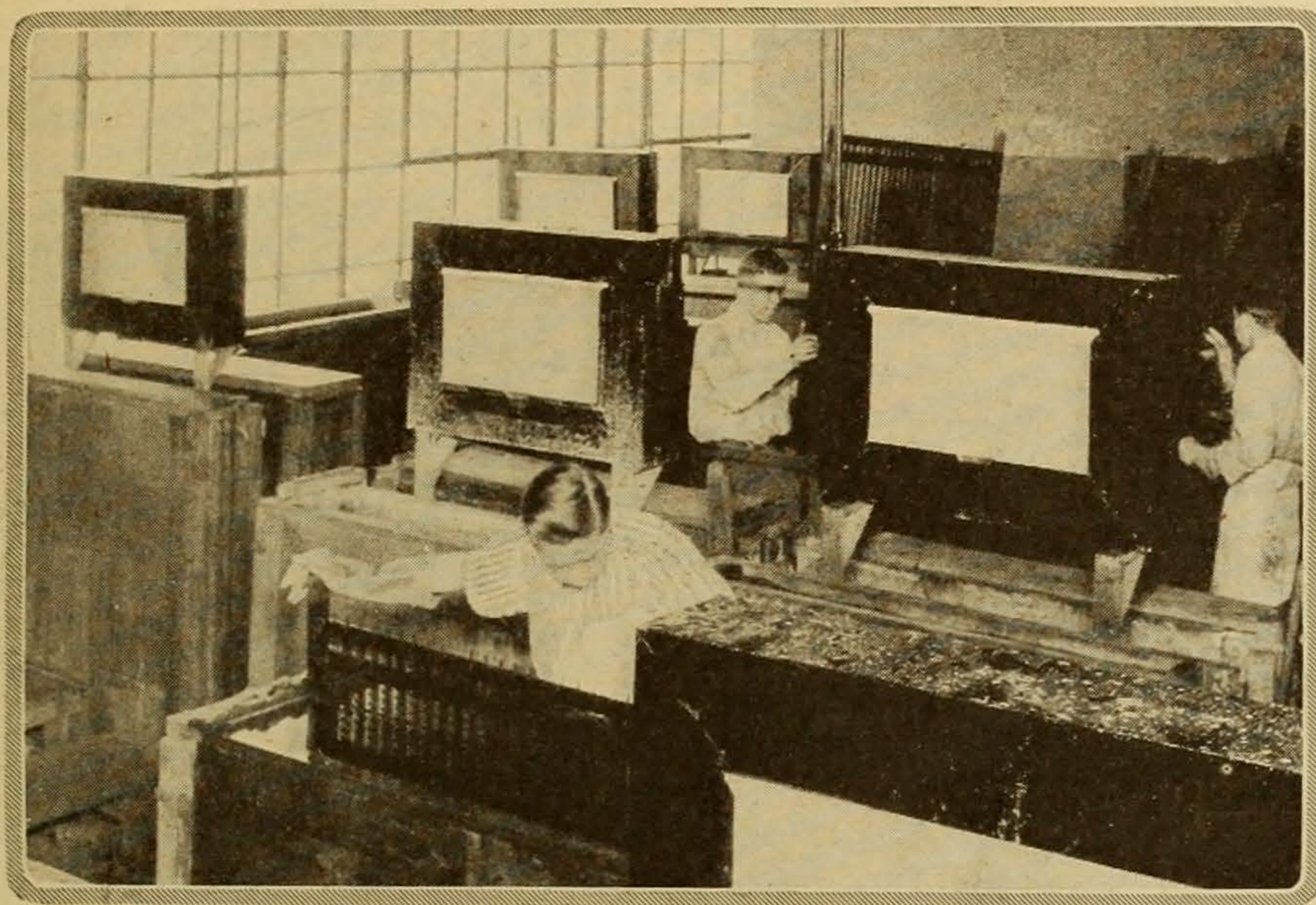
YOUR beloved faces of the shadow stage aren't "the whole show." There is a world of talent—genius—off the studio floor necessary to complete a photoplay. Imagine! "Our Mary" could never have become the celebrity she now is were it not for the helping hand of these studio folk.

There's Jimmie the cameraman, Louise the perforator, Jerry the negative developer—and scads of others. In obscure corners of the studio factory they employ brain and finger that the movie goer may sit in his favorite theatre and forget about the war cost of living.

