“Man carries under his hat a private theatre wherein a greater drama is acted than is ever performed on the mimic stage, beginning and ending in eternity.”—Carlyle.

SPECIAL ARTICLES

Scenario Procedure at the Studio
By HORACE G. PLIMPTON

My Experience as a Scenario Writer
By ELMER W. ROMINE

Devoted to the Interests of the Scenario Writer
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Its purpose is to assist the scenario writer and promote his welfare, being devoted to the best interests of picture playwrights. It gives such information as is desired and needed by students of the photoplay.

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**APRIL, 1912**  
**No. 1**

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| Photoplay Notes, Short Paragraphs, Etc., for the Scenario Writers |   |

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**The Photo Playwright**

*Devoted to the Interests of the Scenario Writer.*

**PUBLISHED MONTHLY BY THE PHOTOPLAY ENTERPRISE ASSOCIATION**

**BOONVILLE, INDIANA**
MY EXPERIENCE AS A SCENARIO WRITER

By ELMER W. ROMINE

NOTE—The following contribution from Mr. Romine's pen is typical of the trials and tribulations endured by all photo playwrights. Indeed, the author was fortunate in selling his maiden script, for there are many who write dozens and dozens before grasping the essentials. We present Mr. Romine's contribution as a help to those who have failed thus far.

Having called myself a scenario writer I must confess I am not a professional by any means, as I have only been writing moving picture plays for a period of less than six months.

In my younger days I managed to knock out a common school education, afterwards utilizing my spare time as an amateur entertainer. I had a penchant for art, reported for a newspaper, wrote short stories and studied law, all of which experiences I found were most beneficial to me when I began the writing of moving picture plays.

Being a close observer of moving pictures and believing them to be the coming sensation of the age, I concluded to try my hand at submitting ideas which might be reproduced in the form of moving pictures on the screen.

What should I write about? I had a hundred different incidents which I had either read of, seen, or jotted down in my note book. At all hazards I considered that I must make good on my first scenario and whether it be comedy or drama, decided it should be as perfect as my ability and experience would permit.

I decided on a comedy, an incident of which was an actual happening. Then came the hard part, working up the originality of circumstances into scenes. How should it begin? What would be the circumstances of the ending? After days of thought and brain racking I had prepared my plot. Then I visited a Moving Picture Show and concluded my play was as good as any I had seen. I read my scenario over and over again, selected one of the largest comedy film companies, smiled a grateful smile of satisfaction, and mailed it. I congratulated myself, commended upon its originality and what seemed to me, the clever scenes. I saw in my visions, my play depicted on the screen and could hear the crowds saying, wonderful, marvelous. Each day of waiting seemed a year and nearly three
weeks slipped by and I thought my scenario had fallen upon good ground.

In the meantime I had tried my hand at writing dramatic scenario and submitted one to a large producer. My prospects seemed bright, in my estimation. The halo of success, I thought, hovered over me, when one morning something dropped and with a 'great thud, struck me a heavy blow. Dazed for a moment I opened my eyes and there before me in the mail were my two scenarios, returned as not being available.

If you ever saw a whipped puppie, I was one. Submissive, meek and mild, all my proud feathers plucked, I thought I saw in the dim mists beyond, my future success as a scenario writer mocking at me across a deep chasm. My courage failed me, confidence seemed to lurk just outside of my reach. I groaned a groan of despair and concluded my ability as a scenario writer was insufficient to fill up the gap.

Why had these scenarios been returned? said I, simply because they were not available to the company to whom they had been sent? Then why not try others? After a few days my courage recuperated; I came back to life, so to speak, and selecting from my list the best film companies I could, started over again by sending them my scenarios. They were received and accepted, at a small price, however, but I had learned my first lesson, "If a scenario does not take with one company, keep it moving," for it's an old saying and a true one, as well as a symbolical characteristic of human nature, that two persons never think alike on the same subject.

I have written about a dozen scenarios, the majority of which have been accepted and I feel most grateful for the old adage—"If at first you don't succeed, try, try again!"—and for keeping everlastingly at it, instead of giving up because my first attempts had the appearance of failures.

I find it very essential to make every plot as close to life as possible, full of strong scenes and circumstances, then the more readily the scenario is accepted. I make frequent visits to Moving Picture Shows, digest each scene carefully, note the sub-titles, location of and length of scenes and study the needs of film manufacturers, which I deem most important.

When writing I try to keep in mind, the screen, imagine I can see my characters in action as they enter and exit and by so doing I find that each scene develops into a complete and finished picture, making a logical sequence of events, capable of being thoroughly understood by anyone.
A WORD FROM THOMAS BEDDING

Thomas Bedding, publicity manager for the Imp Films Co., following the decision of the judges in the Imp Company's scenario contest, prepared the following sheet of instructions to those who desired to take up scenario writing. Mr. Bedding states the desires of the Imp Company plainly and dispassionately. The instructions are rather long, but we print them in full.

A great many people underestimate the requirements for successful scenario writing. It is not merely the conception of a story with just some kind of a plot; the plot must be definite.

The first flash across the brain when one writes a play is the motive of the story. The prime essential is the idea. It is the essence of the plot, but it is without avail if it provides no opportunity for silent acting.

As in a play, the construction of the moving picture scenario embodies four stages: Introduction, development, climax and finale. The introduction should group the characters and indicate their relations at a glance, for there is no time, as in stage representation, to gradually introduce the dramatis personæ and explain the plot.

A point that adds greatly to the possibilities of a successful picture is the introduction of an element of suspense. This may be in the form of either an interrupted situation, or what is considered still stronger, the manipulation of an anti-climax; that is, a sudden but temporary reversal or change of situation between the climax and finale.

In comedies, extremely complicated relations should be avoided, not only because this is not the best form of comedy, but also for the reason that this kind of play has run its gamut of forms; and novelties are the making of the most desirable pictures. Serio-comedy is the most acceptable, with farce-comedy second; it will be noticed that both these forms of play necessarily entail an absolutely defined plot.

The moving picture play has altogether outgrown themes of single individuals in a series of incidents that have no relation to one another except for the presence of the main character. For instance, the mischievous small boy in a series of pranks; the victim of sneeze powder in various mishaps; the near-sighted man, etc. They are all passe.
The successful novelist or playwright does not necessarily make a successful moving picture playwright merely by applying the principles of construction. Moving pictures afford a new school of composition, and before one attempts to write for them he must understand them. He must go to see them often, studying not only the limitations they place on the art of acting, but also the possibilities of the camera, scenic construction, etc.

Continuity of events is a feature of the best pictures ever made. Avoid terse “twenty-years after” stories.

We prefer modern American plays, written in concise, narrative form. The average length of a film is 1,000 feet, and this takes about twenty minutes to show. An entire story ought to be clearly told in six hundred words, introduced by a cast of characters. It is most desirable that material be typewritten. Avoid stories that include the portrayal of murders, suicides or any form of viciousness; remember that the moving picture counts millions of children among its patrons, and young minds are easily impressed.

AN OPEN LETTER TO SCENARIO WRITERS

Our business is practically to tell writers how to make money. To bring them wider experience, more efficient methods, more logical ideas. And to guard them against mistakes.

And there lies our pride and incentive in offering you THE PHOTO PLAYRIGHT, a monthly magazine of 32 pages devoted to the interests of the scenario writer.

We intend to make it just as helpful as is possible. It will give such full information as is desired and needed by students of the photoplay, devoting regular departments to advising you monthly as to “what is what” among the manufacturers. We will try to make this magazine indispensable to the photo playwright.

We want you to become a subscriber—today, if possible. Send us $1.00 for a twelve months’ subscription and we’ll count you as our very best friend and give you a good treat on the fifth day of every month. Make your next move now by sending us your subscription.

THE PHOTOPLAY ENTERPRISE ASS’N,
Boonville, Ind.
SOME RECENT PHOTOPLAYS

In this department we intend to consider each month, two of the recently issued photoplays with a view to pointing out their good and bad points.

The Biograph Company prepares its own scenarios. Both "THE SUNBEAM" and "THE MENDER OF NETS" are the result of the cudgeling of brains in the editorial sanctum at the Biograph's quarters. As a plot worth while, we endorse "THE SUNBEAM," but must say that if "THE MENDER OF NETS" had been written by any one other than a respected Biograph employee, it would have never passed muster. Let us consider the plots of both.

The sunbeam is a little girl, and she brings the substance of things hoped for into two lonely wasted lives that start anew with the fruits thereof. The little film is gloriously fresh and unusual, and brings with it a deal of warmth of feeling in expressing those things that lie close to the heart. Little Sunbeam's mother dies in a pleasant dream, but Sunbeam does not know. She only knows that she is a lonely little girl, and she wanders forth and enters the heart of the blighted woman below, who learns for the first time the secrets of child love that had long been absent from her. But Sunbeam has further mission across the way in the old bachelor, who has broken friendship with the blighted lady, because of the mischievous boy of the tenement who had tied their doors across the hall and caused them to lose their dignity by a sudden fall when they least expected it. Sunbeam had hidden the lady's hair puff, and it was necessary to know just where it went, so the lady walked into the bachelor's room. Then the mischievous boy who had caused all the trouble in the first place proceeded to unconsciously mend matters by placing a scarlet fever sign on the door and without notifying the police. Thus the bachelor and the maiden lady were held in quarantine. They learned the bliss of domestic life over some toast and tea, and sought the child's mother. They found a dead woman, but filled an aching void in their own hearts by claiming each other's love through their mother love for the little girl. The entire piece is played with exceptional art and nature, and the little girl verily is all that the title suggests, but the characterization given the old maid is one of remarkable expression and viewpoint, and presents to the spectator the underlying significance of such a life. The contrasting developments of the story are blended with consummate art.

One must see the picture to note how logically the story is built. There is absolutely nothing amiss. There is a reason
for everything. Nothing is far-fetched. It is good from the start. Now as to "THE MENDER OF NETS."

A little fisher maiden, the mender of nets, is in love with Tom, a young fisherman. Tom is weak and is face to face with the problem of deciding between his love for the mender and his duty to another girl, who has sacrificed everything for him. He secretly meets his old sweetheart and her pleas are overheard by her brother, who starts to wipe out the dishonor by killing Tom. Through a marine glass, the little mender sees the whole thing and she hurries to the young fisherman's hut to save him. Arriving in the nick of time she turns the maddened brother away and reunites the old sweetheart and the fisherman. Then she goes back broken hearted to her nets again. Thé story is frankly melodramatic, but it is consistent in its development, gripping in its element of suspense and vigorous in its force.

Isn't it an old theme, though? It is the same old story of the girl who goes wrong because of too much love, and her frantic appeal to her weak lover for protection. "THE MENDER OF NETS" loves the same man, but gives him up when his life is in danger. She should have, in real life, left him to his fate—we think she would have left him to meet his doom with the maddened brother. True, the story is consistent in its development, but how many scenario writers can sell a plot like "THE MENDER OF NETS"?

"THE MENDER OF NETS" was produced solely because some Biograph employee prepared it; because Mary Pickford could carry out the story in a new way. When you are ready to write your next scenario see that it is more like "THE SUNBEAM," and in no way like "THE MENDER OF NETS." Of course we mean that you make use of an original idea and build it as has been done in "THE SUNBEAM." "THE MENDER OF NETS" is immoral.

ARE YOU GUILTY?

Said Johnny one day to friend Willum
"I have some ideas for a fillum."

Said Will with a frown.
"You'd best write 'em down
Before you get careless and spill 'em."
It was the editor's experience recently to note the following:

A picture was exhibited at a theater where projection is always well done. It was an excellent film but the story it was meant to tell was absolutely unintelligible. No one knew what it was about. If sub-titles and notes had been judiciously used the picture would have made a decided hit. As it was the audience gave unmistakable signs of irritation and more than a few remarks were heard to the effect that "One has to do too much hard guessing to get any sense out of some of these pictures."

A few days later at an exchange a picture was being exhibited by the manufacturer's agent. It was a good story made clear by several scripts and lengthy leaders. When the run of the film was finished, the exchange man exploded as follows:

"Say, do you expect me to pay 15 cents a foot for all that writing and reading in that picture? Not much."

So we say to the scenario writer: Make your stories just as clear and understandable as possible with the use of good necessary leaders, but don’t think you have to write a novel to get the story over. The exchange man doesn’t want to pay 15 cents a foot for "writing and reading."

As a word of encouragement to scenario writers—Gellett Burgess' maiden attempt at scenario writing fell flat, and it must be remembered that Mr. Burgess is one of the most able and widely known fiction writers in the country today. He is the author of the world famous poem, "The Purple Cow," also of the play, "The Cave Man."

"Persistent Mr. Prince," by Mr. Burgess is intended to be a comedy, but the author combines some old time incidents, making use of the persistent wooer idea and evolves a clever story that would make a cracker-jack of a magazine story but couldn’t possibly get over in motion pictures because its humor is lacking. Remember, action is essential in motion pictures.

Mr. Burgess is not discouraged at his first attempt failing to "get over," and he has advised us that he is going to attend picture theaters oftener and "get the hang" of things, then tackle some plots that are bothering him. Here’s to Gellett Burgess, and he gets from $200 to $500 for his magazine stories. Just think, a real writer in the picture game.
"The Magazine Maker" for March contains two squibs that may interest the photo playwright. The first reads:

"When I am working on a particularly trying scene I get out my envelope of buttons and set the scene like a stage. These buttons are my stock company, each one representing a character in the play I am working on. When a character moves either up stage or down I move the button-being correspondingly. In this way I know exactly where each person is on the stage and just where he will cross to make his exit. It helps me visualize my play most wonderfully.—V. W. T., Quincy Street, Brooklyn, New York."

And the second says:

"A blank page in front and a 'backer' keep a manuscript from looking tired and travel stained so soon. I put one in front of my story and on this my name and address and the title of the story. The sheet back of manuscript is blank. These protective sheets are easily and quickly replaced when soiled by fresh ones, thus keeping the story looking fresh and inviting.—G. C., New York City."

"In Payment Full," an intense picture drama issued by the Rex Co., is the first photoplay to be made which is entirely void of sub-titles. The scenario was prepared by the Rex staff of scenario editors and critics especially for Marion Leonard. This company desires strong, intense emotional plots suited to Miss Leonard.

The Eclair Co., also the Edison Co., have begun to announce with their films, the name of the scenario writer. Both concerns are using the author's name in their advertising matter and in the film with the subject announcement. Undoubtedly this is a move for the better.

GETTING BACK AT THE EDITOR

The following is from the pen of Epes Winthrop Sargent, formerly scenario editor for the Lubin Company and at present the editor of a scenario department for "The Moving Picture World." It is so good that we are forced to clip it from that publication and use it without asking permission, fearing we may be refused the privilege.

"Did you ever get a grouch on an editor? Were you ever
filled with a wild desire to take a train straight to the studio and lick him because he marked up your script, or suggested that he had seen the idea before or something like that? Ever feel burning thoughts that you'd like to write in blood on the back of the offending editor's neck?

"The chances are that if you've been in the writing game for any length of time you have. But what's the use? There are about twenty-five film companies buying scripts. After you've written twenty-five letters you're without a market unless you send in under some other name.

"Write your letter, by all means, but unless you're positive you are through wanting to do business with that studio, don't mail it. Keep it to look at and chuckle over, but don't send it unless you get money from home or have a regular job and do not need to sell scenarios.

"Of course, at the moment, you feel that you wouldn't send another script to that particular editor to save yourself from starvation. You've been aggrieved and you want to pour out your vials of wrath on his devoted head. Go ahead and pour; spill it all out on nice, clean 8½x11 paper. Tell him what his progenitors were like and what his descendants are going to be like. Assure him that nature abhors a vacuum and that he ought to put a bullet in his head to let in the atmosphere. Be as mean and nasty and sarcastic as you darned well please, but after you've got it all out of your system wait a week before you send it. Nine times out of ten you won't.

"An editor is a calloused cuss. If he had feelings to be hurt he wouldn't have lasted long enough to be an editor. He's used to abuse and sarcasm and the things that sound so cruel and cutting to you just make him laugh a little. Then he makes a mental note that you're a person to be avoided because you take up his time with your long letters and drops your next scripts, if there are any, into the envelope with a chill rejection slip and goes on to the next story cheered by the thought that the scenario supply is unlimited and they can get along without you anyway. He isn't sore; just a little tired, and wise in his generation. He knows the futility of dealing with the person with an inflammatory brain and so he doesn't; not because his feelings have been hurt by what has been said, but because he is experienced and he knows that the man who grows abusive over a damaged script will make trouble in the long run and he cuts off further communication.

"We do not always practice what we preach, but that does
not affect the value of our sermon, and there never will be printed on this page advice more valuable than this: 'Write scenarios; not letters, when you want something to send an editor. Write letters, but DO NOT SEND THEM UNLESS YOU ARE READY TO GO OUT OF BUSINESS.'"

PHOTOPLAY DISTINCTIONS

Many professional fiction writers have endeavored to write photoplays—have written them—have had them rejected. Few have "made good."

And in this respect, let it be understood that no matter how clever the writer of short stories may be, he is seldom able to construct an absolutely good scenario without aid.

The photoplay is limited to certain rules, while in fiction, the rule generally accepted is that the "sky is the limit." In fiction one can do almost anything and everything.

A story may open in the jungles of Africt, take the reader to the Thames River in London, switch to the Alps in Switzerland, thence to Cuba and then to a ball room in New York City, but not so with the photoplay.

The short story writer can describe his characters and tell their traits, but in the picture these traits and characters must be expressed by the actions of the characters.

In the general make-up of the work, another and perhaps most important distinction between the short story and the photoplay is encountered. The short story is always continuous—the photoplay is necessarily broken by the division of scenes.

And the distinctions between the photoplay and the legitimate drama are many. In fact, the two are as different as black and white.

In a play the events that lead up to the conditions existing at the opening, and those that are supposed to transpire during the intervals between the acts must be deftly referred to by one or more of the characters in order that none of the details escape the spectator.

But in the photoplay the scenes must give cause for the events that follow; there must be a sequence; the leaders used must connive with the story as is being unfolded by the pictures; and the story must be simple.
APRIL CALENDAR

NOTE—In this section each month we will give the names and addresses of the manufacturers purchasing scenarios, with a statement of their needs at the time, also any other information that will prove of value to the photo playwright.

LUBIN MANUFACTURING CO., Indiana Avenue, Philadelphia, Pa.
At present this company desires strong society dramas calling for all in-door scenes. They can also use strong military dramas which utilize bodies of Indians and cowboys. Payment is good.

VITAGRAPH COMPANY OF AMERICA, E. 15th St. and Locust Ave., New York, N. Y.
Will consider good, strong, original dramas. Must be original. All scenarios should be typewritten. This company has a scenario staff of its own that supplies the greater amount of material needed, consequently your scenarios must be good ones. Clean cut comedy in demand. Good pay.

ESSANAY FILM MFG. CO., 1315-1333 Argyle St., Chicago, Ill.
Now producing four reels of pictures each week and naturally need more scenarios than heretofore. Comedies much in demand. Good, strong dramas will sell. Good pay.

MELIES FILM CO., Santa Paula, California.
Desires cowboy and other Western dramas, also comedy dramas. No Indian pictures wanted. Must have original stuff. They promise to give immediate decision on scripts sent them.

