MOTION PICTURE NEWS

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THE MOTION PICTURE STANDS NOW IN THE FOREFRONT OF AMUSEMENTS AND INDUSTRIES

That the motion picture theatre has won its way to a position of primal importance in the life of the people is a fact now recognized by every intelligent observer.

Whether it is regarded as drama, presenting itself in a novel phase, or as a new but already gigantic industrial enterprise, the position it has gained is an assured one and is daily growing in strength and influence. The economic observer who gives even casual study to the figures representing the capital invested in this country in the production and exhibition of photo-plays and to those representing the aggregate of the millions of small admission fees daily received from spectators is amazed at their magnitude. Equal is the amazement in the mind of the observer who notes only the strong firm hold this newcomer in the field of amusements has taken of so many millions, young and old, men and women, in every quarter of the civilized world.

There have been some in all ages, and even in our present supposedly enlightened day, to turn a frowning and forbidding face upon all forms of amusement. The craving, the need for amusement has always been existent in the human breast and was clearly recognized long before the Cæsars gave recognition to the fact that it behooved them to see that the Roman people had their circus as well as bread.

That amusement should be free from physical or moral dangers to those to whom it is offered will, it is assumed, be accepted without contradiction. That it is the duty of those within whose province such matters lie to see that safety to life and limb is afforded to all who are invited within any building where amusement is offered will also be admitted. As to moral dangers, the most finical must acknowledge that the patrons of the "Movies" have been exposed to very few, and even where the lesser question of good or bad taste might at times have been raised the tendency has been steadily and decidedly toward the better.

Certainly, on this score, the motion picture theatre has hitherto made for itself a record that it need not fear to compare with that of its elder dramatic sister. Public opinion and enlightened self interest, progressing hand in hand together, have so far seemed to preclude necessity for other censors.

While, to most minds, the words "motion picture" suggest only the idea of amusement, they really cover a much wider and rapidly extending field. The films are doing an increasingly important educational work in presenting illustrations of historical subjects and of natural history and other departments of science. From the press of the entire country the cause of dramatic art has always received sympathetic and generous support, even though occasional criticisms on the work of some devotees of that art may not have been of a nature to awaken gratulatory feelings.

Recognition of the motion picture theatre, as well as of the speaking stage, is now gaining acknowledgement and the influence of the ew spaper on its readers in photoplay matters cannot fail to find reflec-

Arthur Leslie

MAUDE ADAMS IN PETER PAN

[illegible] A Spanuth, widely and favorably known in the photoplay industry as a man of high ideals and brilliant parts, has joined with Charles Frohman and Alf Hayman in forming a $1,000,000 stock company for the production of motion picture films. All the famous artists under the Charles Frohman theatrical management will appear in their best known parts for the pictures to be produced by this company.

The stars thus posing for the films will include Maude Adams, William Gillette, Alla Nazimova, Hattie Williams, Richard Carle, Billie Burke, Edith Wynne Matthison, John Drew, Julia Sanderson and others. Besides these recognized stars the casts supporting them will be virtually the same as those seen on the stage.

Before the end of the month Maude Adams will portray her charming interpretations of "Peter Pan."

At the same time William Gillette will pose for films of "Secret Service" and "Sherlock Holmes." Along with these films will come Alla Nazimova in Hitchens's "Bella Donna," also "The Doll's House," "The Master Builder," "Hedda Gabler" and other Ibsen plays.

Billie Burke will be seen in "The 'Mind-the-Paint' Girl," "Love Watche and other plays in which she has starred.

SIDELIGHTS ON PHOTOPLAYERS

Some people think that the prettiest and cleverest child player in motion pictures is little seven year-old Adelaide Lawrence, of the Kalem Company. Those who saw her in Whittier's "Barefoot Boy" are not likely to dispute this.

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Ruth Roland is popularly known among the Kalem players as "The Kalem Cut-Up." She is full of fun and those who know her personally are not surprised at the success she has won in the Kalem comedies.

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Red Wing plays the lead in most Western Pathés. She is a real Indian and has played with Vitagraph, Biograph and Lubin as well.

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Lillian Christy, the pleasing little ingenue of Vitagraph, Kalem and Bison fame, is the latest acquisition to the ranks of the American players. Miss Christy will play ingenue leads in the new company at the Santa Barbara studios.

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The American Film Manufacturing Company has added Chas Withey to its galaxy of stars assembled at Santa Barbara. As a character man Mr. Withey has won an enviable reputation, his characterization of Rumson in "The Barrier," by Rex Beach, being especially noticeable. Hitherto he has been connected with the Selig Company's Los Angeles studio.