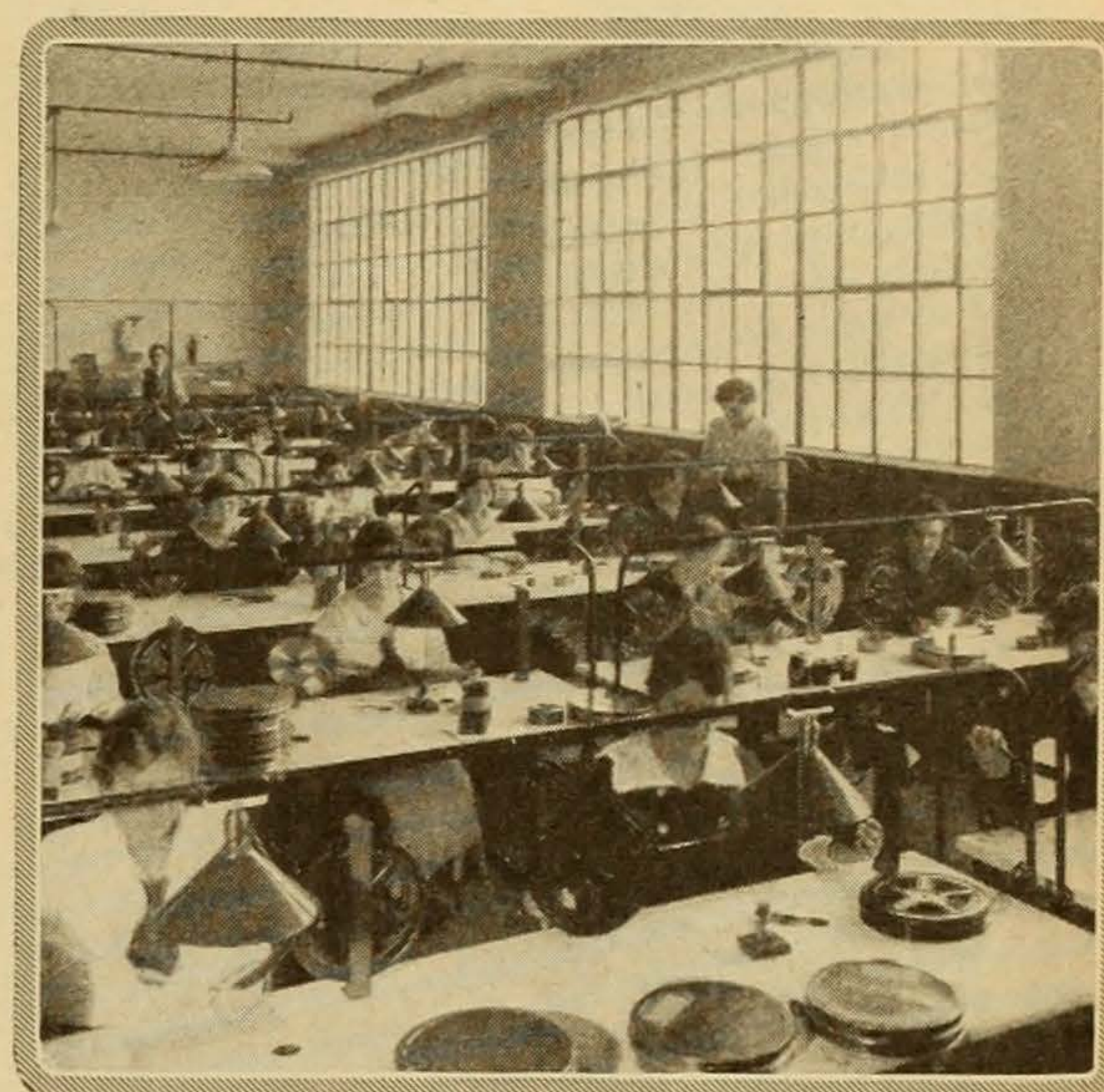
And so—in order that these "stars that never shine" may receive due recognition, let's be off to the Mills of Make-Believe. (And Mary pul-lease don't pout! These folks are entitled to a little publicity, aren't they? Of course.)