KALEM COMPANY, 235-239 W. 23d St., New York, N. Y.
This company has six producing companies and pays well for genuine originality. Dramas wanted. They have a producing company at Luxor, Egypt, just now, but you should not send them Egyptian plots, or anything similar. All material for the Egyptian company was written months ago by Miss Gene Gauntier.

THANHAUSER COMPANY, New Rochelle, N. Y.
Nothing wanted at present. Bert Adler, publicity man and scenario editor combined, writes all the scenarios. Mr. Adler also produces his own scenarios, now and then assuming the chief roles. A sort of exclusive company.

SELG POLYSCOPE CO., 20 East Randolph St., Chicago, Ill.
Very exacting. If you have a real plot, strong drama or a nerve tickling comedy send it to them. They pay good. This company has a large scenario staff. Don't feel disappointed if they buy your scenario then change it so you wouldn't know it.

ECLAIR FILM CO., Fort Lee, N. J.
Can use clean, possible comedies and dramas with American atmosphere. Pay is good.
IMP FILMS CO., 102 W. 101st St., New York, N. Y.
This company was formerly known as The Independent Motion Picture Co. Buying comedies and gripping dramas. Prices paid are average.

RELIANCE STUDIO, 540 West 21st St., New York, N. Y.
Desire intense emotional stories of American life, repeat with strong vital dramatic situations. Lately have turned to producing comedies. No western, Indian or Cowboy stuff wanted.

BISON PACIFIC COAST STUDIO, Attention of Edwin V. Spencer, 1719 Allesandro St., Edendale, Los Angeles, Cal.
This company states it is paying the very best prices for the following type of stories: Indian-Military, All-Indian, Indian-Emigrant and Trapper-Indian. ALL SCENARIOS MUST BE WRITTEN FOR TWO REEL PRODUCTIONS. They are not in the market for any other sort of stories.

SOLAX COMPANY, Flushing, N. Y.
Want comedies suited to their comedian, Billy Quirk. Also buy good dramas.

CHAMPION FILM CO., 12 East 15th St., New York, N. Y.
Good comedies and intense dramas wanted.

EDISON MFG. CO., 2826 Decatur Ave., Bedford Park, New York, N. Y.
They employ a magazine reader who draws her salary for reading magazines to see that acceptable scripts are not "steals." Good dramas wanted, also clean cut comedies. Must be new stuff. Best paying company we know of.

BIOGRAPH COMPANY, 11 E. 14th St., New York, N. Y.
Scenarios not wanted just now. Save your postage.

PATHE FRERES, 1-3-5 Congress St., Jersey City Heights, N. J.
Buying good comedies and dramas having a big climax. Very exacting but pay very good for all material.

POWERS MOTION PICTURE CO., 416 to 422 W. 216th St., New York, N. Y.
Buying comedies and dramas. Practically any original subject will be considered. Want single reel material.

AMERICAN FILM MFG. CO., Bank Floor, Ashland Block, Chicago, Ill.
Good, strong, Western stories that are minus Indians. Single reel stories. Good comedies wanted.

MAJESTIC MOTION PICTURE CO., 145 W. 45th St., New York, N. Y.
Emotional dramas with stirring situations. Only good American stories need be sent them. No Western or Indian stories will be used.
REX MOTION PICTURE MFG. CO., 537-79 11th Ave., New York, N. Y.

Dramas of American atmosphere, clever of conception and replete with intense situations will find a market with this company.

FOX MOTION PICTURE CO., 4600 SInset Ave., Hollywood, Los Angeles, Cal.

A new company which makes and sells its plays to other companies, the productions being exhibited under the purchasing company's trade mark. Indian and Western plots are wanted, also comedies.

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CAN ANYBODY HELP THESE PEOPLE?

If you were the "Editor of Scenarios" for a moving picture producer, what would you do when you received letters like the two printed below? A careful reading will convince you that the "editors" have their troubles just the same as the scenario writer. Such letters must be answered. Here they are—read them:

"Now I am very interested in wrighting stories I have wrote several and been advised to send them to a film company. So now I have wrote a story which could be played and it would surely be liked for at company I was told to read it and was told they would dearly like it played. It is wrote very plain and on one side of the paper so it makes it easy to read and in large letters. One is a Love Story and the other a Sad Story and a Western Story but the one I am speaking about is: Mr. Clares Farm and his only son Ralph. It is a story that will bring tears to the eyes and besides it will make every one happy afterwhile. I go to the theater very often and enjoy it. If you think this story is alright why let me know and I will send it which I think it will I have not copied it from anything at all so please let me know."

The next is from a lad of 14 years who desires to make a contract to supply any and all the scenarios the producers may need. It reads:

"I was just reading some in the motion picture magazine and I seen an offer made in there for a book but I have already learnt what that learns and if you would like me write sketches write me and say so and I think I can write some right good ones for you my name is ——— ————, at Cape Charles, Va and If you write see my address I am a school boy at the tenth grade and will garage next year I hope. if you think it is necessary to write you write to me and let me know. Yours cencearly, ——— ————

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MORE MONEY FOR SCENARIOS

From all sides we hear that the prices to be paid for scenarios are going up. We hope so. Of course we realize that a scenario is paid for according to its merit, but we must believe that there are many worth more than the price paid, and again, equally as many not worth the $10 and $15 given the writer.

Real picture stories are worth $100. The powerful, unusual, compelling and altogether human plot is wanted by every manufacturer, and when they realize that the only way to get these sort of stories will be to raise the price for scenarios, they will raise the price. It is the only way they can attract the best writers and infuse them to turn out the best copy that is possible.

The “101” Bison Company, now located at Los Angeles, is proclaiming its willingness to pay top-notch prices for genuine Military, Pioneer, and Historical scenarios that are good for two reel productions.

The Reliance Company is offering $50 and $75 for real picture scenarios; the Lubin Company claims it is paying $50 to $75 for good material. The Imp Films Co., states it pays the best prices of any concern going, but we do not believe it. We believe the Edison Co., is the best pay in the business. They have paid and still pay from $50 to $100 for good scenarios which they can use. Of course they buy scenarios for less because they cannot secure the better kind—the kind that are worth $100.

We have been asked by scenario writers to explain just what assists a scenario editor in setting the price on a scenario. We know of several things that should assist him but do not. Most scenario editors have a scale of between $10 to $25 and they give any amount they care to, all depending on the amount of revision that is done by the editor.

SCENARIOS WANTED

The above heading is used merely to attract your attention. We want you to read and digest every word of the matter given below. The advice is given by one of the manufacturers but it applies to all of the companies who are buying scenarios.

What We Like

Light comedies of modern American life. The stories must
be original, full of novel and amusing situations, with an appeal to human interest; clean-cut in plot, bright and snappy in their humor. To win acceptance this class of story must be delightfully interesting. They are in greatest demand and command the best prices.

High class American dramas, strong, yet plausible in story, filled with heart interest, with wholesome and inspiring motives. Social and domestic dramas of a refined class are the most acceptable.

An occasional melodrama will be found acceptable. The action should be vigorous and powerful, without violating consistency.

**We Don't Want**

"Far-fetched" farces, rough or vulgar comedies, dramas of an immoral or suggestive nature—blood thirsty melodramas. Costume plays, trick pictures, heavy tragedies, etc., will be found available only in rare instances. Beware of brutal or wilful murder, suicide, burglary, highway robbery, kidnapping or any crime showing the methods employed. Don't submit short stories or stage plays.

**Your Manuscript**

should be type-written—the scenario proper prefaced, with short synopsis, telling in brief, the plot of the story. The scenario should describe concisely and clearly the action of each scene. Be brief.

Don't work haphazard. Analyze every action and motive of every character. When you are satisfied your story is sufficiently interesting, logical, and conforming to the above rules, we will be pleased to read it.

**TAKE NOTICE**

Since preparing the "April Calendar," found elsewhere in this issue, we have received from Mr. Macdonald, the editor of scenarios for the Essanay Co., the following notice:

"We thank you for submitting enclosed scenario for our consideration, but at present time we have a very large stock of same on hand, yet to be produced, and, as we receive about five hundred scenarios a week, we feel that we cannot bestow upon each one the careful thought that we would care to, and is due the author.

"Therefore we will not solicit any more scenarios for several months, at which time we shall be glad to hear from you again."
AGENTS FOR THE PRODUCERS

The National Film Distributing Co., located at 145 West 45th St., New York City, states that they will pass on all scenarios intended for any of the following concerns: Knickerbocker, Belmar, Carey, Wrytograph, Federal, Plantation, Rose, Mohawk, Oklahoma, California, Washington, and Shamrock. We are unable to learn anything further regarding these companies only that they release their subjects through the National Film Distributing Co.

TOOTING OUR TUBA

The May issue of THE PHOTO PLAYWRIGHT will contain 32 pages. There will be an article on the copyrighted scenario; another on the foremost scenario writer in the United States; still another on nailing ideas that will sell. The last mentioned will be written by a scenario editor who rejects more than 500 scenarios every week. Every page will be worth the price of the magazine. THE PHOTO PLAYWRIGHT for May will be worth while.

INSTRUCTIONS FROM EDISON

The Edison Company receives several hundred scenarios every week. Some are good but are prefaced by a synopsis of 700 to 1,000 words. When the editor of scenarios chances upon a good idea which is prepared in such a manner, the following instructions are sent the author:

"We herewith return your scenario, entitled ————, which we are unable to consider until prefaced by a synopsis, the story in miniature (not employing more than a typewritten page 250 words in length) setting forth clearly and concisely the essential points.

"If you desire to resubmit the scenario in conformity with the above stated requirements, we shall be glad to consider it."
EVERYBODY’S DOING IT!

The fictionists are discovering that scenario writing pays. They see that better days are coming. In this respect, let it be known that Nellie Cravey Gillmore, a regular contributor to the Ten Story Book, is one of us. She is a scenario writer whose ideas for photoplays are as good as her stories. We say to the other writers: Come in, the water is fine. Of course we must add: If your ideas are good you’ll make a howling success.

OFF COMES YOUR HEAD

The unscrupulous person exists everywhere. We have found that there are some crooked scenario writers. A person who will submit a scenario to two companies at the same time is surely a crook from the core out. We have received from a well known concern, the following letter:

"I am herewith enclosing scenario of Mr. ————, as we find it unavailable.

"This same subject was submitted by the author by mail, and rejected by us, last week.

"If the author, as well as yourselves, is to market his material you are going to make no end of trouble for everybody concerned. A manufacturer is not likely to consider a script from your concern if he has an idea that the author is sending out the same material to other companies at the same time. By the time one company learns that another has bought the script direct he may have the copy bought from you under production."

And we desire to take up the letter further. If a writer sends his script to an agency to be marketed for him and at the same time sends the same script to a producer, he is going to be up against it in case the script sells to the company selected by the agency, or vice versa. The proper action in such instances is to put the scenario writer’s name on the blacklist, and advise him that additional scenarios are not wanted from him unless he can refrain from such duplication.

We have asked the scenario editors of several of the pro-
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Your subscription will be of more value and encouragement to us than ten subscriptions a year from now.

Everybody in the business should have it, for it is valuable for man and boy, old-timer and beginner.

Its purpose is to assist the scenario writer and promote his welfare, being devoted to the best interests of picture playwrights. It gives such information as is desired and needed by students of the photoplay.

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ducing companies as to what action they would take should they find circumstances like the above. Some said: "Forget that he ever lived," and a couple others said, "Cut off his head."

LUBIN'S SPECIAL NOTICE

The Lubin Manufacturing Company is making friends among the scenario writers, that is, among those whose work shows merit. The following "Special Notice" is being sent out from Lubinville by the scenario editor:

"Although obliged to reject your scenario for the reason marked on our rejection slip, (herewith enclosed) we wish you to know that your work, in many ways, shows that you have talent for scenario writing.

"We have accordingly made note of your name, and in the future will give special attention to any work you may submit us.

"Awaiting, with interest, your next effort, we remain,"

"Yours very truly,

"LUBIN MANUFACTURING CO."

The above is enclosed along with the regular rejection letter. It tends to take away the blues that usually accompany a rejected script, and will act as a bracer for more work.

Scenario Advice

(By Ella Randall Pearce, in The Motion Picture Story Magazine.)

To make a good scenario
Seems quite an easy task.
You dress up a good plot, and, lo!
A good price you may ask.

A real good plot is all you need,
A story not threadbare;
The consequences of a deed
Not dramatized elsewhere.

A situation quite intense,
Heroes for a star,
A bit of wit, some common sense,
A title—there you are.

To make a good scenario,
And earn a little pelf—
Just find out where the good plots grow,
Then go and help yourself!
TOOLS OF THE TRADE

To scenario writers who desire the proper tools for their work, namely, paper and envelopes, we make the following offer:

100 sheets paper, 8½x11 inches ..................) $1.25
100 envelopes, No. 11 ..........................)
100 envelopes, No. 10 (enclosures) ..........)

The above order will be doubled on receipt of money order for $2.00.

The envelopes mentioned above are not the ordinary cheap white envelopes generally used, but tough Manila envelopes—just the thing for mailing scenarios.

HELPFUL PUBLICATIONS FOR THE PHOTO PLAYWRIGHT

Conditions in the moving picture world are constantly changing; the demands of the scenario editors are many and varied with these changes. To keep abreast of the times, all writers should be regular subscribers to one or more of the reputable photoplay publications. We quote you the following rates:

Moving Picture World, $2.75
(ISSUED WEEKLY)

The regular price of this publication is $3.00 a year. The Photoplay Enterprise Association recommends it as the best of its kind printed.

Motion Picture Story Magazine, $1.40

A publication of a different sort—it tells the stories of the best photoplays in story form—finely illustrated. The regular price is $1.50 a year.

The Photoplay Enterprise Association

BOONVILLE, INDIANA
Have Your Manuscripts Typewritten Right

“Cleanliness is next to godliness.”
That applies to **people**.
Cleanliness will put you next to the **check** you want to get.
**That** applies to that manuscript of yours when it goes before the editor—if WE typewrite it.
- **Appearances** count heavily, in such cases—as elsewhere.
- **OUR WORK** is uniformly **clean** and **accurate**.
- **WE DELIVER** promptly and when agreed.
- **WE ARE RESPONSIBLE**—you can trust us with valuable manuscripts with absolute confidence.
- **OUR CHARGE** is $1.00 for each scenario.
- If you are wanting the proper kind of work, send your script today. We have just added two additional stenographers to our staff, and will deliver your scripts almost instantaneously.

The Photoplay Enterprise Association
BOONVILLE, INDIANA.

---

$200.00 IN CASH PRIZES FOR SCENARIOS!

The Photoplay Enterprise Association wants the best dramas and comedy scenarios they can buy. To stimulate the interest of all writers we are offering special prizes for the best scenarios received at our office before May 1st. (We originally intended to close this contest on April 1st.) The prizes will be distributed as follows:

- **First Prize**.................$100.00
- **Second Prize**...............60.00
- **Third Prize**...............40.00

The winning scenarios will be paid for just the same as any other scenarios, the prizes being extra and merely a bonus for merit. All other scenarios found available will be bought and paid for at the highest prices. Let’s have the best you’ve got, and quickly. **Address scenarios to**

Contest Editor

The Photoplay Enterprise Association
BOONVILLE, INDIANA
YOUR ENVELOPE MUST HAVE APRIL ON IT

To those who have never sent in a scenario to us to be criticised we make this special offer: We will go over any scenario before May 1, 1912, for $1.00. The regular rate is $1.50. There are only two conditions. You must never have sent us a script before and the envelope must bear the April post mark.

If the scenario meets our requirements we will undertake to market it for you for a commission of 20 per cent. If it does not come up to our expectation we will tell you what is wrong with it, how to revise it and give you a list of all the available markets so that you will be saved any more expense.

Return stamps must be enclosed in case the story is not available.

If you are in earnest about scenario writing and wish to see what an author's bureau can do for you, now is your chance.

Address All Manuscripts To
CRITICISM EDITOR

The Photoplay Enterprise Association
Boonville, Indiana

Send Your Script Today
April has ONLY THIRTY DAYS
How to Write and Market Moving Picture Plays

Is undoubtedly the most far-reaching work on scenario writing now in print.

PATHE FRERES SAYS:

"We have perused carefully and with great interest your book, 'How to Write and Market Moving Picture Plays,' and we can only endorse all that you state concerning the writing of moving picture plays.

"Let us hope that all scenario writers will follow your instructions to the great pleasure and comfort of all moving picture manufacturers now compelled to read an ever increasing number of poor productions in the hope of finding a gem amongst them."

SATISFIED PURCHASERS SAY

"Before purchasing your book I made several attempts to write and sell picture plays—always failed. Up to date I have written eleven and sold eight, bringing me $265."—E. K. J., Indianapolis, Ind.

"My first scenario has been purchased for $50."—A. W. B., Colorado Springs, Colo.

"Yesterday's mail brought me two checks, one for $25, another for $20, being payment for two moving picture scenarios that were written after work hours."—C. H. R., Red Oak, Iowa.

How to Write and Market Moving Picture Plays

"WRITTEN SO YOU CAN UNDERSTAND IT"

It teaches the rudiments of writing photoplay plots—ones that contain heart-throbs and hearty laughs. It teaches you how to evolve worthwhile plots; it tells how to construct the salable scenario; what the producer wants, and why; how to market the manuscript. It is a complete mail course in picture play-writing prepared in the form of a book containing TWENTY COMPLETE ARTICLES.

SOME OF THE LEADING ARTICLES

PHOTOPLAY KNOWLEDGE—Grammar and Spelling; Photoplay Terms; Photoplay Distinctions; Classification of Photoplays; Photoplay Ideas; What to Avoid; Camera and Studio Conditions; Photoplay Limitations; Economical Considerations; Photoplay Don'ts.

TECHNIQUE OF THE PHOTOPLAY—Photoplay Construction; The Plot; Atmosphere and Effects; The Synopsis; A Completed Scenario; The Type Script; What Manufacturers Demand; Manufacturers' Names and Addresses; Submitting the Manuscript, Photoplay Rules.

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MERELY DO THIS Now, are you going to let $1.50 stand between you and this chance to get your start in this profession? Stop right now—send for this book—it will sell your scenarios.

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The Photoplay Enterprise Association

BOONVILLE, INDIANA
"When there is no more to be learned about playscript writing there will be no more playscripts."

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Building a Playscript
By W. HANSON DURHAM

The Usual Thing
By The Editor

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The Photo Playwright
Devoted to the Interests of the Scenario Writer.
PUBLISHED MONTHLY BY
THE PHOTOPLAY ENTERPRISE ASSOCIATION
BOONVILLE, INDIANA
Co-Operation

To make this publication a success, we need your aid. If you hope to attain any degree of success as a photo playwright, you need the guidance and aid which THE PHOTO PLAYWRIGHT will provide from month to month. Little as it is, this magazine cannot be printed and circulated for nothing. Printer's ink is an expensive substance.

Many of you who read this have received two free copies—the April issue, also this issue...This is the last FREE copy you will receive. If you want this publication to continue as a monthly visitor, if you want to "get on" as a successful writer of scenarios, send your subscription today.

The price is reasonable. Many of the so-called courses provided by schools and institutes costing enormous amounts do not provide the aid and assistance furnished by one issue of this magazine—which costs but ONE DOLLAR for twelve months—twelve issues.

We intend to make the PHOTO PLAYWRIGHT just as helpful as possible. It will always give such full information as is desired and needed by students of the photoplay. We ask you to co-operate—make your next move now by sending us your subscription.