* * *

"When Lincoln Paid" is the title of a film now being shown. It is a great war drama, with stirring scenes of battle, showing how Lincoln repaid a debt incurred in his youth by exercising his power as president in extending clemency to a man about to be shot as a spy.

HOW TO WRITE A PHOTOPLAY

As not over one per cent of the scenarios contributed by untrained writers are purchased by the film companies, it is not a profitable field for the aspirants for honors as photoplay authors. The emoluments are equally disappointing, $25 being the average price paid, although occasionally a script brings $50 or $75.

Despite these facts there is a widespread interest on the part of the public regarding the way to prepare the MS. so as to increase the possibility of its being the hundredth one, and therefore a few facts may not be amiss. In the first place the would-be author should do his utmost to evolve a strong original idea on which to base his play. The one remaining alternative is to treat in a wholly new and striking manner an idea that may be somewhat lacking in originality. The great mass of plays pouring in on scenario editors are wholly without originality either of basic idea or of treatment.

Technique is important, but not so important as the aspirant for honors—and wealth—as a scenario writer is that he, or she, should ever keep in mind that the play must appeal to the eye alone. The story must be told visually. It must be told by action, action, always action, and that action must explain itself. To be sure, there are the leaders or subtitles, but the fewer of those, the less the play depends on them, the better.

There must be no dialogue. Action must take the place of talk.

The best school, it might be said the only school, for the moving picture playwriter is the moving picture theatre itself. But one might spend all one's days, and nights too, in looking at moving picture plays without gaining any notion as to how to write one, unless those plays are carefully studied, analyzed, dissected, unless the student sets himself the task of learning the why and wherefore of every movement taking place before his eyes.

And having done all this there is but one more step to take in learning to write a photo play, and that is to write it—and not one only, but a dozen, a score, forty, fifty.

As the young playwright proceeds in practice his eyes will gradually open to the defects of his earlier efforts, and if he is really making progress he will himself be able to note that fact.

When the tyro has finally produced a play he thinks might prove acceptable his next step is to send it to a film company. If he has studied wisely in the moving picture theatre school he will have noted that each producing company has its own special vogue and he will send it to the one with which his play is most in accord. If he has not the address of the film company he has selected he should send it to New York, where most of the companies are located and where all the others have offices. It should be clearly, cleanly typewritten and should be either folded once or laid flat—never rolled—and sent by the film company with full postage prepaid and a stamped, self-addressed, return envelope enclosed. It is not necessary to write a letter. Then wait patiently for a couple of months for a check or a returned manuscript. If the editor favors you with a few words as to the cause of its rejection profit by them in preparing your next venture.

Most of the companies will send on request a circular or pamphlet giving instructions as to how scenarios should be prepared for them.

If your first effort is rejected, as the chances are it will be—why, you must take refuge in the "try again" code of philosophy.

Mary Pickford, so well known as the and pretty star of the Biograph company, who is now appearing in pl on the stage under Belasco's ma ment, there continues to exercise warm her reflected personality always for spectators when it flashes on the screen.

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John Bunny, who recently returned after a brief interval to the vaudeville stage is again posing before the camera a comedian picture fans will welcome his reappearance on the screens.

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King Baggot, of the Imp players and the Universal programme, will, it is announced by Joe Brandt, be shortly seen in a new film peculiarly suitable to active display of the talents that have made him such a prominent favorite with motion picture theatregoers.

Important Announcement To All Patrons of Motion Picture Theatres

This department will contain all the latest photoplay news of interest and will be kept thoroughly up-to-date. Scenes from the more important forthcoming photoplays will be shown in advance of their presentation and a synopsis of their plots will be given. Photographs of photoplay actors and actresses will also be published, together with the latest news concerning them.

The value of motion pictures as an important aid in education development is daily becoming more clearly recognized. The Gaumont Company has recently appointed as director of its educational department Carl Halliday, B.S.M.A., formerly professor of English literature in the University of Virginia, Southwestern University and Vanderbilt University and the author of many books on literary, historical and sociological subjects. The subjects that will be illustrated by films under his direction will include applied science, geography (both physical and industrial), zoology, history, architecture, agriculture and Biblical expositions.

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The Electric Film Company is putting out a film depicting a story woven around the picture of Mona Lisa, after which it is named, and laid in the days when the portrait was being done. This means the settings and atmosphere of medieval splendor, with its riot of color. The story is a gripping one, brimful of dramatic interest leading up to a sensational climax. It is told in two reels.