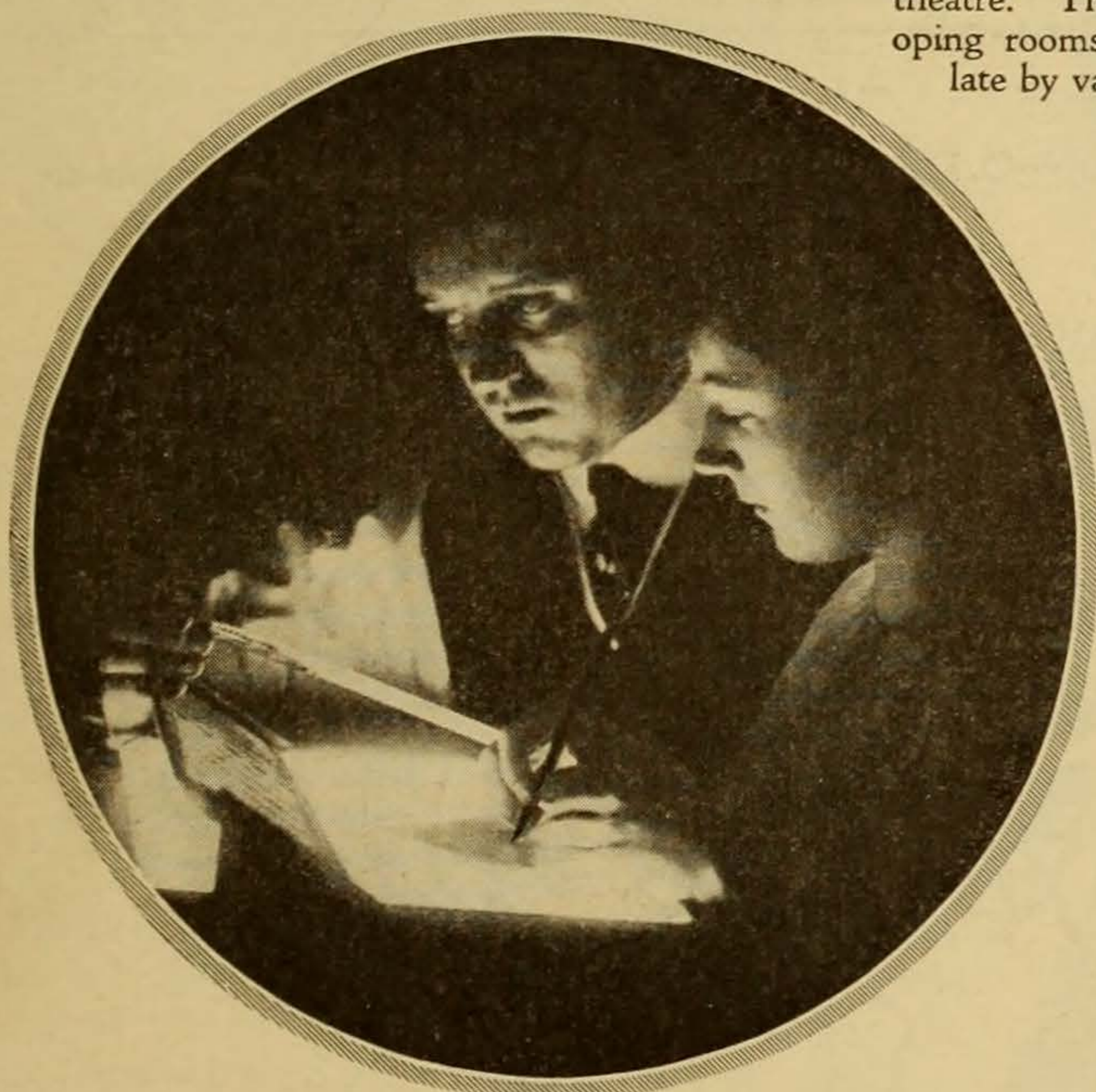
Here is the sub-titling department where the lines you read on the screen are photographed. These subtitles are "set up" in type and printed on a heavy piece of paper. They are then photographed.