THE PHOTOPLAY ENTERPRISE ASS’N
Boonville, Indiana
BUILDING A PLAYSCRIPT

By W. HANSON DURHAM

The author of this article is one of the tribe of photo playwrights who has withstood the grinding process. Some forty or more successful photoplays owe their parentage to his Remington. Perhaps the best known are "The Minute Man," (Edison); "A Dead Man's Honor," (Vitagraph); "Wages of War," (Vitagraph), and "The Warrant for Red Rube," (Melies).

The old saying, "The Play is the thing," has recently taken a double meaning to itself, which in a broader sense, now reads, "The photoplay is the thing."

While there are some twenty-five or thirty producing companies of photoplays, no one knows the number of writers who are particularly responsible as authors of these productions— their name is legion, while as yet their fame is few. To be sure a larger number of these photoplays come from the pens of the scenario writers of the staff producing them, but this leaves a great many still to be written by the free lance. When an outside writer sends in a playscript which is as good or perhaps a little better than those their own staff are writing, it is generally taken, this being one thing, to prevent too much of the sameness which is apt to result if the companies produced only that which was written by their own writers, and furthermore, an acceptable playscript from an outsider gives the producer still one more good one.

Speaking of the guilty authors. I have been requested to give some of my experience as one of them. There is not much that I can say—so much has already been said, but if any writer can find a helping hand in what I do say, I am sure they are welcome to it. Perhaps some of my success is due to the fact that previous to my first playscript, I was writing and selling my short stories to such companies as the Frank A. Munsey Company, "The Black Cat," "The Blue Book" Magazine and others. I mention this because it has been said that few short story writers have succeeded in writing playscripts. I have found my experience in the short story field a great help—and why not others as well?
How do I do it? With me, the first thing is the plot. Get even the germ of a plot and then go at it. There is a great deal in knowing when you have got a plot which is really original and worth while. Really, the plot is the thing.

I always use a slate to start with. I simply write the synopsis of the story on the slate—as briefly as possible—consistently. Then I study the synopsis on the slate and make it as perfect as possible, then from that I write my first three or four scenes on the slate—studying and strengthening each scene carefully. After I have got the playscript started on the slate to my satisfaction, I copy what I have written and continue on paper. When I have the first draft of the playscript completed, I again go over it critically—carefully making such corrections as I think best, and when this is done to my satisfaction, I copy, making a carbon copy—on the typewriter—and send the original to the company which I think it is best suited for. It is well to bear in mind when writing a playscript that there are still certain limitations which can be learned from studying the better class of photoplays. Timeliness is another thing to consider. And above all—the disposition to work with a determination not to let disappointments and rejections discourage you. There are none—even among the most successful photo playwrights but who have some of their scripts come back. Some of my playscripts which I considered far superior to some which have been accepted, I have thus far been unable to sell, and there is a cause for it. If you send to a company which is in the market for material—something which they want, and it is original, even if there are some slight faults in the construction of it—if the plot is there, they will accept it and pay you what they consider it worth to them as it is presented. Of course you can expect and probably will be paid a better price for your work if, in addition to an original plot, you have presented it in such a form which enables the producers to get the most out of it without further work on their part. By this, I mean that often acceptable plots are presented in such a shape that they require considerable work to put in proper form. In this case, the author is paid only for the idea or plot—which leaves the producing company to perfect it to their own satisfaction. If such is the case one cannot expect to receive as much as they would had the plot been presented in a finished form. In a case like this—you can know that it is the PLOT or IDEA which they are PAYING for—and that the way you have presented in your playscript is not satisfactory—they will rewrite it to suit themselves and pay you accordingly—from $10 to $15,
whereas, had the plot been presented in a practical and perfected form—you might have received from $25 to $100 for it. I find, however, that from $25 to $50 is the usual pay for a satisfactory playscript, but it is going to be better pay before long, for certainly, the demand for good material is increasing and the perfect plot—original ones—are becoming more difficult to dig up. A good, original plot is like a nugget—it is GOLD to the writer if presented in acceptable form.

Another hint which may help is this. When you have a perfect plot, which you are sure is original, study it and make it as consistent as possible and then, beginning with the first scene—picture clearly to yourself, in fact, see each scene in your imagination as it should appear on the screen, picturing each move, act and motion, each and every character and even to the required settings, and in this way you will not only see your own work before it is produced, but you will see and be able to satisfactorily adjust that which is wrong. Be most critical with your own work—forget that it is yours—work and study to get it into the best shape possible and then send it to the company which are producing such photoplays and then wait until you hear from them. It may be within a week and it may be several weeks. If the script comes back—keep up your courage and send it out again and keep at it until it is sold, and if there is any real merit in it, I can assure you that some of the companies will find it. If at length, it is not sold, you can know that there is some sufficient reason for it. The editors are even more ready to buy your work—if it is what they want—than you are to sell it. Remember that.

Careful and critical study of the photoplays on the screen is sufficient to give you ideas and suggestions for others, being careful not to duplicate in any way. Study the way each scene and character is shown—the part they play in the plot—and then if you have an idea, a plot or even the germ of a plot—go to work and work it out in playscript form and submit it, but before you begin lay in a generous determination to work—work without being discouraged by disappointments, persistent patience—and if you have the ability to write a selling playscript you will succeed,—perhaps not with the first few, but by grim grit and determination, providing you can produce something worth while, and the only way is to go to work and do your best, and then if, after a fair trial at it—you are satisfied that you cannot write a selling playscript—try again—before you give up, and keep on trying until you do sell one or more. If you offer what is wanted—it will sell. There is no doubt about that.
Make your synopsis tell the story of the entire plot briefly and clearly. The editor gathers from the synopsis the sense and strength of the idea without wading through the entire script. He can tell from the first few lines of the synopsis if there is anything worth while in the playscript. If there is, you will soon hear from him. If there is nothing in it which is suited to their needs, either present or immediate future, you will probably get it back. If you do, remember that some other company might be looking and longing for just such a playscript as yours—and send it to them. If it is any good it will sell sooner or later. If, after a fair trial—it does not sell anywhere, you can be satisfied that it is no good—for some sufficient cause, else some of the editors to whom it was sent would have discovered it. It is most likely that the plot is old or some other sufficient cause is the reason it was rejected.

Do not think that your playscripts are not read. That is where you wrong the editors. Perhaps the entire outline is not read, but I can assure you that the synopsis has been read—for, from the SYNOPSIS the editor can tell if it will pay to read the whole script. He can tell from the synopsis if he wants the story or not. So remember this, always—make your synopsis as strong, as simple and clear and convincing as possible—it means much to the editor and perhaps more to you. The synopsis advertises the playscript—therefore make it speak strongly and to the point. That's one of the secrets. And remember this,—make the synopsis not only strong, clear and convincing—but as short as you can and tell the story briefly. Get the synopsis in as few words as possible and tell the outlines of the story. Condense it into not over three hundred words—even less if you can consistently—and don't forget your cast—on a separate sheet. This helps to sell a script, too. Now—after you have written and sent out your first playscript—while waiting to hear from it—write another and send it out and then WAIT.

Here's to those who talk about us unkindly. May they always find subjects half as good.—Catharine Cavanaugh.
THE USUAL THING
BY THE EDITOR

Pinero, the dramatist, enunciated the singular doctrine that the chief duty of a critic was to praise that which he was criticising, and to continue praising it. Nobody agreed with Pinero, yet today we find a motion picture producer apologizing for "the usual thing" with a mouthful of praise. Here are his words: "A vital story of the redemption of a man gone wrong. The theme is as old as time, but the telling is fresh and enthralling."

Such statements which originate in the publicity quarters of the manufacturer's plant are passed down the line to the exhibitor, who uses them on his advertising matter. Here the scenario writer finds them, attends the show while he is imbued with the laudatory words of the press agent, decides he can do equally as well and then proceeds to attempt it. The result—ordinary and conventional plots, although the writer believes he has accomplished a wonderful thing. The script fails with the better class of producers but the writer does not know why. He does not know that "the usual thing" has been given too much puff. He does not know that that which received so much praise was just an ordinary film, and that his plot is just an ordinary plot.

Speaking of "the usual thing," Louis Reeves Harrison, one of the foremost scenario writers of today, has said:

"Mother is still unable to pay the rent in a large number of recent heart-rending photo-sobs, and the promiscuous carrying off of little girls by the Indians is assuming the proportions of a national calamity, though a few thousands of them grow up with the tribes to fall-in-love-with and be-rescued by hatchet-faced cowboys with college-cut hair sapping their brows. The gun belonging to the fellow who didn't do it is still found near the corpse in lurid bloody-murder dramas, and cowboys led by the black-sombreroed sheriff with a tin star are, as usual, just about to hang the innocent hero when the cowgirl of ostentatious tootsies dashes to the rescue—suspense—with proof positive that murderers have an atom of common sense, to say nothing of careful training in their perilous vocation, are not in the habit of laying their weapons by the respective sides of
their victims to insure their identification and subsequent capture—a fact which invariably escapes the attention of hasty hangmen all belted round with shooters, cartridges and lassos.

Scenario writers as well as picture producers seen to believe this sort of stuff is going to “get by” forever. The writers dish it up because they see it, and so “the usual thing” just keeps on making the rounds.

A story that is worth telling in pictures should be a new story. It should be void of all that is low, vile and injurious. Scenario writers will realize, some day, that children, millions of them, are regular patrons of the picture theater and will build their scenarios accordingly. The manufacturers are learning more about the children every day. They are learning that they cannot force “the usual thing” down the throats of the public. They are looking out, now, for scenarios that are minus “the usual thing.”

One-half of all the photoplays produced are built around the following few lines of verse:

“He’s gone; oh, I’ll believe him every word!
I was so young, I loved him so, I had
No mother; God forgot me, and I fell.
There may be pardon yet; all’s doubt beyond,
Surely the bitterness of death is past.”

It’s the usual thing. Every scenario writer has made use of the idea embraced in the above lines, and the manufacturers, now and then, produce one of them. They advertise it far and wide. Then every scenario writer tries again with “the usual thing” as his idea. And so it goes the rounds.

This article is intended as a plea for the better kind of plots—ones that are void of “the usual thing.” Louis Reeves Harrison voices himself as follows as to the grand picture plays that are coming:

“The moment that producers realize that both playwright and composer must be given recognition and the regular percentage of box-office receipts accorded both, as in stage representations, the original dramas, some of the finest the world has ever seen, will be forthcoming, and moving pictures will move up to a very high rank of artistic and profitable performance.”

Let us all hope Mr. Harrison is right. We will not be the ones to write these grand plays. They are over our heads, but that is no reason why we shouldn’t eliminate “the usual thing” and think up the new ideas, those involving the problems of human nature. Let us try to tell them in a new way. Anyway, here’s hoping.
One of our subscribers has suggested we prepare a list stating the various “props” used by the manufacturers, that subscriber claiming that such a list would better enable him to know just where to submit his scenarios. A list of the ‘props’ used by the twenty-five manufacturers would reach from the top of the Singer building to the ground—that is, if everything were listed. Practically anything and everything is to be found in the studio, and if it isn’t there, it can be secured. Scenic artists are employed whose sole duty is to prepare the “props.” If your story is worth producing at all, the “props” will be secured.

Of course there are some concerns which have the unusual “props,” as is the case with the Selig company at Chicago, which maintains a private menagerie and thus produces more animal pictures than all the rest of the American producers combined. The Vitagraph company has a large tank-lake in their studio and is enabled to make sea-battle-scenes at any time without going near the rushing waves. Then this company has “Jean,” the wonderful dog, better known as “the Vitagraph dog.” They don’t kick him “around” at the “Vita” plant and are glad to receive real scenarios wherein “Jean” can be put to service. The Bison “101” company at Los Angeles has the entire “101” wild west company at its disposal. They also own “Snowball,” a white horse that can do almost anything. Only two reel scenarios are purchased by the Bison company. (Scenarios having between 40 and 50 scenes.)

Although child actors and actresses are not “props,” we will mention them here. The Vitagraph company has several children, among them Kenneth Casey, Adele de Garde, and Helen Costello. Then there is “The Solax Kid,” with the Solax company. The Essanay company has a child actress and also the Biograph company. (The last two companies are not buying scripts, however.) As to babies, all of the companies have babies and scenario writers need have no fear their scripts will be rejected just because they arrange a scene calling for a mother to be shown with her baby in her arms. Don’t, however, try to have the baby do some stunt.

As to costume photoplays, we advise all writers to “fight shy” of them. When costume plays are produced by any of the manufacturers the scenarios are arranged in the editorial sanctum of the producer.
THOSE STOLEN IDEAS

Charges seems to be flying through the air that the editors of scenarios for the producers are stealing the ideas for photo-plays from the rejected scripts. Not a day goes by but what we receive a letter from some writer saying "so-and-so" swiped my idea. Of course they always say that certain changes are made, but they claim they originated the plot and submitted it to the very company which is bringing out the play in question.

We have been advising these writers to be sure before making charges against these companies and have been citing an incident that goes to show how a scenario writer can be mistaken about this stealing business.

Several months ago a lady in Illinois sent us a scenario entitled "A WAR-TIME MOTHER." It dealt with the letter sent by President Lincoln to Mrs. Bixley relative to the death of her six sons while fighting for the Union.

Simultaneously with the receipt of this script we learned that the Vitagraph company had under production a photoplay to be called "THE SEVENTH SON." An investigation showed that it was based on the incidents of the Bixley letter.

The only difference between the two plots was that the Illinois lady had followed to the letter, the historical facts, while the plot being produced by the Vitagraph company was changed sufficiently to admit the character of President Lincoln in granting clemency to a seventh son, who is a deserter from the Union army.

We believe all of the charges of plot-stealing are based on grounds such as the above. We know it to be a fact that the Vitagraph company originated the plot for "THE SEVENTH SON" in their studio since the Illinois lady has stated she sent us the scenario directly after its completion.

But to cite another case. Several years ago the Essanay company brought out in moving pictures, "THE LIFE OF THE YOUNGER BROTHERS." Some three or four months before the pictures were released the writer submitted to them a scenario calling for a two reel production of the famous Northfield, Minn., bank robbery. Naturally when the pictures came out with only a changed title I felt that my plot had been stolen. I advised the Essanay company of the fact, too, and in reply I
received a very courteous letter stating that their producer had been actively engaged in making the pictures at the time my scenario was received in their offices.

Of course I did not believe it. A few weeks later I was in Chicago and decided to learn the facts regarding the matter. It took me three days to find the proper persons but I found out. “THE LIFE OF THE YOUNGER BROTHERS,” as produced by the Essanay company, was half completed in negative pictures before I even conceived the idea for picture production.

In conclusion the writer offers the advice of Epes Winthrop Sargent to all those who feel their plots have been stolen. It reads:

“If you think your scenario ideas are being stolen don’t write scenarios. If you know they are stolen write the manufacturer, but because you and thirty others have all written stories on the same theme and one of them is good enough to gain acceptance, don’t get the idea that you are the only person who ever thought of that idea and whine about the way your ideas are stolen.

“It’s a simple proposition.

“If the editors persist in using the rotten ideas of someone else in preference to your own fine plots, don’t waste your postage on them.

“If they persist in stealing your ideas don’t give them any to steal.”

THE TIME LIMIT

E. Haydon Bozel, a literary aspirant of Fredericksburg, Va., is the author of several copyrighted scenarios. Among the list is “Cherubim Chimes,” which the author has submitted to various companies, always with a time limit. We do not remember the exact wording of the author’s time limit statement other than that it runs something like this: “Failure to return within ten days will signify the acceptance and purchase of this script.” Besides this statement, the author tacks on several other extraneous statements relative to his copyright, stating that plot thieves will be prosecuted to the full extent of the law.

Mr. Bozel lays down the law to those he asks to buy his
wares. As to the tactics of this Mr. Bozel, let the scenario editor of the Kalem company speak:

"Under date of February 13th, 1912, we received from E. Haydon Bozel, Fredericksburg, Va., a manuscript entitled 'Cherubim Chimes.' His envelope bore a two-cent postage due stamp and no postage was enclosed for return of the manuscript.

"As the subject was found unavailable for our purposes, we notified Mr. Bozel on the same date—February 13th, 1912—and asked that he forward the necessary postage if he wished the manuscript returned. This manuscript was properly filed and the customary notation made in our records.

"Today, March 22nd, we are in receipt of a communication from a New York City attorney, stating Mr. Bozel has placed with him for collection an account of $20 against the Kalem Company ‘for furnishing us with a moving picture story.’"

"We have explained the situation to the attorney, with the recommendation that he instruct Mr. Bozel to send us the postage for a return of his manuscript."

If you happen to be a scenario writer and feel like Mr. Bozel, quit writing scenarios. You will do more harm than good if you intend to force the manufacturers to accept your good ideas—of course they are better than the ones you see at your theater—you arranged them.

Mr. Bozel isn’t a second Jack London or a Jeffry Farnol, even though he submits his material in London and Farnol style. However, we cannot believe Jack London would make such an ass of himself if his plot was really stolen.

The picture manufacturers are twice as considerate as the publishers of the monthly magazines. Some of the scenario editors acknowledge the receipt of a scenario, a practice that should be abolished. If a script has a chance of passing, but is prefaced by a long synopsis, the editor graciously requests the author to re-write the synopsis, and confine it to 250 words. It is a request, remember. If you have ever done newspaper work and queried the office on a story, advising them that it is worth 1,000 words and received an order for 250, you will know how to take such a request. It is not an insinuation that you don’t know how to write scenarios—merely a formal notice that there is a certain ceremony proper to occasions which one will do well to observe.

If you send out a manuscript to "The Cosmopolitan" Magazine, which is the best pay known (providing you can get
through the bars) you get your script back (if it is not available) within six weeks after you sent it out, with a short, but kind note of rejection. They don’t even explain why they have rejected the manuscript as do the scenario editors who inform the author just why his scenario has failed to prove acceptable. So we say; if you are a kicker, get out of the game. It don’t pay to ruffle the feathers of a scenario editor if you expect to sell your scripts.

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HELPING WEBSTER

There appears to be, among scenario writers, a want for new words which can be used in connection with the photoplay and only the photoplay. In “The Dramatic Mirror,” issue of April 10, we find the following:

Charles Gaskill, of the Vitagraph photoplay writing staff, offers another suggestion in the way of perfecting or correcting the terminology of the new art. He wants to know why the inserted words in a motion picture film record should be called a sub-title or a caption or a leader. He proposes some such term as interscript, which might be contracted to inscript, meaning words written in, more properly an interscription, and which would cover all cases of inserted speeches, explanations or captions. The point appears to be well taken. Inserts are seldom captions or subtitles, properly speaking, and it is difficult to see how they can ever justly be called “leaders.” The “leader” of a motion picture film was originally a blank strip of film at either end, where the wear and tear of winding and rewinding was greatest, and which could be replaced when worn out, thus preserving the photo printed part. It would seem, therefore, that “leader” might well be discarded at the outset as wholly inappropriate, and as not having even the sanction of trade usage except by corruption from its original meaning. Inscription, used as a noun, would seem to this writer to be an excellent coined term for the purpose, although it would be interesting and more valuable to have others express opinions on the subject.