From the time it was painted the picture has exercised a strange, nay weird, influence on its beholders. Leonardo da Vinci, whose genius created it, loved the picture better than his life. A king made it his greatest ambition to own the painting, having previously fallen victim to the charms of the living model who, herself, fell under the knife of a jealous queen. It brings back to mind the memory of its sensational disappearance from the Louvre in Paris almost two years ago. That day someone could not resist the lure of the picture!

[illegible] the Mutual Film Corporation, was appreciated by photoplay fans who witnessed its presentation throughout the country during the past week.

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A party of Vitagraph players is now on its way, under charge of W. S. Smith, to Japan, India, Egypt and other eastern countries. It is planned to visit Italy, France, Germany, England, Scotland and Ireland before returning to this country.

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"Essanay" is a name familiar to all moving picture theatregoers but very few know what it means. It really stands for the initial of George K. Spoor and Gilbert M. Anderson, the most prominent men in the motion picture business, who control the Essanay Company.

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Now comes word that Lillian Russell, who is under engagement with the Kinemacolor people, is to show us, by means of the film, how to become beautiful. She promises to tell us by the means what to do to retain and improve our good looks, how to dress to the best advantage on the proportionately small or large allowance we may have. This should prove of great national benefit. Who is so well qualified to illustrate health, beauty and retention of these gifts as the ever fair and youthful Lillian?

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One of the newcomers in motion pictures is Miss Edgena De Lespine, who is with the Reliance Film Company. Miss De Lespine has but recently forsaken the legitimate and vaudeville. Some of the films in which she has distinguished herself are "A Night of Terror," "Fires of Conscience" and "Trials of a Wife."

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One of the popular little photoplay actresses with the American Company who plays the "little sister" parts so well in the "Flying A" pictures, is Jessalyne Van Trump. She is best in emotional roles, and makes a very convincing duo with Warren Kerrigan, one of the leading men in the Western pictures of the American Company.

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The "Cowboy Millionaire," which was first produced some years ago by the Selig Polyscope Company, has been reproduced by that company and promises to be a greater success than ever. It is on a more elaborate scale, having the entire subject in two reels instead of one. It is a thrilling story of Western life.

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Miss Dorothy Phillips, who but recently played "Modesty" in Henry Savage's great success, "Everywoman," has joined the ranks of moving picture actresses by signing a contract with the Essanay Film Manufacturing Company to play dramatic leads. Her versatility enables her to play the different characters assigned her with little difficulty. It is predicted by those who should know that she will soon be a photoplay star.

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PASTIME This Week

Here They Are:

TUESDAY: "ANDREW JACKSON," AMERICAN—A two-reel historical picture.

WEDNESDAY: "THE STRIKE LEADER," RELIANCE TWO-REEL—Red-blooded drama.

THURSDAY: "WHEN LIFE FADES," BRONCHO TWO-REEL—Picture of the Secret Service Men in the Civil War. The tense excitement will make you grip your seat.

SATURDAY: "THE FAVORITE SON," KAY-BEE TWO-REEL—A sensational picture of the Civil War; of two brothers who love the same girl. You'll see the most realistic battle scenes ever thrown on a screen; and fast, reckless riding.

Four Big, High-class Two-reel Features is the Treat the Pastime Offers You This Week—And Will Offer You Every Week Hereafter. It's a Record No Other Theatre Anywhere Can Approach. In Addition the Pastime Will Give You Some Topnotch One-reel Features.

HERE ARE SOME FOR THIS WEEK:

TUESDAY: "HIS UNCLE'S WIVES," A THANHOUSER COMEDY that will provoke side-splitting laughter.

THURSDAY: "WHEN THE STUDIO BURNED," THANHOUSER—A picture based on the Thanhouser recent Studio fire, featuring Miss Margaret Snow who displayed unusual bravery in rescuing the Thanhouser Kidlet" from the burning building. You read in the New York American of last Sunday of Miss Snow's heroism. See this feature. 4

FRIDAY: "THE BATTLE OF WHO RUN," A KEYSTONE $10,000 COMEDY—The most expensive comedy ever produced and the funniest. It is a huge War Burlesque. Pretty Mabel is to wed the biggest hero of the battle, but "they all run." See the big comedy battle scenes. One thousand dollars worth of powder used.

Columbians are no Longer Content With Mediocre Picture Plays. They Want the Best. THAT'S WHY THEY ALL

Pass the Time at the Pastime