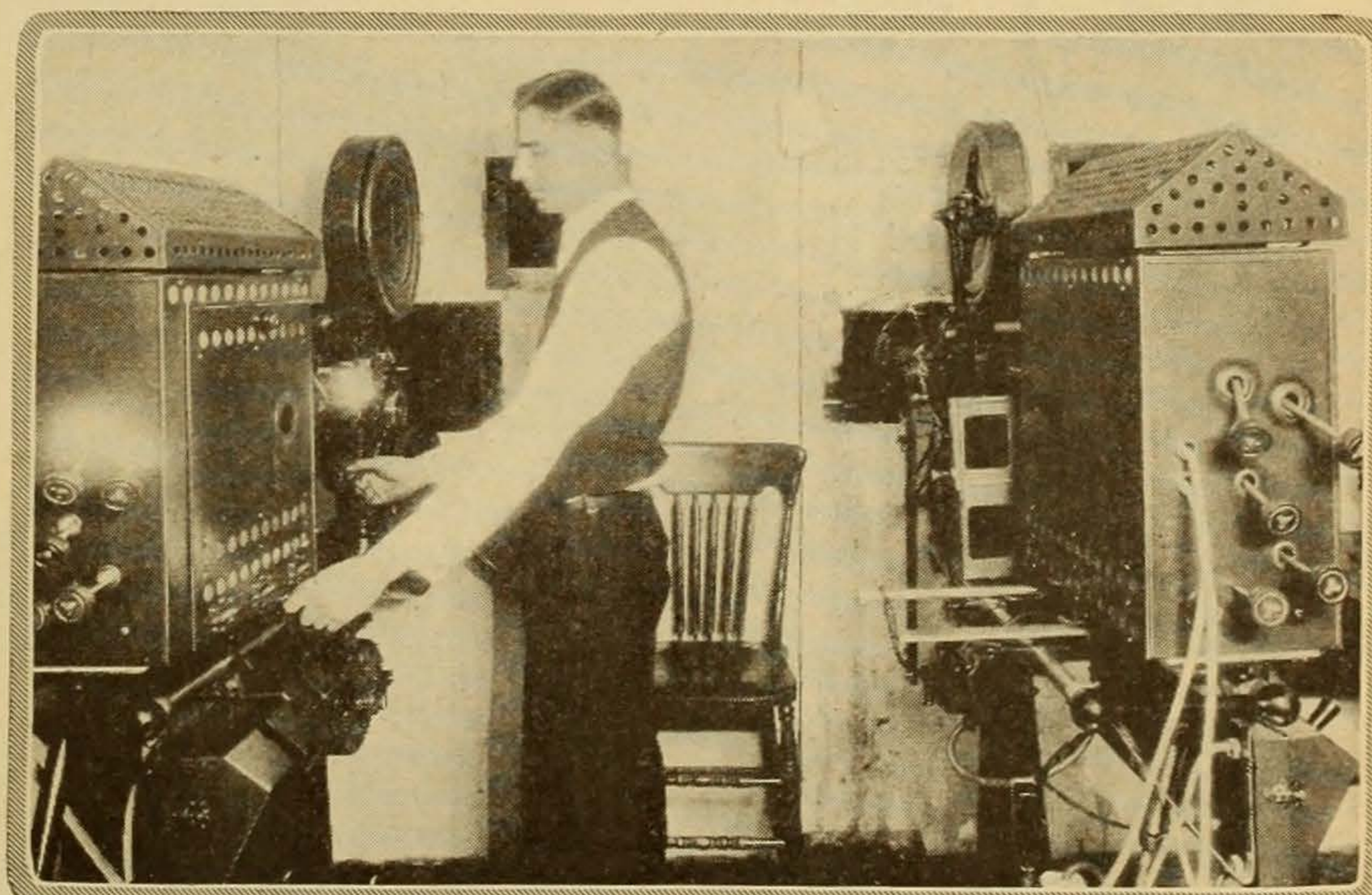
After inspection, the negative is washed in pure water. A speck of dust on this negative would be magnified many times when the picture is shown in the theatre. The air in the developing rooms is kept immaculate by vacuum cleaners.



After the strips of positive film are developed, they go to the assembling room, where nimble-fingered young ladies put them together. Extreme care must be exercised to see that the strips are pasted in their proper places.



Here we see the establishing of printing time for the positives. The expert-looking gentleman is studying the details of the negative, ascertaining how many seconds the exposure of the negative against the positive film will be necessary.



And now the picture is ready for your favorite theatre. The operator is an "unseen star" too. For the movie goer is at his mercy. He must see to it that the picture is run off at proper speed and with the proper amount of light. Vastly unlike the old-day projection room, the modern place is a marvel of fire-proof construction. Should a piece of film catch fire, all windows and trap doors automatically shut, preventing the fire from spreading.