Now is the time while the art is in its making that its terminology should be studied and established, and the instance noted above, together with the false term “scenario,” discussed last week, are not the only ones inviting attention. Thanks to the Essanay Company and its enterprise some time ago, in offering a prize for the best word to describe the motion pic-
ture play, we have the word photoplay, which is being generally adopted by the press and public. From this word we may properly derive the word photoplaywright or photoplaywriter in place of scenario writer. Another term that might well be banished as referring specifically to the motion picture is the word film, which is too general in its meaning for adequately designating even the tape form of the material on which the successive photographs are printed, and which is entirely out of place when applied to the pictures as seen on the screen.

Our readers will note the writer suggests "photoplaywright," as a suitable word for what is now known as "scenario writer." He makes it one word. "Playwright," in our minds, is a single word and "photo" is another. By its use with "playwright" we do not mean a portrait playwright, but make use of the word "photo" only to show the relationship to the word "photography," and not "photos" as some people believe. We do not like to "brag," but we believe we are the first to use the words "photo playwright," to signify a writer of scripts for moving picture plays.

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**PERFECTING SUB-TITLES**

"Scenario editors cannot be too careful in selecting words for the sub-titles. There are only one or two words in the English language that have synonyms. I can recall only two words that have precisely the same meaning—begin and commence. The careful speaker or writer uses the utmost care in selecting just the right word to express the meaning desired. Examine and study any two words that seem to mean about the same thing, and you will find that they have different shades of meaning. For example, a person may be proud without being vain; egotistical without being conceited; brave without being courageous. Fox once paid William Pitt a high compliment when he said, "I never hesitate for a word; Pitt never hesitates for the word!""—From the "Musings of the Photoplay Philosopher" in the Motion Picture Story Magazine.

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Every man's heart is a living drama; every death is a drop scene; every book only a faint footlight to throw a little flicker on the stage.—Donald G. Mitchell.
"The scenario editor," says Helen Meritt in an article for "The Moving Picture World," "seems to treat the novice with more charity and leniency than does the magazine editor. His manner of refusal is not so curt. He does not consider it beneath his dignity to point out where a writer has failed. If he reads a scenario which has promise he has actually been known to inform the writer of the fact and sometimes even to go as far as to show him what particular feature is lacking."

Such an one is Richard V. Spencer, the editor of scenarios at the "Bison" Pacific Coast Studio, located at Los Angeles. Mr. Spencer deserves the biggest kind of credit for his treatment to both professional and amateur scenario writers, as the following statement from the "Bison" sanctum will prove.

"This company does not issue instructions on how to write a scenario. Parties wishing to learn the technique of scenario writing are requested to buy text books on the subject. Text books are issued by at least three firms.

"Tell your story clearly. Be brief and concise in scene business. Do not write dialog. Number scenes consecutively. Watch the pictures on the screen and analyze them. Try to be original in your choice of themes and business, but still be practical. Tell the story as it comes to you whether it takes 15 scenes or 50. Think over your story carefully and try to improve it before finally typewriting it. Attach synopsis to all stories. Enclose stamped addressed return envelope. Have name and address on first and last page of manuscript. Type-write all manuscript. Avoid the showing of crime, immorality, gruesomeness and other disagreeable themes."
“See ‘Bison’ productions after Feb. 23rd for better idea of what this company requires. We offer very prompt consideration for first reading stories, and pay the highest prices in the market upon acceptance. We are in the market for the following type of stories ONLY: Indian-Military, Pioneer-Indian, and their various combinations. Send us your stories for a first reading.

“Stories should be built on strong themes with original bits of business, have continuity, and a strong heart or love interest interwoven in the plot. We thank you for your past contributions and trust you will continue to favor us with a FIRST READING of your stories.”

The publishers of “The Photo Playwright” have received a very interesting letter from Mr. Spencer, which reads as follows:

“Am today in receipt of a sample copy of your magazine, ‘The Photo Playwright,’ for scenario writers and others interested in the trade. I have read the magazine through from cover to cover, and in it find much to instruct and interest the professional, as well as the amateur writers—in fact, the publication fills a long felt want and should help everyone concerned in the business of making and marketing films. Since the above is beginning to read like a patent medicine testimonial, I will take a new tack.

“In the course of my work I receive many written and verbal requests for information relative to the construction and marketing of scenarios, and being a very busy man, I do not have the time to go into details on how a scenario should be constructed, although when I come across a writer who shows special talent for moving picture work, I go out of my way to aid them. I find that there is a big demand for information along this line, and it is a branch of the business not thoroughly covered by the trade journals now in the field, although their scenario and inquiry departments have been a big help. Hereafter, I will recommend information seekers to subscribe to your magazine. Mail or express me a dozen sample copies for distribution here that I may give them out to local scenario writers.”

All of this causes us to reflect—are all scenario editors “calloused cusses”? Quite the contrary—most of them are angels in the devil’s garb. Yet—well, an editor is an editor, and some are different from others.
The photoplay has come into its own. It has won its place in the heart of the people, and as Hassan Ali, the Arab Sheik in Kalems' "The Fighting Dervishes of the Desert," must say, "Allah be praised!"

As photo playwrights we have but one God—the photoplay, and the public is the prophet. To express ourselves in just the right way we must pilfer and adapt from one of our contemporaries. It reads:

"Today the dramatic art is a serious matter with the public. Business men who formerly opened their morning paper at the stock quotations or European cables, now eagerly seek" for what is new in the way of motion pictures. "And as to their wives, before the dear things thrust their dainty feet into their slippers, and put their warm bodies into breakfast negligees, even before they look for the latest underwear sale, they eagerly seek for the notice of" tonight's pictures.

This is about as far as we can go with praise. We pose as a critic. We "come to bury Cæsar, not to praise him."

From all sides one can hear words of praise poured out in support of such productions as "The Seventh Son," (Vitagraph), and, "How Washington Crossed the Delaware," (Edison). Both are historical photoplays, having an incident of history for their foundation. Consider a synopsis of "The Seventh Son," which follows:

At the outbreak of the Civil War in the United States, the six sons of Widow Beecham enlist. The seventh son is very anxious to join the army and fight for his country, but his brothers insist upon his remaining home with his mother. At the "Battle of Bull Run" three of the brothers are killed. The seventh
son, fired with patriotism, goes to the front, leaving his old mother alone. He distinguishes himself for bravery, saving his colonel's life during the "Battle of the Wilderness" at which three of the widow's sons are killed. The youngest boy, his nerves shattered, flees in terror. He is brought up on charge of desertion and sentenced to death. Secretary of War Stanton receives an appeal from the boy's mother, but refuses to recommend his pardon.

The widowed mother calls on the President personally. She is granted an interview. Lincoln listens with the tender sympathy for which he was noted. The bereaved mother unburdens her overburdened soul and tells him of the six graves filled with the bodies of her sons, who fought and died for their country. With tears, she pleads for her last and only boy, the hope and love of her old age. The old lady anxiously awaits his decision and is about to leave his presence when the president calls her back and hands her her boy's pardon, saying: "You have given six sons for your country and I am going to give you the seventh."

This plot was evolved by Hal Reid, formerly of the Vitagraph company, but now with the Reliance. We wonder which you would term it; a story plot or an action plot? Is it a much detailed and complicated story requiring considerable side-play or does the action interest without the story?

Frankly, we call it an action plot, although it becomes slow and turns to story in the end. Note this: "The bereaved mother unburdens her overburdened soul and tells him of the six graves filled with the bodies of her sons, who fought and died for their country." This is story. In the picture this requires inscripts and captions with slow acting to make it plain to the audience.

However, the first part of the synopsis is action from the start until the point where Secretary of War Stanton refuses to grant a pardon to young Beecham.

Producers state they do not care to produce "story" plots, although they are doing it every day. Of course there is no censure made of this plot but this criticism is made to show the difference between "story" and "action" plots.

Now to consider the plot of "How Washington Crossed the Delaware," a synopsis of which is as follows:
Bess, the daughter of a Tory squire, is herself in sympathy with the Continentals. Her sweetheart, Jack, is a young officer serving in George Washington's army now on the Pennsylvania side of the Delaware. Her father's home is near Trenton. Jack gets a note from her to the effect that the next night her father is to be entertained by the Hessian officer, and that these foreigners are not watching their defences very carefully. Jack shows the note to Washington and volunteers to cross the river to reconnoiter. He does so and goes to the squire's home. Here Bess is alone except for one officer who evidently found the charming little rebel more attractive than the Christmas night feast. She hears an owl hoot and recognizes Jack's signal. Fearing a conflict between the two men she leaves the officer in one room while she goes to meet Jack and, as she hopes to send him on his way without any knowledge of the other man. But Fate wills otherwise. There is a desperate sword fight between them in which Jack is victorious and, leaving his opponent stunned, he hastens to the river bank where he gives Washington the signal to cross with the American army. This he does, finding the Hessians unprepared and, after a short conflict, obtaining the surrender of their whole force, including their leader, Colonel Rahl. Bess pleads for the freedom of her father and Washington graciously accedes. It is quite evident that the old squire will no longer object to the union of his daughter and the gallant young Continental officer.

Like "The Seventh Son," this idea was derived by Horace G. Plimpton at the Edison studio, the scenario being arranged under the supervision of Mr. Plimpton. Taking the incident of Washington trip across the frozen Delaware River, an interesting love plot has been evolved. It is, seemingly, all story and all action. The demands of the story are such that there are no slow situations. There are no sideplays.

Of the two plots, "Washington Crossing the Delaware," seems to be, to us, the better. Of course it has an advantage over "The Seventh Son" in that it portrays "heart-to-heart love," (that of lovers) while the latter portrays mother love. Mother love is beautiful and hard to portray in acting, but "heart-to-heart love" is far more entertaining.
“The Price of a Silver Fox,” a recent Lubin production, is the most sickening and unpleasant production made for many days. How it ever passed the National Censorship Board is more than we can tell. Not only is it sickening but it is a very poor plot. We do not know who arranged the scenario, but do know that it never should have been produced.

A capricious but seemingly nice girl tells her friend she will marry him if he brings her a silver fox skin. In the north woods he gets the skin. An Indian steals it. The young man goes in search of the thief and falls by the wayside. Rescued by trappers he is taken to their camp where an Indian girl nurses him back to life. Horribly disfigured, one eye being out and an ear frozen off, mouth twisted and nose gone, he finds the thief, gets the silver fox skin and returns to claim the girl.

Not only is it gruesome, but very poor in construction. By the way, it was poorly staged.

If you intend to write successful photoplays, write most of them like "Washington Crossing the Delaware," some few like "The Seventh Son," but don't ever write a plot that is as weak and horrible as "The Price of a Silver Fox."

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ABOUT NAMES

The first issue of "The Photo Playwright" was printed and mailed to our subscribers on April 4th and 5th. It had been advertised for forty days previous to its issuance. "The Moving Picture World," until its issue of April 20th, has conducted a department for photo playwrights called "The Scenario Writer." In the issue of April 20th this department is changed to "The Photo Playwright," although it is spelled as one word, i.e., "photoplaywright." Do not let this similarity confuse you. "The Photo Playwright" is a magazine; "The Photoplaywright" is a department of a single page, sometimes two. The change in the name of the department in "The Moving Picture World" was made AFTER our publication had been advertised and the first issue circulated. There's a reason for the change.
JUSTICE FOR ADLER

Owing to the fact that the Thanhouser company does not buy its scenarios from the open market we have been unable to get the right kind of information concerning their scenario staff. From scenario writers and editors of other companies we heard that Bert Adler was the "main smear" at the Thanhouser studio. In our April issue in the calendar we printed the following:

Nothing wanted at present. Bert Adler, publicity man and scenario editor combined, writes all the scenarios, now and then assuming the chief roles. A sort of exclusive company.

This referred, of course to the Thanhouser company.

Mr. Adler writes as follows:

"Will you in fairness to me and the company's scenario staff publish that the above is pure hokum, and also enlighten me on the source of your information? I am solely publicity man for this company. I have written but a single scenario for them in the whole course of my connection with them. I am not an actor and have never had a chief role, or produced a single picture."

For this information, we thank Mr. Adler, knowing that it has come from the proper source, whether it is right or wrong. Mr. Adler evidently stepped over to the scenario editor's desk, for he also encloses the following:

"We are not in the market for scenarios at the present time. Our own staff of writers furnish our subjects, and therefore we are not considering outside contributions. Should the Thanhouser Company again be in the market for scenarios, we will make announcement of the fact."

Since all this correspondence has transpired we have received a communication from a scenario writer in New Jersey, who states:

"I am a newspaper man and have had considerable experience as a scenario writer, having prepared 'The Cry of the Children,' for the Thanhouser company, which was suggested by the famous poem of Elizabeth Barrett Browning. I have also prepared several other scenarios that have been produced by the Thanhouser company."
So we wonder if this is "pure hokum." Does the Thanhouser company buy from outsiders? At any rate, save your postage at this time for the companies that are buying scripts. When the Thanhouser company gets in the market, we will let our readers know.

PHOTO PLAYWRIGHTS WHO GET BY

Among the photo playwrights who have had marked success in their line are Emmett Campbell Hall, Louis Reeves Harrison, Bannister Merwin, Mrs. Hartman Breuil and Gene Gauntier.

Bannister Merwin is a member of the scenario staff of the Edison company and is responsible for "The Insurgent Senator," "The Dumb Wooing," "The Little Woolen Shoe," and many others produced by the Edison company.

Gene Gauntier is a star of the Kalem stock company and is now in Jerusalem after spending three months at Luxor, Egypt, where she was engaged in the production of several Egyptian stories, soon to be released. Miss Gauntier is the author of "His Mother," "Big Jim," and "Sailor Jim’s Reformation." She arranged most of "The Girl Spy" pictures that have been released by the Kalem company and also assisted in the arrangement of "Arrah-na-Pogue," and "The Colleen Bawn," the Irish feature subjects produced by the O’Kalems.

Mrs. Hartman Breuil, known among the manufacturers as Beta Breuil, is now scenario editor for the Vitagraph company. She is the author of "The Battle Hymn of the Republic," "On Board a Tramp Steamer," "Auld Lang Syne," "Nellie’s Farm," and numerous other Vitagraph features. It might be mentioned here that "The Battle Hymn of the Republic" is considered among the film producers as the greatest picture of its kind ever produced.

Besides Emmett Campbell Hall and Louis Reeves Harrison, the names of William V. Mong, Lawrence S. McCloskey, Chauncey D. Herbert, C. B. Hoadley, Giles R. Warren and Lanier Bartlett are among those who have found the key to gold and glory—What?
CONVERSATION AND GOSSIP

Clyde P. Steen of Centralia, Ill., is some guy, take it from Mr. Steen. We wonder why he hasn't turned to moving pictures and signed a life time contract with the manufacturers to "dish out" suitable plots for the pictures. Of this Mr. Steen, the Metropolitan Magazine of recent issue, under the heading of "Some Writer," says:

"Proverbial is the self-deprecation of actors. The theatrical profession is a vast bed of Violets, shrinking behind a Mossy Stone. And who so modest as Clyde P. Steen, of Centralia, Ill., who advertises in 'The Billboard'? True, he prints his picture, but what of it? Mr. Steen 'writes vaudeville playlets, etc., to order.' 'Also,' he goes on to say, 'can write anything from a high class society drama to a minstrel show. I handle work only for a better class of performers. Formerly a member of the vaudeville team of Dailey and Weill. A newspaper man before and after. The only playwright in the country thus equipped."

"I will write an act free, asking only the shipping and typewriting expenses, to the third and twenty-third persons answering this ad. I would rather do this than write these two acts for a dollar. I handle no dollar acts. If you want something successful, you must pay for it.'"

To all of which we say: Mr. Steen is sure some guy, take it from Mr. Steen. The Metropolitan adds that Coventry Patmore would delineate Mr. Steen in the above words. Yes, some guy that Mr. Steen.

Not a day goes by but what we receive a letter from some dozen or more scribes who desire to know the "proper" number of scenes for a two reel photoplay. There is no fixed number. Some have 35 scenes, others run as high as 50. Anywhere between 40 and 50 scenes seems to be about right, although one can't go much on the number, since it is the length of the scenes that counts. A single reel picture is supposed to take about twenty minutes in "running through" the projecting machine, and very naturally a two reel picture should take just twice as long. As a general rule, when the two reel productions are made, each reel takes about eighteen minutes.
We advise scenario writers to gauge their scenes when arranging two reel scenarios so if produced they can be "run through" in 35 or 40 minutes.

Norman Macdonald, the scenario editor for the Essanay company, after perusing the first issue of "The Photo Playwright," has the following to say:

"Permit me to congratulate you upon your first issue of 'The Photo Playwright,' and I have no doubt that it will prove of great help and encouragement to experienced scenario authors as well as those beginners, whose sincere efforts receive oft-times so little commendation."

It matters not to us whether this is "hokum" or something else. Like the detective in Julian Eltinge's "Fascinating Widow," we must acknowledge "we like it."

What sort of stuff are ideas made of? That is a matter that is up to you. An idea must hit you squarely between the eyes, must be a knockout, as Roosevelt termed the Illinois primaries. Probably ideas are made of this sort of stuff:

No greater mischief could be wrought
Than love united to a jealous thought.

or probably this:

O, Jealousy,
Thou ugliest fiend of hell!

or better yet:

O, beware, my lord, of jealousy!
It is the green-eyed monster.

Surely you can conjure up some idea of hatred, venom, or something just as bad from these crashing symbols of Webster.

Matthew White, Jr., editor of "The Argosy," in giving advice to the short story writer, says that big consequences out of such ordinary incidents as missing a train are more apt to interest than to have the hero's pitfalls deliberately arranged for by a villain, since the big consequence must come as a complete surprise. Mr. White's advice can apply to the writing of a "play-script" (our new word for scenario), and if the reader will
look elsewhere in this issue he will find that the instructions of Mrs. Hartman Breuil as to the wants of the Vitagraph company express the same thought as the words of Mr. White.

Just because you purchase a book on the technique of the photoplay or take a course in scenario writing do not think that everything you write will sell. You must remember that it is the idea that sells. It is sometimes the case that writers become "too techniquely" after reading the established rules for scenario writing. They forget the idea and study subtitles, leaders, scenes, etc. By all means tell a story, a new and unusual story. Make it act, Feel it. Technique will come to you. It is like playing a piano. At first you have to get next to the hang of things. When you once get started you don't even watch your hands—you just bang it out, keeping your eyes on the music. It's that way in scenario writing. Don't worry about the technique after you've studied it for a time. It will come to you. Worry about ideas.

In reply to an inquiry we wish to say that as long as we are humans just that long will there be good ideas for photoplays. Human nature changes, as will the ideas for the pictures. The real ideas, the human ones, have just begun to develop. As yet the proper persons have not been found to handle them for the picture camera. We are living in a progressive age—an age when ideas are changed over night. What may be unfit for production in pictures today will be sought for on the morrow. So what's the use of thinking of a scarcity of ideas?

WANTED—A SCENARIO EDITOR

We are going to add another member to our scenario staff and desire to pick that person from the rank and file of the photo playwrights. If you have been in the picture playwriting game for three years or more, if you have written some of the really big stories that have been produced, then you are an acceptable candidate. You must show what you have done, show what you can do, and surely that is a plenty. But, we want this person, be you a "he" or a "she," to be gifted with that amount of common sense that informs you of the fact that you are just a photo playwright whose ideas are just a little better than are those of your brothers. We do not want a genius. If you are such an one, and think you would like to work six days in every week; or forty-eight hours every six days, write us. Tell us all you've got to tell, stating what you think you are worth. Address your letters to Manager, Photoplay Enterprise Association, Boonville, Ind.
THE PHOTOPLAY MART

In this department we will publish, each month, the names and addresses of the motion picture manufacturers who are in the market for playscripts, together with such other information as we may deem of value to the photo playwright.

