## DO NOT TRY TO MAKE OF BABIES AT ONCE

Advice Given to Parents Is to Keep Children at Home and Not to Push Them.

BIG DANGER IS OVERWORK

Likelyhood Also Exists That Youngsters Who Get Into Movie Work Will Become Spoiled.

> By Louella O. Parsons. (Copyright, 1916, by J. Keeley.)

Enter the child of the screen. Whence comes that small person, wit the face like one of Raphael's exquisite cherubs, and the polse of the seasoned veteran of the screen.

Whose darling is the little girl with the long, silken curls, or that regulsh big-eyed laddie? How did they get into pictures? Are their parents player folk, or did some director, seeing them pass on the street, kidnap them and carry them to his lair in the studio?

These questions, and a hundred others arrive from parents, especially mothers, who want to get their own children in pictures. With the fond eye of the parent, each child possesses just the essential qualification. The child is cunning, or that child is a beauty, and dances like a fairy. Won't I please intercede and get Marjorie o Genevieve into pictures?

One mother writes from Massacha setts: "My little girl has dark curls and big brown eyes. Every one turns and looks at her on the street. She is so graceful and such a bright child She looks about 6, but has the mind of a child of 10. At school, Sunday school and everywhere, she is always asked to While we are not rich, if you think it worth while I will take her to New York. Please give me your no

Of Course, Ours Are Best.

Your child and my child, dear mother in Massachusetts, are, of course, better subjects for the moving picture 'han the average child. That small person whom we have watched since the first day she was put into your arms, and probably will watch until we take our final sleep, looks different to us. She is rosy in the love light that flickers in our maternal eye. We know she is talented, we know she can do what any other child, has done, but remember there are hundreds of other little people who look just the same to hundreds of other mothers. Not all companies employ children

regularly. Children are such born mimics that frequently directors will take any convenient child and drill n. to take a certain part in the pnotoplay Some of the studios engage the little folk as necessity demands. On the other hand, there are little people who are on the weekly pay roll and ke their weekly pay envelopes with the grown-

Children Earn Big Salaries. Thelma Salter, of the Kay-Ree: Bob

by Connelly, of the Vitagraph, and Kittens Reichert, of the William Fox company, are all regular members in good standing of their several companies These children earn good salaries, and are very popular with the other players. When I was at Essanay there were no children regularly employed. Eleanor Kahn, a sweet, modest, little girl often ran in on Saturday or after school to work in a picture. She was far advanced in her studies, and on special occasions missed a day or two at school. At the same time Mrs. Paul. a widow, with five children, was at the studio overy day. Her children were quiet and well behaved, and, as every age, from little Margaret, aged 3 to a of 12, was represented, the Paul children were pressed into service there and four times a week. Mrs. Paul, wno had been a miniature painter before nur eyesight failed, also worked in the pic-

The directors who use children regularly endeavor to take as many scenes as possible out of school hours. It is a senseless argument, of course, to say keep the children out of pictures, occause some pictures would be quite useless without them. I do not advismothers to refuse to let their darlings appear in an occasional film, but I do say too much work, no matter what the nature is, is bad for children of tender

Keep your babies at home. Don't try to push them. If you can support them, even though it is not luxuriously, train their minds yourself. Don't try to make leading ladies out of them; at least not until they have cut their teeth.

I remember well an adorable baby.

who came to a certain studio to pose. She was so sweet every one loved her. She was showered with pennies and candy, and the directors fairly fought duels over her. The first three pictures she was an angel. So well trained and obedient; in a months' time she was a perfect little imp. She wandered into every dressing room, refused to work she was a pest. Her flowerlike beauty was the one thing that saved her from immediate dismissal. Her mother a silly, butterfly woman, paid no attention to the baby's naughtiness. Finally, after a terrific scene, which

ended in G. lying flat on her stomach and kicking, the director, who had fussed with her until he was scarlet,

"Come here, madam, and get this limb of Satan, before I forget my re-

Madam, who was flirting with several good looking extras, said in a bored

"Why, what's the matter with G Get up, sweetheart, and do just as the gentleman says."

"Get up nothing! Take her and yourself out of this studio, and never let me see your faces as long as I live!"

There are tricks in all trades, and l have seen more strategy employed to get a child to act than any general ever used in his war plans. Some children are born actors, and will obey instantly. I have heard directors refuse a scenario in which a child had a promnent part, simply because they did not care to risk getting a clever young-

Children have imaginations that nake them good material for the right

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MONDAY-

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