VITAGRAPH COMPANY OF AMERICA, East 15th St. and Locust Ave., Brooklyn, N. Y.
Short, crisp, modern, five hundred foot comedies, or farce comedies, are more in demand than anything else. Also strong original dramas, leading up to, if possible, one tense scene, which will keep the audience breathless. Prompt consideration of scripts. Pay is good.

Strong original society dramas, those containing heart interest mostly desired, also comedies which have plenty of real live humor. The essential thing is originality of theme, no matter in what environment it is worked out. Western studio is located at 1625 Fleming St., Los Angeles, Cal., where Western and Spanish stories should be submitted. Prompt consideration and good pay.

RELIANCE STUDIO, 540 West 21st St., New York, N. Y.
Intense emotional stories of American life, replete with strong vital dramatic situations. Novelty and originality in both theme and situation are requisite factors to be considered. Can also use good clean cut comedies for split and full reels. Name of author is placed on the film. Immediate consideration given all manuscripts and excellent pay for the exceptional idea.

BIOGRAPH COMPANY, 11 East 14th St., New York, N. Y.
Do not send any scripts to New York company. Western studio is located at Los Angeles, Pico and Georgia Sts., which company is offering to buy good half reel comedies, but the material must be good. Two weeks is required for consideration.

THOMAS A. EDISON, INC., 2826 Decatur Ave., Bedford Park, New York, N. Y.
Desires scripts detailing quick action comedy. Comedy dramas are acceptable. Strong and appealing dramas of American life are also desired, but they must have an exceptionally strong climax. Historic incidents are available. Do not try to put something over on this company for they are prepared to nail you. Name of author is placed on film, advertising poster, bulletins, etc. Good pay.

BISON PACIFIC COAST STUDIO, Attention of Richard V. Spencer, 1719 Allesandro St., Edendale, Los Angeles, Cal. See article "We Have With Us Tonight," printed on another page of this issue, wherein this company's wants are outlined.
G. MELIES CO., Santa Paula, California.
Western comedies and dramas are acceptable. Dramas must permit the big scene. Eliminate the triangle—(the wife who has a lover)—in your dramas. Good stuff with heart interest and opportunities for Western acting preferred. No blood and thunder will get by. Be original. Good pay and prompt consideration.

PATHE FRERES, 1-3-5 Congress St., Jersey City Heights, N. J.
Buying intense emotional and heart interest dramas which call for American atmosphere. Comedies purchased now and then. All material for Western Co., is prepared by their own staff. Two weeks required for consideration.

THANHOUSER CO., New Rochelle, N. Y.
See article, "Justice for Adler," printed elsewhere in this issue wherein the statement of this company is given.

IMP FILMS CO., 102 West 101st St., New York City, N. Y.
Mail your scripts to this address: Imp Scenario Editor, 515 West 56th St., New York City. They will consider historical and Biblical plots, also comedies and human interest stuff with big climax. The Imp Company's Western studio is located at 309 De'eta Bldg., Los Angeles, Cal., where they also buy scripts calling for four leading characters and few interior scenes. Fifteen to twenty days required to consider scripts.

ECLAIR FILM CO., Linwood Ave., Fort Lee, N. J.
Their scenario editor says: "We desire scenarios with short cast, of quick action comedy, strong drama, historic incidents, and stories of typical American life. Manuscripts will be given prompt consideration."

SELIG POLYSCOPE CO. 20 East Randolph St., Chicago, Ill.
Most the photoplays produced by this company are prepared by the regular scenario staff maintained. However, comedies will sell, also good dramas. They are very exacting, consequently buy very few manuscripts.

KALEM COMPANY, 235-239 West 23rd St., New York, N. Y.
Dramas of business life are wanted—ones with novel situations and gripping story permitting a solar plexus climax. Historical themes will also be considered.

SOLAX COMPANY, Flushing, N. Y.
Refined comedies are wanted—ones that will permit Billy Quirk to assume chief role. Spectacular dramas—ones with gripping and novel plot, will be considered. Now and then will use mystery stories. Require from ten to fifteen days to consider script. Pay is average.

CHAMPION FILM CO., 12 East 15th St., New York, N. Y.
Unusual stories—the kind you don't hear of every day—that will permit a big climax and plenty of heart interest is desired by this company. Comedies also used.

REX MOTION PICTURE MFG. CO., 573-79 Eleventh Ave., New York, N. Y.
You must see a "Rex" photoplay to know what to prepare for this concern. We say: Marion Leonard dramas are desired. The big emotional human life story with intense scenes and heart gripping theme is desirable. Their stories almost border on melo-drama.
REPUBLIC FILM CO., 145 West 45th St., New York, N. Y.
Plots calling for strong, vital dramatic situations are desired by this company. The story must be unusual.

AMERICAN FILM MFG. CO., Bank Floor, Ashland Block, Chicago, Ill.
Scripts not wanted just at this time. Announcement relative to needs will be made in next issue of "The Photo Playwright."

NESTOR STUDIO, Sunset Boulevard and Gower St., Hollywood, Cal.
Clean cut comedy in demand. Comedy-drama also needed.

MAJESTIC MOTION PICTURE CO., 145 West 45th St., New York, N. Y.
High class comedies are wanted. Stuff must be original and produce the laughs because of plot. Good light dramas are also desirable.

ESSANAY FILM MFG. CO., 1315-1333 Argyle St., Chicago, Ill.
See next issue of "The Photo Playwright." Nothing needed just now.

ST. LOUIS MOTION PICTURE CO., St. Louis, Mo.
This company manufactures "Shamrock" films. Unusual stories of American life will be considered.

POWERS MOTION PICTURE CO., 416 to 422 W. 216th St., New York, N. Y.
Buying comedies and dramas. Idea must be original and novel in conception. Practically any good original plot will be considered. Ten days required to consider script. Payment is average.

AN INQUIRY DEPARTMENT

In "The Photo Playwright" for June we will inaugurate a department headed, "Answers to Inquiries." The same will be devoted to the answering of questions of general interest, only. Involved questions on technique will not be answered in the department. Only ordinary questions will receive attention. Give your name and address as evidence of good faith. It will not be used. Only subscribers need make inquiries. Letters from outsiders will not be considered.

TERMINOLOGY

Photo Playwright for Scenario Writer.
Playscript for Scenario.
Inscript for Sub-title or Leader.
Photofilms for Films (when meaning positive prints.)
IDEAS

Ideas are sometimes hard to find; you rack your aching brain and try to load your mental dope into the proper train. Alas, alas! It comes to naught—there's no idea there. With frantic haste and finger-nails you tear out tufts of hair. Ideas that sparkled yesterday are gone today for good. Your brain is made of puddin' sauce, your head, of solid wood. The more you think, the less you think—it is an effort, too. Maybe there is a cause for this—Spring Fever's nearly due.

ABOUT DRAMATIC RIGHTS

A correspondent asks "The Magazine Maker" for information relative to the dramatizing of his own story which has been previously published in a magazine. The inquiry reads as follows:

"May I turn the plot of my story that appeared in a magazine a few months ago into a moving picture? I am sure that with a few changes it will make a good picture scenario."

The editor of "The Magazine Maker" answers the inquiry in the following manner:

"Much depends on the magazine that accepted your story. Some magazines retain all rights, not allowing an author either picture or dramatic rights; others are more liberal, allowing an author every right outside of the magazine right. Munsey's, for instance, have it in the contract that all rights belong to the magazine and when you sign their check you give up all claims. You should write to the magazine that published your story and ask for permission to turn your plot into a photoplay. Then, if you follow the plot very closely in dramatizing it, you should explain to the moving picture company that the idea of this appeared in a certain magazine but that you have the full right to dramatize it. That will straighten everything out. It is best, however, in submitting a story, if you have any idea of making a photoplay of it, to withhold dramatic rights."

To all of which we say: That's the situation in a nut shell.
SUBSCRIBE NOW!

TO

The Photo Playwright

Your subscription will be of more value and encouragement to us than ten subscriptions a year from now.

Everybody in the business should have it, for it is valuable for man and boy, old-timer and beginner.

Its purpose is to assist the scenario writer and promote his welfare, being devoted to the best interests of picture playwrights. It gives such information as is desired and needed by students of the photoplay.

Make All Remittances Payable To

The Photoplay Enterprise Association

BOONVILLE, INDIANA.

Single Copy ...........................................15 cents
For the Year ...........................................$1.00

Send your subscription today and get every issue.
Send it now, if possible.
TOOLS OF THE TRADE

To scenario writers who desire the proper tools for their work, namely, paper and envelopes, we make the following offer:

100 sheets paper, 8½ x 11 inches
100 envelopes, No. 11
100 envelopes, No. 10 (enclosures)

$1.25

The above order will be doubled on receipt of money order for $2.00.

The envelopes mentioned above are not the ordinary cheap white envelopes generally used, but tough Manila envelopes—just the thing for mailing scenarios.

HELPFUL PUBLICATIONS FOR THE PHOTO PLAYWRIGHT

Conditions in the moving picture world are constantly changing; the demands of the scenario editors are many and varied with these changes. To keep abreast of the times, all writers should be regular subscribers to one or more of the reputable photoplay publications. We quote you the following rates:

Moving Picture World, $2.75
(ISSUED WEEKLY)

The regular price of this publication is $3.00 a year. The Photoplay Enterprise Association recommends it as the best of its kind printed.

Motion Picture Story Magazine, $1.40

A publication of a different sort—it tells the stories of the best photoplays in story form—finely illustrated. The regular price is $1.50 a year.

The Photoplay Enterprise Association
BOONVILLE, INDIANA
How to Write and Market Moving Picture Plays

Is undoubtedly the most far-reaching work on scenario writing now in print.

**PATHE FRERES SAYS:**

"We have perused carefully and with great interest your book, 'How to Write and Market Moving Picture Plays,' and we can only endorse all that you state concerning the writing of moving picture plays.

"Let us hope that all scenario writers will follow your instructions to the great pleasure and comfort of all moving picture manufacturers now compelled to read an ever increasing number of poor productions in the hope of finding a gem amongst them."

**SATISFIED PURCHASERS SAY**

"Before purchasing your book I made several attempts to write and sell picture plays—always failed. Up to date I have written eleven and sold eight, bringing me $265."—E. K. J., Indianapolis, Ind.

"My first scenario has been purchased for $50."—A. W. B., Colorado Springs, Colo.

"Yesterday's mail brought me two checks, one for $25, another for $20, being payment for two moving picture scenarios that were written after work hours."—C. H. R., Red Oak, Iowa.

How to Write and Market Moving Picture Plays

"WRITTEN SO YOU CAN UNDERSTAND IT"

It teaches the rudiments of writing photoplay plots—ones that contain heart-throbs and hearty laughs. It teaches you how to evolve worthwhile plots; it tells how to construct the salable scenario; what the producer wants, and why; how to market the manuscript. It is a complete mail course in picture play-writing prepared in the form of a book containing TWENTY COMPLETE ARTICLES.

**SOME OF THE LEADING ARTICLES**

PHOTOPLAY KNOWLEDGE—Grammar and Spelling; Photoplay Terms; Photoplay Distinctions; Classification of Photoplays; Photoplay Ideas; What to Avoid; Camera and Studio Conditions; Photoplay Limitations; Economical Considerations; Photoplay Don'ts.

TECHNIQUE* OF THE PHOTOPLAY—Photoplay Construction; The Plot; Atmosphere and Effects; The Synopsis; A Completed Scenario; The Type Script; What Manufacturers Demand; Manufacturers' Names and Addresses; Submitting the Manuscripts Photoplay Rules.

**Price $1.50 Mailed Anywhere in the United States**

MERELY DO THIS Now, are you going to let $1.50 stand between you and this chance to get your start in this profession? Stop right now—send for this book—it will sell your scenarios.

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The Photoplay Enterprise Association

BOONVILLE, INDIANA
“Let this plain truth those ingrates strike,
Who still, tho blest, new blessings crave,
That we may all have what we like,
Simply by liking what we have.”

SPECIAL ARTICLES

Ten Things I Would Tell a Beginner
By MRS. HARTMANN BREUIL

A Chat With Tom Powers
By THE EDITOR

Brass Tack Talks

Devoted to the Interests of the Scenario Writer
How to Write and Market Moving Picture Plays

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BOONVILLE, INDIANA
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The Photo Playwright
Devoted to the Interests of the Scenario Writer.
PUBLISHED MONTHLY BY
THE PHOTOPLAY ENTERPRISE ASSOCIATION
BOONVILLE, INDIANA
WRITIN' PICTUR' PLOTS.

It ain't so dad-blamed easy, arter all; a-writin' these here funny pictur' plots. I seen an advertisement long last Fall, offerin' fifty dollars fer new thoughts. "Send in yer idees mebbe yew will hit th' nail square on th' head, fust thing yew know 'fore yer through, yew'll hev writ a play," th' advertisements said. I allus go tew see these pictur' plays—I don't miss nothin' good, never fear! But when I'm busy cuttin' corn, there's days an' days I don't git near. But arter readin' 'bout th' easy coin, I knocked off work more'n a week, an' I spent my time visitin' shows, a-studying' up th' subjec'. so ter speak. Now all this here happened long last Fall—an' play-writin' ain't so easy arter all.

Well, several of them pieces took my eyes, an' my best gal, Sairy Jane, she liked 'em, too. I jest made up my mind thet by an' by I'd show 'em all what I could do. Some of them actors wuz quite pert; specially in th' scenes where they made love. But Sairy Jane said: "You're a flirt!" when I cas'ally mentioned th' above. I told her I wuz writin' pictur' plays an' needed some kissin' parts in one. "You'd better stick ter cuttin' corn these days, an' quit this here writin' you've begun!" An' this wuz all I got from Sairy Jane, when I wanted tew git some intrust stuff. An' arter thet she didn't act th' same, but peared tu be in a constant huff. An' I told my ole bay mare, Susan, in her stall, thet play-writin' ain't so easy arter all!

It ain't so dad-blamed easy arter all; a-writin' these here "simple" pictur' plots. I writ' an' writ', an' writ' all through th' Fall. an' my pieces cum back hum as quick as shots. All of these here Editurs wuz kind, an' said "Yer plays will never, never do; this here we regret to find; an' we's try somethin' else if we wuz yew." Then I turned back tew cuttin' corn, an' doin' th' chores 'bout th' place. An' then, so sure as yew air born, Sairy Jane hed smiles upon her face! "Let someone else do th' writin'," I said, "seein' 'em is good enonough fer me"; an' Sairy Jane jest turned her purty head, an' she looked as pleased, as pleased could be. One feller only in this world I'll maul, if he sez play writin's easy arter all!—William Lord Wright in "Moving Picture Tales."
A CHAT WITH TOM POWERS

(By the Editor.)

All of our readers know Tom Powers. His greatest and best work was in Vitagraph's "The Illumination," in which photoplay he assumed the role of Joseph, the young Jew, who became converted to the faith of the Nazarene by witnessing the restoration of a blind man's sight.

This is the Tom Powers we are talking about.

In "The Illumination," his work was idealistic and sincere. In real life he is idealistic, likewise sincere. Steadiness of purpose and depth of feeling are revealed to the most casual observer of his face. He is very frank.

When a man is named "Tom" we never like to call him "Mister." It happens that Tom Powers will not stand being called Mr. Powers. Just plain "Tom" suits him. You will like him for this.

Tom has been lounging around at De Gonia Springs, four and one-half miles east of Boonville where he has been getting close to nature and drinking the salt and phosphate waters from the natural springs.

On the particular morning the writer visited the springs, Tom was returning to the hotel, bare-headed and be-spectacled. He was wearing glasses as the result of his physician's orders, his sight being affected when facing the numerous arc lights used in "The Illumination." He was wearing plow shoes, a workman's brown shirt, open at the throat, and his trousers were very noticeable owing to the dirt. He did not, positively, look like the convert Sabina (Helen Gardner) imagined him. ("Illumination" reference.)

Our conversation finally settled down to his work. He told such funny things, told them just right, and said them so
different that the writer would first sit back and roar, then bend forward and listen, having the mouth open to catch what the ear missed.

“What if any, are your relations to an accepted scenario?” was the first question propounded relative to the script.

“Oh, I just read the story over a few times, run through the scenes and note the general work and try to get an idea of the character created by the author. Then when everything is ready, I try to act the part,” came Tom’s reply.

He told funny stories, also, to illustrate his work, stating that he had found it necessary, numerous times, to change the type of the character represented in the script so as to permit better acting.

“What about the director? Does he alter the scripts?”

“Oh yes, he is chief executioner. There are some scenarios which contain only the vestige of photoplay plot. Mrs. Breuil, our scenario editor, purchases these and then discusses the changes with the director and others of the company. Some times only two or three of the original scenes as mapped out by the author remain after the director finishes his work. You see we try to work the story into picture shape, whipping it around so it will permit the members of the company to do their best work.”

The tall simmered down to some of the ludicrous incidents at the Vitagraph studio, and finally Tom talked about “registering.” The writer failed to “catch the drift” at first, and finally asked if it was anything like registering in order to vote.

Between howls of laughter, Tom explained. Grabbing hold of his boy companion, he placed his arms around him, told him of his pent up love, smiled and talked, asked him to marry him and finally kissed him. During all the while he made his eyes and mouth work. He was “registering.”

“Registering” for the motion picture camera means delineating the facial expressions. Tom is sure some “registerer.”

He explained that he had a ten foot hug—rather, that his hug always lasted through ten feet of film and that the National Censorship Board had cautioned him to get his hug into four feet of film.

“What are the differences, if any, between the scenarios written by Mrs. Breuil, Mr. Mullins and Mr. Gaskill and acceptable scripts purchased from outsiders?” asked the writer.

“The chief difference between the studio scripts and those of the outsiders is in the writing in of little parts of business.
Mr. Gaskill and others of the Vitagraph staff always make their stories so clear that it is easy for the actor or actress who assumes the leading role to grasp the author's idea of the character. The amateur writer seldom provides much basic material, leaving the work to the director, the scenario editor or the actor.

“But you receive some good scripts from outsiders, don’t you?” I asked.

“To be sure. There are several good writers whose scripts are always welcome. The Vitagraph company has made arrangements with these writers for a first reading on all scripts they may write, and when we find acceptable plots, we pay very good prices for them.”

“And you write photoplays, of course?” was the next query, and to which he replied as follows:

“Well, no. I have never written a script, but I have turned my ideas over to our writers, who have arranged scripts from them. My ideas have been a means of buying several meals, and as photoplays, they have proven fairly good.”

Mr. Powers, rather “Tom,” went on to say that not a day goes by but what some person, recognizing him as a photoplayer, will detail or outline a plot to him. He also said that just as many people, mostly girls, sought positions with the company and upon meeting him, hoped to get a berth with the company.

Tom thinks Miss Helen Gardner is the greatest pantomimic actress in the world, and like her, his God is intellect. He expects to sail for Italy in July, and will spend several weeks cruising along the Mediterranean.
TEN THINGS I WOULD TELL A BEGINNER

(By Mrs. Hartmann Breuil.)

Mrs. Breuil is editor of scripts for the Vitagraph company and has had entire charge of the manuscript department for the last two years. She is the author of more than a hundred successful photoplays. This experience qualifies her to make the following statements, which should be of more than passing interest to the amateur photo playwright.

1st. Find your plot in any unusual incident you may know or can imagine, then think it over carefully before you begin to write.

2nd. Act it out to yourself, timing each movement at the rate of one second to a foot of film.

3rd. In writing the play, or acting it, use common sense in realizing what can "get over" without words.

4th. Where action cannot carry the idea, a sub-title in the fewest possible words must be cut in.

5th. If possible, avoid lapses of "Ten Years Later," etc.

6th. Always have a short synopsis on the first page of the manuscript.

7th. Do not send a long letter with your scenario. It does no good and merely takes much of the editor's time.

8th. Express your ideas in the fewest possible words.

9th. Write in any unusual "business" which may occur to you.

10th. Remember—"There is always room at the top."

LOT OF MONEY.

Emmet Campbell Hall says he has made $1,485.00 in twelve months by writing scenarios, and that he has twelve scripts to hear from. This is too much money for any scenario writer to have—but of course Mr. Hall never received that much all at once. It is quite likely that the checks came along just often enough to pay the rent.
Not long ago we received a communication from a certain man claiming authorship of "The Cry of The Children," a recent feature photoplay released by the Thanhouser company. In justice to the author of the photoplay who is Mrs. Harriet Guthrie Lewis of Camden, N. J., we desire to state that gratuitous information of this sort is not desired unless it is authentic and can be verified. The editor has received a letter from Mrs. Lewis which provides indisputable proof as to the origin of the idea for "The Cry of The Children" as well as to the arrangement of the script. Surely our newspaper friend had no hand in the production of this photoplay. We have received assurance from the Thanhouser company that none other than Mrs. Lewis and their own scenario editor had anything to do with the preparation of the photoplay.

The editor of "The Photo Playwright" is glad this controversy came up. It has established better relations with the Thanhouser company, with Mr. Bertram Adler, and has brought us a ringing testimonial as to the worth of this publication.

In the letter received from Mrs. Lewis relative to "The Cry of The Children," she says:

"The Vision of Sir Launfal," and, "The Only Veteran in Town," by the Vitagraph, are mine. I do not know if they have been produced yet. In this morning's mail I received a check from G. Melies for a Western, out of the usual, which I sold to them almost two weeks ago. Ten days were consumed after I accepted their price, in going and returning. I have your paper to thank for that check, as I had never ser-
iously considered them. As they ask for more, my indebtedness to you may not cease there. If you should have an opportunity to see 'The Kiss of Salvation,' which they expect to release the last of August, you will see the play I have just sold to them. 'Out of the Dark,' and 'The Outcast' are two of mine which have not yet been advertised by the Thanhouser but which I have reason to believe will soon be produced.'

We like to hear from writers like Mrs. Lewis, and if it takes a controversy to bring such letters, then we approve of controversies. Mr. Bertram Adler writes us as follows:

"Current 'Photo Playwright' to hand containing 'Justice for Adler,' which it was very fair of you to publish. As a matter of fact it would be a waste of postage for writers to submit stuff here just now; and I am glad that you put this point over." Mr. Adler adds: "You have a well edited publication and I wish you much success in it. Will you please be kind enough to send me some extra copies of current number?"

The copies have been mailed.

---

Today is the best day ever—tomorrow will be better.

---

A new department will be instituted in our next issue, July, to be known as "The Clearing House," which will be, primarily, for the exchange of ideas pertaining to the writing of photoplays. We would be pleased to hear from our readers. Suggestions will be appreciated and proper credit given all who write the kind of stuff that interests.

---

I have just received a communication from Mr. W. Hanson Durham of Belfast, Maine, who writes: "I have just bought me a new Maxwell car with the profits from the sale of scenarios of the past few months, so you see that I have been making good and am still doing so."

Five good, strong, virile photoplays, one of them a comedy, will be released by the Vitagraph company during May and June, all written by Mr. Durham. Then there are some coming Durham releases from the Kalem and Melies companies. So you see Mr. Durham's statement relative to Maxwell automobile, etc., is really plausible.

By the time this issue gets into the hands of our readers, this aforesaid photo playwright will be enjoying life in the
woods of northern Maine, having gone there in his "photoplay automobile."

I am trying to get him to contribute another article to "The Photo Playwright," and if Mr. Durham lives through his vacation there will be such an article in our next issue.

Our readers will notice that several new names appear in the list of companies purchasing scenarios, among them, the following: Gem, Victor, Crystal and Comet. These companies, while new in name, are old in experience. The men behind them are old hands in the business, and it will be useless for you to send them your time worn and travel stained manuscripts. What they want is good, new, strong and original stuff. Recent changes in the film world have brought out these new companies, and for the good of the photo playwright, we hope they prosper. Therefore, we warn you to send them only your very best stuff if you hope to create an impression.

It is absolutely essential that the Photo Playwright, in addition to possessing a sound knowledge of his subject, should be thoroughly acquainted with the locality in which he confines his action, and should know, intimately, the characteristics and customs of the people of his play.

Such information is an absolutely indispensable factor in the constructing of good plots. For instance, if you are not acquainted with the customs of the Indians, do not try to write a photoplay telling of an Indian romance. It would be fatal.

If the scene of action be on the vast plains of the West, among the canyons and crags of the Rockies, or on the Bowery, then take the spectator with you. Let him feel the realism. Have him feel the true condition of things—make them plain.

You must know your story to avoid incongruities. Editors of scenarios dislike incongruities—a repulsion results.

As applied to the photoplay, the term "effect" denotes a truthful representation of a scene forcefully shown as of light, shade and color.

Any strikingly impressive situation may be used as an effect. Contrive your plot so as to permit effects.

Of course this matter of effects lies with the producer, but
if the writer gives the producer the opportunity, it is a safe bet that he will take advantage of it.

In “The Gentleman Burglar,” an early release and triumph of the Edison Company, a very impressive effect is correctly contrived. The burglar, now posing as a good and righteous man, has just killed his pal. In the scuffle the lights are knocked out. In the darkness, one sees the flash of the revolver. Then the burglar lights a cigarette while bending over the prostrate body of his pal.

A few days ago a friend of mine came into the office to tell me he had a capital idea for a Photoplay. He told the plot—a nice little thing, but old as the hills—and wound up by stating that it was true, and that he knew the principal characters, only in the picture that would sure be produced, he wanted the names changed. After he had completed his eulogy I informed him that producers, as a rule, use very few true stories. Of course he was amazed and refused to be convinced, but that fellow wasn’t a photo playwright—he was a clerk in a coal office. If you are a photo playwright, get this into your head—don’t ever write a scenario editor and say: “This is a true story. I am acquainted with the principals, having lived among the Ute Indians for six years.” Don’t write at all.

Of course this weather is something awful, but keep on writing. Don’t lay down and give up the ghost. Keep everlastingly at it. First thing you know some scenario editor will send you a check, and then you’ll feel rewarded for all the failures of the past. Remember, work from now until our next issue.

Yours for photoplays,

[Signature]

10
SOME RECENT PHOTOPLAYS

This month we consider "The Insurgent Senator," (Edison) and "The Triumph of Right," (Vitagraph). The script for the first mentioned was prepared by Bannister Merwin, one of the recognized successful photo playwrights whose work is mainly for the Edison company. The Vitagraph production is from the pen of W. Hanson Durham. A synopsis of "The Insurgent Senator" reads as follows:

A young senator finds himself opposed to the methods of the boss and his particular henchmen in the matter of a certain bill which is being put through in the interest of a group of financiers. The boss tries the social bait, inviting him to his own home, introducing him to his daughter, wife and friends. He falls in love with the daughter, but even with this subtle influence, they are unable to win him to their way of thinking.

As a last resort they draft a supposititious letter charging the girl's father with treachery and graft in case the bill fails to pass. The boss takes care to leave this letter where his daughter will find it, and feeling that her father's honor is at stake, she at once goes to the young senator's office to plead with him not to make his speech against the bill. She uses her womanly arts to such effect that he several times waivers in his determination, but his honor is stronger even than his love. She finally seizes his manuscript and tears it up before him. Realizing then what her object has been, he takes her in his arms, kisses her roughly and dashes out of the room to arrive at the Senate Chamber just in time to make his speech from memory.

The girl is shocked and stunned for a moment and then begins to realize the kind of man she has been dealing with. When he returns he finds her still in his office, his manuscript partly put together again, and when the defeated boss comes to reckon with him and finds his daughter there he learns that she has chosen the better man of the two.

Photo playwrights will note that the plot provides just the sort of situations that are demanded in silent acting. The action is swift and the story simple, although not new. Furthermore, the whole thing is timely. Just now the country is rent with charges and allegations of corruptness and crooked politics. That is what "The Insurgent Senator" portrays. It is a political picture in every sense of the word. The story is not stretched. The picture is void of long sub-titles, letters and explanatory stuff. It is not complicated by a series of unfamiliar scenes. It is a real photoplay. But so is "The Triumph of Honesty," which is the reverse in structure. A synopsis is as follows:
Leaving his consumptive wife with her child alone, and in poverty, Dave Dexter passes his time playing cards in the “Silver Star” Saloon. His wife, seized with a choking cough, realizes that the end is at hand. She sends little Mary to the saloon for her father. She finds him in a dispute over cards. She steps between “Mexican Luke” and her father. Luke slinks back, shamed by the child. The father returns to his cabin, realizes his wife’s condition, and hastens out for help. The Mexican steals a cowboy’s horse and rides towards Dexter’s shack, seeking trouble, meeting Dexter going on his way for help. Dexter stops him and tells him of his wife’s sickness and begs for the loan of the horse. The Mexican strikes Dexter with his whip. Driven to desperation, Dexter pulls the Mexican off his horse, mounts and rides away leaving the Mexican swearing vengeance.

The cowboys miss the stolen horse and find the hatband from the Mexican’s sombrero. They start after him. “Mexican Luke” visits the Sheriff and accuses Dexter of being the long-sought horse thief. The Sheriff and he ride hastily to Dexter’s home and find him bending over the dead body of his wife. The Sheriff listens to the stricken man’s story, but is forced to do his duty and places the handcuffs on him. Mary pleads with the stern Sheriff in vain. Tearfully the child produces her little bank and tries to bribe the Sheriff, adding to the offer her last and dearest treasure, her old rag doll. Touched by Dexter’s story, the presence of death and the appeal of the motherless child, he forgets he is Sheriff and gives Dexter a chance to escape. He declines it. The Sheriff is about to replace the handcuffs, when the cowboys, on the trail of the horse thief, crowd into the cabin. The Sheriff silences them, telling them they are in the presence of death. With uncovered head, the leader proves the innocence of Dexter by producing the missing hatband and pointing to the Mexican’s sombrero. “Mexican Luke” is led away by the Sheriff and the cowboys, leaving Dexter and his little daughter alone with their dead.

There is a plot and counter-plot in this story. Notice how the author introduces “Mexican Luke” in the saloon so he may use him later. The plot reads like it is very complicated, but if you will visualize the story you will see that it gets over with very few sub-titles and perfectly simple. Also, the author utilizes all the types of Western characters with which we are familiar. True, it is not a really big sensational photoplay, but one with interest qualities, in that the story is good and keeps the audience guessing.

Both “The Insurgent Senator” and “The Triumph of Right” are action photoplays, and action is what is wanted. They are built so as to permit silent acting, aside from being novel in conception and truthfully told.
THE PHOTOPLAY MART

In this department we will publish, each month, the names and addresses of the motion picture manufacturers who are in the market for playscripts, together with such other information as we may deem of value to the photo playwright.

CHAMPION FILM MFG. Co., 12 East 15th St., New York, N. Y.
Historical and military subjects. Good Western stories in demand. Stuff must be original. Likes to have a first reading on scripts.

AMERICAN FILM MFG. Co., Bank Floor, Ashland Block, Chicago, Ill.
Desires original stories dealing with society. Good comedies desired. Stuff must have heart interest and be strong and appealing.

CRYSTAL FILM CO., Wendover and Park Aves., New York, N. Y.
Desires good dramas and comedies. No Western stuff wanted. This is a new company which is anxious to make a showing, consequently will pay good for every day life dramas.

VICTOR FILM CO., No. 1 Union Square, New York, N. Y.
Comedies and society dramas suited to the work of Miss Florence Lawrence, who was formerly with the Lubin Company.

GEM MOTION PICTURE CO., No. 1 Union Square, New York, N. Y.
Tear compelling dramas and good comedies will be purchased.

COMET MOTION PICTURE CO., 334 E. 32nd St., New York, N. Y.
Dramas and comedies will be considered. Do not submit Western stories.

BISON PACIFIC COAST STUDIO, 1712 Allesandro St., Edendale, Los Angeles, Cal.
Strong Western drama, historic, military and straight comedy for single reels. Highest prices and prompt consideration. Also uses stuff for two reel production if built on same themes, except comedy.

NESTOR STUDIO, Sunset Blvd., and Gower St., Hollywood, Cal.
Nothing wanted at present.

VITAGRAPH COMPANY OF AMERICA, East 15th St. and Locust Ave., Brooklyn, N. Y.
Short, crisp, modern, five hundred foot comedies, or farce
comedies, are more in demand than anything else. Also strong original dramas, leading up to, if possible, one tense scene, which will keep the audience breathless. Prompt consideration of scripts. Pay is good.

Strong original society dramas, those containing heart interest mostly desired, also comedies which have plenty of real live humor. The essential thing is originality of theme, no matter in what environment it is worked out. Western studio is located at 1625 Fleming St., Los Angeles, Cal., where Western and Spanish stories should be submitted. Prompt consideration and good pay.

RELIANCE STUDIO, 540 West 21st St., New York, N. Y.
Intense emotional stories of American life, replete with strong vital dramatic situations. Novelty and originality in both theme and situation are requisite factors to be considered. Can also use good clean cut comedies for split and full reels. Name of author is placed on the film. Immediate consideration given all manuscripts and excellent pay for the exceptional idea.

BIOGRAPH COMPANY, 11 East 14th St., New York, N. Y.
Do not send any scripts to New York company. Western studio is located at Los Angeles, Pico and Georgia Sts., which company is offering to buy good half reel comedies, but the material must be good. Two weeks is required for consideration.

THOMAS A. EDISON, INC., 2826 Decatur Ave., Bedford Park, New York, N. Y.
Desires scripts detailing quick action comedy. Comedy dramas are acceptable. Strong and appealing dramas of American life are also desired, but they must have an exceptionally strong climax. Historic incidents are available. Do not try to put something over on this company for they are prepared to nail you. Name of author is placed on film, advertising poster, bulletins, etc. Good pay.

G. MELIES CO., Santa Paula, California.
Western comedies and dramas are acceptable. Dramas must permit the big scene. Eliminate the triangle—the wife who has a lover—in your dramas. Good stuff with heart interest and opportunities for Western acting preferred. No blood and thunder will get by. Be original. Good pay and prompt consideration.

PATHE FRERES, 1-3-5 Congress St., Jersey City Heights, N. J.
Buying intense emotional and heart interest dramas which call for American atmosphere. Comedies purchased now and then. All material for Western Co. is prepared by their own staff. Two weeks required for consideration.
THANHOUSE CO., New Rochelle, N. Y.
Nothing wanted at present.

IMP FILMS CO., 102 West 101st St., New York City, N. Y.
Mail your scripts to this address: Imp Scenario Editor, 515 West 56th St., New York City. They will consider historical and Biblical plots, also comedies and human interest stuff with big climax. The Imp Company's Western studio is located at 309 Delta Bldg., Los Angeles, Cal., where they also buy scripts calling for four leading characters and few interior scenes. Fifteen to twenty days required to consider scripts.

ECLAIR FILM CO., Linwood Ave., Fort Lee, N. J.
Their scenario editor says: "We desire scenarios with short cast, of quick action comedy, strong drama, historic incidents, and stories of typical American life. Manuscripts will be given prompt consideration."

SELIB POLYSCOPE CO., 20 East Randolph St., Chicago, Ill.
Most of the photoplays produced by this company are prepared by the regular scenario staff maintained. However, comedies will sell, also good dramas. They are very exacting, consequently buy very few manuscripts.

KALEM COMPANY, 235-239 West 23rd St., New York, N. Y.
Dramas of business life are wanted—ones with novel situations and gripping story permitting a solar plexus climax. Historical themes will also be considered.

SOLAX COMPANY, Flushing, N. Y.
Refined comedies are wanted—ones that will permit Billy Quirk to assume chief role. Spectacular dramas—ones with gripping and novel plot, will be considered. Now and then will use mystery stories. Require from ten to fifteen days to consider script. Pay is average.

REX MOTION PICTURE MFG. CO., 573-79 Eleventh Ave., New York, N. Y.
You must see a "Rex" photoplay to know what to prepare for this concern. We say: Marion Leonard dramas are desired. The big emotional human life story with intense scenes and heart gripping theme is desirable. Their stories almost border on melo-drama.

REPUBLIC FILM CO., 145 West 45th St., New York, N. Y.
Plots calling for strong, vital dramatic situations are desired by this company. The story must be unusual.

ESSANAY FILM MFG. CO., 1315-1333 Argyle St., Chicago, Ill.
Good comedies, with plenty of laughs. Of course lots of laughs make good comedies. Dramas with lots of heart interest will be considered. No Western stuff wanted.
MAJESTIC MOTION PICTURE CO., 145 West 45th St., New York, N.Y.
High class comedies are wanted. Stuff must be original and produce the laughs. Make your stories suited to the work of Herbert Prior and Mabel Trunnelle, the laugh-smiths of the Majestic plant.

POWERS MOTION PICTURE CO., 416 to 422 W. 216th St., New York, N.Y.
See statement of scenario contest elsewhere in this issue.

PACIFIC MOTION PICTURE CO., Lake Shore Ave. and Temple St., Los Angeles, Cal.
The big ideas are the sort this company wants. The unusual sore of story; although it must not be too stupendous as to demand too great an outlay of money. See statement elsewhere.

The photo playwright will remember to always mail his scripts to the Scenario Editor. Do not address your envelope plain as is given in the foregoing list. Add the words SCENARIO EDITOR, or MANUSCRIPT DEPARTMENT. This will prevent your scripts from going to the business office first. In this way you will receive speedier attention.

SIGHS FOR MORE.

"I thank you very much for the two free copies you sent me of your magazine. I have recommended it to some budding playwrights as infinitely superior to the correspondence courses offered. I usually read it through twice before I lay it down, and then sigh for more!"—Harriet Guthrie Lewis, author "The Cry of The Children."—Thanhouser.

DREAMS.

Don't do it! It is an abomination! Scenario editors get fighting mad when they find that kind of stuff. Anyhow, it's old. Of course all of this is about dream photoplays. A few days ago the writer asked an editor about a dream idea and was promptly told to forget it. Since we come to think about it he is about right. Don't send dream photoplays—don't dream that your last scenario has sold—don't have anything to do with dreams. Work.
THE AMATEUR SCENARIO WRITER

Nine-tenths, and probably more, of the struggling writers of the United States of to-day have turned within the past few years, more or less hopefully, to the growing moving picture field and have said to themselves: "Here, perchance, I may find reward, if not recognition," And because struggling writers have to consider material things, the majority have been able to regard with equanimity the prospect of their work being unrecognized, save by the editor on whose recognition it may depend for the necessary check which the S. W. is willing to take in lieu of credit for his work from the playgoing public. Some of those who started out so hopefully have fallen by the way; others are still toiling along the narrow path which may lead, if not to success, to checks; while still others have actually arrived and have found that their glorious dream of being able to make a living by the pen, has changed to a grand reality.

When a young man or a young woman turns to authorship the term as used here meaning the writing of books, short stories, verse, special articles or any kind of hack writing, he or she realizes that the ultimate fate of the undertaking lies in the hands of the editors to whom the work shall be submitted. In this particular he who takes up scenario writing differs not one whit from he who begins to write short stories. The editor is the man who can make him or mar him, and probably "all editors will look alike to him." But if he has first tried the short story writing, and has then switched off to scenarios, he will tell you that there is a difference. The training which goes to make a successful judge of scenarios must differ from that which goes to make the successful magazine editor, judging by the finished product. The scenario editor at this time is more approachable. It may be that this approachableness is only temporary and that, when the field of scenario writers is as overcrowded as that of magazine writers, scenario editors will entrench themselves behind barriers, well nigh unsurmountable and so formidable that only the most courageous will dare to storm them. Let us be thankful, friends, that we are in the ranks of the noble army of scenario writers now, rather at the time predicted (if it ever arrives).

The scenario editor, as has been intimated, seems to treat the novice with more charity and leniency than does the magazine editor. His manner of refusal is not so curt. He does
not consider it beneath his dignity sometimes to point out where a writer has failed. If he reads a scenario and it has promise he has actually been known to inform the writer of that fact and sometimes even to go so far as to show him what particular feature is lacking which, if there, would make the declined scenario available. He makes suggestions, sometimes taking the time to write them, but more often by means of a printed slip which he sends to those whose work he considers promising, when he returns it because it is not exactly up to his standard. You can imagine how pleasantly this method of declination strikes the writer who has been accustomed to receive from the magazine editor the stereotyped rejection slip with not a word of comment or encouragement, and not a particle of difference between the slip sent to the writer whose work is hopelessly bad, and that sent to the one who later is able to place the same work in a more important publication, perhaps.

One film manufacturer has an editor who deserves the biggest kind of credit for his way of helping young writers, or old writers new to the business of scenario writing, along the hard path they have to travel. This editor sometimes declines with a regulation excuse; that is, I have reason to believe, when the story declined has nothing in it which seems to the editor to give promise of better work in the future. If he gets hold of one which is well written, which shows that the writer has the right idea and with a little coaching may be able to express it acceptably, he sends with the returned scenario a printed sheet. The sheet begins with a brief note stating that the scenario is not available for the use of that particular company, for the reason checked off below. It add "this does not necessarily imply lack of merit, as your story indicates talent for writing, and we trust you will not grow discouraged, but will continue submitting work to us which we will be pleased to consider, and to which we will give our most careful attention."

How's that for a declination? To the disappointed author does it not mean a store of fresh courage? Then, again, the list of "reasons" which follow the introductory note, checked to show in just what the scenario errs, are perhaps the very best guide a novice could have, which will show him how to steer clear of the things this editor does not want, and how to get in the things which he does. There are seventeen of the reasons and they run the whole gamut. The first one "not available for present use" covers perhaps a multitude of sins, but the others are practical and specific, as follows:

What could be more satisfactory to the writer than that? If there is anything, I have not yet come across it. The writer whose scenario comes back with one of these printed sheets will, of course, feel a pang of regret for his rejected work, but the worst of it will be lost in the interest which this way of showing him his mistakes will arouse. More power to the man who devised this way of being kind to scenario writers. Would there were more like him.

Another well known company prints on the back of its declination slips two guides which are useful to the novice, first a brief synopsis of “What We Like,” and the other a brief outline of “We Don’t Want,” ending up with a few words describing clearly how the manuscript should be prepared. This company, by the way, issues a neat pamphlet on “How to Write a Photoplay,” and sends it willingly to any one requesting it, and enclosing a stamped envelope for its return. The pamphlet is a splendid guide for beginners, and contains some points which are of value to trained writers, especially to those whom success has made a trifle careless, perhaps.

Right here, I want to say that while there may be careless scenario editors, I for one have had no fault to find in this respect, so far. I try to prepare a manuscript so that it appeals to the editor by its tidiness and correctness as well as by its literary merit (if it has any). I believe that the synopsis, at least, of every scenario is read in every office to which it is sent, and I am sure that responsible people do not make a practice of defacing manuscript just for the sake of giving the author a job at recopying. So far I have not had to recopy except in cases where a fault has been pointed out to me, which by recopying I have been able to eliminate.

And what about the scenarios which do not “come back?” What joy there is in the thin envelope rather than in the fat one. If it is only a notice that scenario has been received and will be duly considered, it brings some meed of satisfaction.
If it is an acceptance, and a “promise to pay,” there is a thrill of real pleasure. If it is a check—but why say anything about that. You scenario writers do not need to be told what that means. Perhaps you had counted on getting $15 and only get $10. But the small disappointment is swallowed up in the general gladness that it is a check and not a returned manuscript.

So, if you have “arrived,” if you get more checks than declinations, and if you are firmly convinced that you can write scenarios and that some time you are going to write one which will make you famous, isn’t what has been said in the foregoing article nearly true, as judged by your personal experience. Don’t you owe something to the helpful editors? Don’t you believe that they mean well by you? And don’t you feel glad that you are a scenario, rather than a short story writer? To be sure you do not see your name on the printed page. But, by and by, and it is not going to eb a very long by and by either, when you write a corking good scenario, your name is going to appear before an audience larger by many times than the roster of readers of even the Saturday Evening Post, or the Ladies’ Home Journal. And about that time, editors will begin bidding for your work, knowing that your name on a film will mean “Success” spelled with a big S.

And then, dear writer, right then, you will begin to reap the material rewards. When the time comes that film companies feel that they must have your name on their film, once in ever so long, they will “fish” for you, and they will fish with a golden bait. And make believe you won’t bite.—Helen Merritt in “Moving Picture World.”

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**DURHAM’S PHOTOPLAY.**

Many of our readers have written us relative to the article in last month’s issue by Mr. W. Hanson Durham, and ask for more. As to Mr. Durham’s work, we advise you to see “Half A Hero,” a Vitagraph comedy drama which will soon be exhibited at your theater. It is a Costello picture and should be of interest in more ways than one.

Note how Mr. Durham builds his plot. Study the subtitles. In other words, study the photoplay as a whole. This will give you an idea of photoplay technique as Mr. Durham uses it. Next thing—get an idea that is original. Then—“Go thou and do likewise.”
POWERS WANTS SCRIPTS.

The Powers Motion Picture Company, 422 West 216th St., New-York City, offers $250.00 to be competed for by photo playwrights who may wish to submit their efforts in the prize contest now open. The following awards will be given: $100.00, $75.00, $50.00 and $25.00 for first, second, third and fourth best photoplay ideas submitted. The contest will close on July 15th, 1912, and all manuscripts will be held until July 20th, 1912, when they will be passed upon by a committee of photoplay experts.

The Powers company states that both comedy and drama arrangements will be considered. Rules of the contest are as follows: All manuscripts must be typewritten, accompanied by self addressed envelope with return charges paid and must be plainly labeled, “contest,” otherwise they will be treated as regular contributions.

Mr. C. B. Hoadley, editor of playscripts for the Powers company, will conduct the contest and states that the names of all successful authors will be placed on the announcement title of the film. All meritorious scripts entered will be purchased at the highest market price commensurate with their worth. All communications relative to this contest should be addressed to Mr. C. B. Hoadley at the above address.

“All the world's a stage;”
And so it was in Shakespeare’s age.
If he could be here now, he'd say,
“The world is all a Photoplay.”

A NOVEL PROPOSITION.

“The Scenario Magazine,” a sixteen page magazine for the script writer, contains in its May issue, a very interesting article relative to the Pacific Motion Picture Co., of Los Angeles, Cal. We have not had sufficient time to get a report on this company, so we print the statement as given by our contemporary, which is as follows:

The Pacific Motion Picture Company, Lake Shore Avenue and Temple Street, Los Angeles, California, writes us that their company aims to be in film manufacturing what the Philistine of the Roycrofters is in the book world, viz., the parent of unique and original ideas. They are trying to keep away from the beaten paths.

They desire scenarios from men and women with original ideas regardless of reputation in this business. They aim to give their authors what few other companies have yet done—credit for what
they have done by inserting their names as authors on their titles, also compensation commensurate with their ideas. They do not buy ideas outright. Their method is to take them on royalty. They pay five dollars per print, and when they have sold all they can, the plot reverts back to the author, who can use it for a play or sketch of available for such.

By this plan The Pacific Moving Picture Company hopes to attract to their office, scenarios from those great geniuses in plot and intrigue that have heretofore considered the motion picture business too trivial for their consideration. This company claims that they have now an order for sixty prints on one of their recent pictures, which is a state right proposition. At the rate of $5 per print, this method will net the author $300, and he still retains his idea.

Mr. W. H. Clifford, president of the company, further adds that "NOTHING ORDINARY SHOULD BE SENT TO THEIR OFFICE. THAT THEY WANT GREAT IDEAS AND FOR THEM THEY WANT THE AUTHOR TO RECEIVE MORE PAY THAN HE HAS EVER RECEIVED BEFORE."

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**SPECIAL—BISON WANTS.**

Just as we go to press we receive the following from Mr. Richard V. Spencer, of the Bison Pacific Coast Studio:

"Have been so rushed with work recently that I could not find time to drop you a few lines of appreciation for your kind mention of me in the May number of The Photo Playwright. The magazine is improving rapidly. Note some very interesting 'dope' in the May number. Great! Keep it up. You are on the right track.

"Have distributed locally all the sample numbers of the magazine you were so kind as to send me. Could use some more cold copies if you have any to spare.

"Also beg to inform you that you can inform your readers that we are now in the market for SPLIT-REEL DRAMATIC COMEDY, in addition to other types of stories previously mentioned. Will soon be supplying five directors with stories, and want authors to come to my rescue with big stuff, good stuff, and lots of it. The check book is open for the right kind of plots, and ink is plentiful, so TELL THEM TO GET BUSY."
"ANSWERS TO INQUIRIES."

This department is for the answering of questions pertaining to the photoplay, and which are of general interest. We will endeavor to make this department just as interesting as possible, giving the correct answers to all questions asked. Do not hesitate to write us if there is anything you care to know. If you are in a hurry for a reply, enclose a stamped and self-addressed envelope for answer by mail. A stamp alone does not entitle a questioner to a reply, nor will one be given. Give your name and address as evidence of good faith. We will not use your name.

MRS. WALKER, CHICAGO.—Avoid writing photoplays from stage plays as Monte Cristo and Cinderella. Such work is called adapting. When adaptations are wanted the scenario staff of the company can make much better scripts than the beginner. Cinderella was produced in three reels by Selig of Chicago over six months ago, therefore it is out of the question. As to your first script—send it out again. If it fails to prove acceptable, work it up more in a dramatic way, which means that you should provide more detail in your scenes, also providing the sub-titles and inserts.

BARNETT, DU QUOIN.—Your synopsis and cast of characters should be arranged so as to give the script reader an idea of the principals without stating the age. Now and then it is a good idea to state the age. No, don't state the color of the hair, he height, etc. Punctuation doesn't figure in a photoplay script. Just write readable stuff, making your idea clear and to the point. See the article, "Ten Things I Would Tell a Beginner," by Mrs. Breuil in this issue. When we submit a script for a writer, our name is given as agents for the author, the author's name being given. Always double space your matter. Do not use quotation marks on the synopsis. In our book we use them because the synopsis was written by a scenario editor and we desired to show that it was not original with us.

ABOUT COMEDY AND SERIOUS PHOTOPLAYS.

Photo playwrights ask us almost every day as to what sort of ideas are wanted—comedy or drama. These inquirers add, "which will bring the most money?"

On this subject, Robert Grau, writing for the "Motion Picture Story Magazine," says:

"There seems to be a considerable conflict among the potent figures of the film industry as to the preference the patrons of the photoplay theater have for comedy, the majority stating that there are not enough laughter-provoking pictures.

"To discuss this all-important phase of the moving picture, one must naturally turn to the stage for data, in order that such a problem may be fairly solved, and there is nothing to indicate that the playgoers of modern times have been attracted to the playhouse through comedy offerings, as they are to see and hear plays and players, and songs and singers, of a more serious character. Moreover, all the great records achieved in the amusement field indicate
a trend of public taste for the dramatic rather than for plays of a farcical order.

"Ben Hur" has been before the public for twelve years; it has made a million for the producers, and there is almost a total lack of comedy in the portrayal of this epochal play. The most potent plays at the present time are nearly all serious: 'The Return of Baron de Grim;' 'Madame X;' 'The Littlest Rebel;' 'The Music Master;' 'The Garden of Allah,' and 'The Price' have attracted solely for tear-making qualities.

Closer to moving picture requirements, a study of vaudeville records, shows that the most enduring playlets were such offerings as 'The Littlest Girl;' 'A Man of Honor;' 'A Romance of the Underworld;' 'Frederic Lemaitre' (in which Henry Miller enthralled vaudeville audiences), and only a few years ago Blanche Walsh held an audience spellbound in a one-act play that had not even a smile in it.

"The Woman," a Belasco success, draws large audiences without a star, because of the one compelling serious scene. 'A Fool There Was' is considered the best 'repeater' of modern plays, while Mrs. Leslie Carter has once more held her enormous clientele steadfast with 'Two Women,' a play without a single comedy line.

'Shakespeare's tragedies always draw; his comedies are rarely given.

Comic opera has always spelled bankruptcy for the managers who would tempt fate with them, while grand opera at the Metropolitan Opera House draws an average of $70,000 a week, at $6 a chair.

'No comic song ever had the vogue of such plaintive ballads as 'The Last Rose of Summer:' 'Home Sweet Home,' and 'After the Ball,' all tear compelling.

'Even pantomime had its greatest vogue with 'Un Enfant Prodigue,' a veritable tragic poem without words.

'No one will deny that the vogue of the silent drama is what it is, greatly, because such worthy film producers as the Vitagraph, Kalem, Biograph, Edison and others have realized that to cater to the patronage most desired, they must emulate the methods of the highest grade of producers of the stage, and they also are aware of the fact that the technique and philosophy of the silent drama is such that they are enabled to score even greater triumphs than the Frohman and the Klaw and Erlangers, for the stage has its limitations, whereas the Motion Picture play is greatly enhanced by the verity and realism of nature's own vast resources!"

It really doesn't matter whether yours is a comedy plot or otherwise—the essential thing is the idea. If your plot is good enough for picture production it will be acceptable, although more serious plays are now being produced than comedies.
THE FUTURE OF THE PHOTOPLAY

(By Bannister Merwin.)

The present condition of photoplay production requires analysis. And though the analysis I wish to make is carried out from the viewpoint of the writer of photoplays, the conclusions reached will be as important to the film manufacturer as they are to the photo playwright.

The determining elements of the motion-picture business today are the film manufacturers and the public that patronizes the photoplay theaters.

Up to the present time the public has been so much under the spell of the novelty of this new form of entertainment that it has not developed much discrimination as to film quality. The film manufacturers have been able to put on the market about anything they pleased—excepting where there appears to be a transgression of morality—to put on what they pleased with an almost complete confidence in the avidity of the market.

But the ultimate success of the business absolutely depends upon that public discrimination which his certain to develop—which has already begun to develop as the novelty of the entertainment wears off. The public is bound to discriminate between good productions and poor ones. The time is not far off when the photoplay theaters will measure their success by the quality of their programs. The first step will be the special attention of the public to the productions of those film companies which are to be recognized as putting out the best films. When this discrimination becomes marked, the photoplay theaters will reflect the condition by demanding of the sales agents such films as will satisfy their audiences. No guaranteed market will last very long after this situation arises. It can't. Under such conditions the continued operation of a guaranteed market would simply put the photoplay theaters out of business. There would be no more golden eggs. The goose would stop laying.
I feel sure that I am right, then, in saying that the future of the motion-picture business will depend on film quality.

How are the film manufacturers going to be able to insure the improved film quality that will meet the demands of the developing public taste?

By better photography? In a certain degree. In the age of aeroplanes and wireless I, for one, will not deny the possibility of perfect stereoscopic motion pictures in natural colors.

By developing the art of acting? Also in a degree. We have seen what progress has been made in a few years in the development of an acting technique that is natural and convincing and intelligible on the screen. Your photoplay actor no longer finds it necessary to point to his stomach to show that he is hungry. He can get his hunger to the screen by the manner in which he looks at a chunk of bread.

These two developments are coming naturally. They are invaluable. But they will not, in themselves, hold the ultimate public—the public that is already tired of "trick films."

No, the real future of the business absolutely depends upon the development of the art of writing photoplays. Without this art the business, as a provider of entertainment for the people, will vanish into shadow.

Two considerations have hitherto hampered the development of the photo playwright. The first is the prevalence of the method by which the film company purchases the bald idea and leaves it to the producer to carry that idea out. The second consideration is a corollary to the first: it is the absurdly low prices that the film companies have paid for so-called "scenarios."

With the work of the producer I have no quarrel. He has been doing what the business has superficially appeared to demand—what the men in control of the companies have expected him to do. But the conditions have, to say the least, really hindered the development of his own true function—the function of interpretation.

Suppose Pinero were to offer "The Second Mrs. Tanqueray" to a theatrical firm in the form of a three hundred word outline, and leave it to the firm’s stage manager to do the rest. Might we not be justified in thinking that too much of a burden was being placed on the stage manager? Is it not a full tax on his abilities to stage well the play that Pinero has written?
The analogue holds. A photoplay producer may be a photo playwright as well as a producer. He may even produce his own photoplays. But to require of him to write other people's photoplays for them—putting it mildly, isn’t it asking too much of him?

Of course, as far as the present moment is concerned, the answer is that we have no trained photo playwrights. The most successful ones are, after all, only learning.

But there is just the point. It is up to the film-producing companies now—today—to begin to encourage the training of photo playwrights—men who can conceive and elaborate with full detail strong, human, convincing stories for the screen; men who are trained writers and know how to give to a group of characters the touches that mean life; men who have the instincts for dramatic values; men who can put a punch into what they write; men who have taste and judgment and dare not raw melodramatists. With the development of such photo playwrights, the future of the business will be assured.

How can this development be begun? By paying good prices for good work. Nothing else will draw trained writers into the work. It's worth considering, Mr. Film Manufacturer. You are making a business success with an embryo art. For your own future interest, it is up to you to help that art to grow. The more difficult it may seem to develop these new artists, the more strenuously should you endeavor to develop them.

Another thing. Almost every live, popular magazine employs a man whose principle job is that of editorial impresario. His most important work is to find promising writers. He travels a thousand miles sometimes just to see a man or woman—perhaps a beginner—whose first attempts at writing show that he may develop into a better than average writer. And if the good promise of that first work seems sufficient, the editors encourage that writer in every possible way. They advise him as to what they think he is especially fitted by nature to do for them. They give him elaborate and patient criticism. They increase their rates of payment to him as rapidly as his
improvement justifies the increase. They nurse him along as something very precious indeed.

Would it not be well for the big film companies to adopt like tactics?—From “Moving Picture World.”

ANOTHER SALE TO MELIES.

“I am pleased to state at this writing that I have just disposed of another of my photoplays to the Melies Film Co., Santa Paula, Cal., thanks to your little book, "The Photo Playwright," for April which furnished information which led me to submit my script to that company. I expect to dispose of another of my scenarios this week and if so it will be due to the information contained in the May calendar of your publication.”—Elmer W. Romine, Morristown, N.J.

COMPLICATED PHOTOPLAYS.

At least one criticism of motion pictures should appear in this column every month. On this occasion I must reluctantly admit that during the past thirty days I have seen at least a dozen photoplays that I did not understand. Assuming that I am of average intelligence, the conclusion is that at least a dozen scenario editors have been careless. I have also heard several others exclaim that certain plays were "pretty, and well done, but hard to understand."—Photoplay Philosopher in "Motion Picture Story Magazine.”
Special Articles

Optimism vs. Realism
By Harriet Guthrie Lewis

Ten Things I Would Tell a Beginner
By Eustace Hale Ball

What Moving Pictures Add to Life
By WM. Lightfoot Visscher

About The Universal
By The Editor

Vol. I  JULY, 1912  No. 4
You should keep a systematic record of your scenarios

All Scenario Editors insist that you keep a systematic record of the manuscripts you may submit them, as well as a carbon copy of the scenario.

If you do not keep a carbon copy, keep a record, by all means. You will not lose your scenario if you do.

Mrs. Beta Breuil of the Vitagraph Company says she has a drawer full of photoplays for which she can find no owners. This will never happen if you keep a record of your scripts.

You should have your scenario record book on your desk at all times. Have it ready for immediate reference.

We are now printing 250 scenario record books. Each book contains 50 pages. It is just what you need to keep a systematic record of the travels of your scripts.

While they last we will sell them to subscribers of this magazine for only 50 cents a copy. You had better send your order today, as we are printing only 250 copies. Send money order. Stamps cannot be used.

PHOTOPLAY ENTERPRISE ASSOCIATION,
Boonville, Ind., U. S. A.
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Association

The Photo Playwright

Devoted to the Interests of the Scenario Writer.
PUBLISHED MONTHLY BY
THE PHOTOPLAY ENTERPRISE ASSOCIATION
BOONVILLE, INDIANA

IT IS ONE DOLLAR A YEAR

IT IS FIFTEEN CENTS A COPY
Photoplay Rules

In preparing your scenario, double space your matter and keep a duplicate.

The best photoplays are those in which the action takes place in a few hours or days.

Do not write on a subject with which you are not thoroughly familiar, and study the characteristics of the people you introduce into your story.

It is a good rule to keep your cast down to the smallest possible number, but do not hesitate to use all the characters you may deem are absolutely necessary to carry out the necessary action.

Watch closely and see to it that the characters perform the actions according to man's way of doing things. Do not incorporate an action which is not in keeping with precedent. Have your characters exit from one scene and then bring them in in the next scene.

Arrange your scenes so that they will be easy to understand.

Be a keen student of moving pictures as you see them on the screen in your favorite picture theater. You will be able to reason out the why and wherefore certain things are done.

Do not deviate from your theme or the spectator may lose the thread of the plot. It is the "big idea" that you must carry out to a logical but surprising conclusion.
Optimism vs. Realism


There is a marked tendency in the majority of photo plays, whether the script has been prepared entirely by its author or rearranged by the editor, to bring about "the usual happy ending." I think there is a mistaken idea that this result is desired by the general public. It can be truthfully said that it has grown to be the accepted thing. It is not unusual to notice a restlessness exhibited toward the close of a photoplay sometimes terminating in the audience rising before the piece is well completed. They are so sure of the ending that the particular manner in which the plot is terminated does not interest them. The more critical patrons form the greater percentage of this class. The small boy who wants his money's worth and the uncritical person who has "dropped in to pass the time away usually remain until the lights go up for the intermission. On the other hand, what real art of the writer or editor is shown so to keep the audience wrought up to that pitch of expectancy which will be satisfied with naught but a finale in keeping with the originality of the plot as gradually developed!

If your play is strong and vital, containing situations which grip your own heart-strings, if you are trying to pass on some lesson which has appealed to you, do not try to please any one but that one who should be your most exacting critic, YOURSELF.

One does not need to have a scene portraying the death of a character, to make a play appealing through its realism. Death is not so pathetic; it is the expectation of the agony of departure
or separation, the aching void afterward, which represent the extremes of sorrow. And there are so many situations in LIFE that are infinitely more thrilling, gripping a hold on that part of your nature which only God and your mother know, and sometimes, when they are so unfortunate, your wife and children.

This constant portrayal of death, too, while harrowing in the extreme, seems not strictly decent to the more discriminating of us, unless it be absolutely essential to the strength of the plot.

LIFE, with its complexities and problems, be they faced in the high or the low places of the earth, is what the thinking public wants. They want the portrayal of life's experiences, deducted reasonably, to help them to face similar situations or to endure those in which they are placed.

One does not need to be morbid or fantastic to be realistic. When a happy ending follows naturally the working out of your plot, that is realism.

OPTIMISH VS. REALISM, not PESSIMISM. The latter is a side line, leading to NOWHERE. The worst Pessimists I have ever known were those who had for running mates the hopeless Optimists.

ABOUT A PLOT.

"What's the plot of your new play, Broadway Jones?" queried a friend of George M. Cohan the other day.

"A young man from the country comes to New York and then goes home again," answered the droopy-eyed author-actor.

"Gee! Can you string that little thread into a regular play?" questioned the inquisitive one.

"Sure," answered Cohan. "You see, the young man from the country is looking for a situation. He doesn't find it, but I do. Hence the play."—Dramatic Mirror.

COPYRIGHT INFORMATION.

Mr. Thorvald Solberg, Register of copyrights, who is genuinely interested in the matter of copyright privileges for photoplay, despite the belief of some to the contrary, sends a copy of the amended Townsend bill, in which a new class is provided for "Motion Picture Photoplays," and another for "Motion Pictures Other Than Photoplays." Under the former classification the infringing producer may be penalized one dollar for every infringing copy.

It will be noted that the wording of this bill recognizes photoplay as the proper title for a script for the making of a motion picture. We are glad to see that this position is taken. The photoplaywright has a splendid friend at court in Mr. Solberg.—From Moving Picture World.
Ten Things I Would Tell a Beginner

By EUSTACE HALE BALL, Scenario Editor,
The Eclair Company

TYPEWRITE your scenario on good paper, 8 1/2 by 11 inches. Use a fresh typewriter ribbon so the printing will be plain. When submitting your script, enclose a stamped and addressed envelope. Never send loose stamps. It is hard work to address and stamp envelopes for a bunch of manuscripts.

2. Send complete scenarios—not single page sketches. If you expect to get money in return, give the film company something worth while. Write out the scene plot, give the captions or inserts, indicate the settings and mention the costumes and the various characters. Seven or eight lines should be sufficient to tell the scene action.

3. Too many scenes spoil the pie. Never use more than twenty-five or thirty, and this number will be trimmed at the studio. Remember—if your story calls for an elaborate scene, it should be used in the story several times to justify the expenditure and time for arranging the scene.

4. For general "speculation writing," small castes are desirable. Simple settings are needed. When great spectacles are needed the film company will hire the experts to arrange the scenes.

5. To transcribe the masterpieces and the classics is a waste of time. The studios producing this sort of stuff order such adaptations from their own staff of special writers.

6. You will save the director many heart aches by leaving knife play, shooting in the back, arson, abduction of children, etc., entirely out of the story. Such stories won't pass.

7. Eliminate drinking, dissolute women, religious subjects, and other trite ideas from your scenarios.

8. Avoid writing letters to the film companies offering to sell the "true" story of your life, or somebody else's life. Write out a complete scenario from your idea and then submit the scenario. The big film companies are too busy to establish correspondence schools.

9. Eliminate hot air. Never write an editor telling him how wonderful his company's work is, besides wishing him success and riches. (Who ever heard of a rich scenario editor?) The number of contributors who do this sort of thing is amazing—and amusing!

10. Above all, study postal weights. Don't make the editors pay "postage due" on your contribution. You get in bad right at the jump. Don't send odd pennies or one cent stamps. They are of no avail with letter postage. It is either two cents or nothing when mailing a sealed letter.
About The Universal
By THE EDITOR

ANY things of importance have taken place in the moving picture world of late that are of vital importance to the photo playwright. Probably the formation of the Universal Film Manufacturing Co., is of the greatest importance.

The interests of ten producing companies have been consolidated under one name and management. The personal barriers that have existed between these companies heretofore have been eliminated, and while the names of the brands of film will remain unchanged, the Universal policy will dominate. The following brands will be released under the Universal management: Imp, Gem, Powers, Rex, Victor, Nestor, Bison, Eclair, Champion and Republic and the Ambrosia. All brands, with the exception of the Ambrosia, will be manufactured in the United States.

The publicity representative of the Universal has the following to say regarding the production end of the business:

"The production department has been placed upon a most unique basis, which, we believe, overcomes all obstacles heretofore perplexing motion picture producers. A scenario department has been established which will receive the manuscripts from the photo playwrights and give them careful consideration. Those selected will be paid for, the minimum price being $25.00 for a single reel and $15.00 for a short, or half reel photoplay script.

"The selected scenarios will be distributed among the various directors, according to the nature of the subjects they have been accorded to produce."

The Universal organization asks that all scenarios intended for any of the companies comprising their organization should be addressed as follows: UNIVERSAL FILM MFG. CO., No. 1 Union Square, New York, N. Y., unless the script is intended for the western companies when they should be sent to the following address: RICHARD V. SPENCER, Care of Bison Pacific Coast Studio, 1712 Allesandro St., Edendale, Los Angeles, Cal.

Under the new management Mr. Spencer will be supplying scripts to five directors, or in other words, to the directors of Imp, Bison, and Nestor productions.

As a result of the formation of the Universal, a photo playwright may submit his scenario to ten companies at one time. It
surely will be a postage saver. But there will be attendant evils. If you send your manuscript to the Universal and it is rejected, do not send it to any of the companies which go to make up the personnel of the Universal. You would be wasting good money and losing loss of time as the script has already been considered—when you submitted it to the Universal.

While each producing company, with the exception of those in the West, has its own scenario editor, your script, if sent to the Universal, is considered by all of them. It is passed down the line until rejected by all. Then it comes back to you. The time for considering the scenario will be longer than usual, but a photo playwright should be content to wait.

In its advertising the Universal states as follows:

“We are in the market for high class scenarios, covering comedy, split and single reels, drama, sensational and western, one and two reels. The minimum price paid for a single reel scenario is $25.00, and for short, split reel scenarios, $15.00. If your scenario is not worth these amounts, do not submit it. Manuscripts should be typewritten and return postage enclosed.”

The photo playwright, if he has kept pace with the photoplay industry, will recognize the Universal organization as a distinctly Independent faction. Twenty-four reels of pictures will be released weekly, eighteen of which will be manufactured in the United States, consequently the ideas, rather, the scenarios, will be supplied by photo playwrights residing in the United States.

Some photo playwrights will wonder what has become of the American, Reliance, Solax, Tanhouser and other Independent companies. These concerns will operate as they have in the past, each company buying its own scenarios.

Beginning this month we classify the Independent manufacturers in our department, “The Photoplay Mart,” giving only a statement of the sort of scripts wanted for the different brand of films released by the Universal. Please note that the statements of the other independent companies remains unchanged as to addresses.

PHOTOPLAY AND SCENARIO.

Several correspondents have written to me, objecting to the substitution of the word Photoplay for the word scenario when referring to the manuscript from which a Motion Picture play is made. The principal objection, in fact the only one, seems to be that there might be confusion in mistaking the play itself for the film production on the screen. I can see no real objection here. We call the manuscript of a drama a play; we speak of Shakespeare’s plays; we go to the store and ask for one of French’s plays; and at the same time we go to a play, or we have seen a play, or we have written a play. A Motion Picture manuscript that is generally called a scenario may properly be called a play, or a Motion Picture play, or a Photoplay. We prefer Photoplay to play because it distinguishes; we prefer Photoplay to Motion Picture play because it is shorter and prettier.”—By “The Photoplay Philosopher” in “The Motion Picture Story Magazine.”
UNDREDS of scenarios are submitted to manufacturers and are rejected because they come under either one or all three of these general shortcomings: lack of originality, lack of technique and mediocrity, or impossibility of subject matter.

It is not easy to be original. Men or women with proved originality are getting three and four figure salaries. One has only to recall that there are only five or six basic causes of dramatic action and be convinced that original plots in drama are as rare as checks made to the order of Mr. Amateur. Still, manufacturers return manuscripts marked “unavailable because of a general lack of originality.” They insist on an original story in spite of the fact that an original plot is a rarity. Why?

By an original story manufacturers do not mean something that is revolutionary. Something that will “set the world on fire.” They want a new twist to the time-honored triangle, to quadrangle and other so-called angular plots. They prefer angles with a curve, if you please. In other words, they are cognizant of the fact that a plot cannot be totally original; original in the sense that nothing similar to it has been done before. To ask that would be asking the impossible. Manufacturers want the situations in the photo-plays submitted to have “character” or “personality,” “individuality” and a distinguishing feature.

There are millions of persons who inhabit this earth. They are all moved one way or another by certain causes of action. Some persons dominating trait is love, others ambition, others avarice or the getting of money, others sensuality and worldliness, and still others are moved by a religious fear of God. These are the chief basic causes of action. Every drama is worked out logically with one of these basic causes as the motif.

Now, how then can one be original? We repeat that there are millions of persons who inhabit this earth. They are generally divided for geographical and economic reasons into big sub-divisions, and these sub-divisions gradually narrow down until we get to the individual. The individual has a personality, a character and a mind. We have as many “individuals” as there are “persons” on the face of this earth. The reason we are so careful in the differentiation between “person” and “individual” is because an indi-
Individual is an isolating classification. It establishes the impression that each human being is different, has a different face, different character and acts differently when moved by the same “motif.”

Here is the secret of originality—the individual acting differently when moved by the same motif. The clash of a number of individuals with a given motif is the nucleus of an original situation. Originality will depend on the handling of the individuals by the author in elucidating the plot. In other words, the imagination of the author should create and follow certain inclinations of his individuals. When these inclinations cross an original situation will inevitably follow.

This all holds true assuming that the author gives his characters individuality, and thus makes them act unlike other characters. Naturally, it is assumed that the author’s imagination will not be permitted to work overtime and thus create an unreasonable or an unnatural individual or an enormity whose actions will not be convincing. One may go a little too far in trying to be original and forget that originality is not synonymous with improbability and impracticability.

Authors who can observe and cannot imagine should watch individuals who move in their own sphere. Study their characteristics. Then make them clash with other individuals whom you know. Lead up logically with a series of characteristic incidents to a big climatic situation. In each scene or incident wherever individual meets individual make the characters true to their individuality. If the author is true to his individual he is certain to obtain originality, because as said and proved previously, no two individuals are alike, consequently they will not be alike in a clash of “motifs.”—From “The Solax Magnet.”

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JUST THINK OF IT!

In last month’s “Photo Playwright” we told you about W. Hanson Durham buying a real automobile with the profits from scenario writing, but we are forced to acknowledge that there is one person who can go Mr. Durham one better. Just listen to this (it is clipped from “The Motion Picture Story Magazine”): “Bannister Merwin who writes many of the Edison photoplays, has taken a cottage on the Thames for the summer. A cottage on the Thames is no more modest than the same thing at Newport. This one has eight bedrooms, and other apartments to match.”

Oh, you lucky scribbler—scenario writer—photo playwright.
PEOPLE want climax. Money, work, play and war taste good only as they supply needed climaxes.

The boy who is playing out behind my house stops every once in a while and lets out a blood curdling yell, apropos of nothing at all. The little girl jumps up and down and screams. That is what they call fun. And it is the only kind of fun there is.

Human nature is full of gunpowder. It must explode occasionally.

Man's progress is similar to that of an automobile, by a series of explosions.

In primal days he went out and wrestled with bears.

History is a series of wars. The dull populace enjoyed cutting one another's throats, "to relieve the pressure."

It is the peril of risk that makes business attractive. It is the edge of ruin that keeps the gambler going. It is the climax of living that lures the drunkard. It is the ecstasy that thrills the saint.

In formulating your excellent ideas for photoplays, don't forget the dynamite in it. We must have climax. Make your story explode.

Thought, applied to your excellent photoplay idea, will not injure it and might change its very face and figure to the practical advantage of the manufacturer as well as your balance at the bank.

How many mis-spelled words and "balled-up" statements did you find in last month's (June) issue of "The Photo Playwright?" The editor found seventy-seven.

Explanation—I am an ardent Roosevelt enthusiast. When the Roosevelt National Headquarters were moved from Washington to Chicago, I hurried to the windy city to assist in the organization of the Indiana Roosevelt forces. Consequently the greater part of the text matter was written from Chicago, and on hotel stationery.

The type-setters just couldn't make it out. The proof reader
just couldn't see the mistakes. Being frank, I think the printers did fine, but then the old story was brought back to me: "If you want a thing done right, do it yourself."

Trust me until you see this issue. If you find any errors, place the blame on my shoulders.

The photo playwright who keeps up with the times, who thinks, reads, studies, adopts modern methods and uses good judgment, is the photo playwright who succeeds. I might add that he should read this magazine.

"Tears—idle tears!" sang the poet.
Yes, we all like to gasp, sob and cry. We like to have our emotions, tender though they may be, worked up by situations that will bring tears. We like to grieve.

George Eliot, a great student of human nature, has written that people grow to wear grief like a hat, cocked to one side with a feather stuck in it.

This is true of the picture patron. But it is not so easy to make these patrons weep as it is to make them laugh. Photo playwrights who understand the nature of things strive to get telling situations—that is, to bring tears to the spectator in the makeup of the plot. There are fundamental things in human nature which, properly balanced in the drama, will bring tears to almost any sort of person.

You may wonder what all of this is about. Just this. When you try to write a tear-compelling play, be sure to make tear-compelling situations. Don't leave this to the actor. Write your situations into the script.

With comedy—well, this is different.

Speaking of human nature, my attention has been called to a recent editorial in Collier's which reads as follows:

"The facts about the strange acts of one exceptional human being, provided they are stated with the proof, will be accepted, though they vary greatly from the reader's imagined picture of how a human being under the circumstances would act. Truth, if submitted with names and dates, will convince a thousand, no one of whom would be convinced by the same happening in a novel. The other day a man desirous of giving up $250 'conscience money' wrapped it in a package and left it in the street with a note presenting it to the first human being who happened to find it. The novelist would have to prepare for this very carefully to make it go. Fiction seldom dare be as strange as truth often is."
Ah! An idea! Let some write a photoplay, and let the idea emanate from this: "And how can man die better than facing fearful odds."

The little phrase came in on the morning mail the other day with the advice that it was a good idea for a photoplay. You are welcome to it.

Above all things, write something that will please the public. Personally, I think Selig's Katzenjammer kids pictures are "rotten," but the public is otherwise. So you see one can never tell, but why not try it out on the dog? Let two or three of your enemies in on your ideas and see where they go. That is, imagine what they would say.

James Montgomery, the author of "Ready Money," one of the recent hits of the regular drama, has concocted a recipe for a successful play. Although it reads like a patent medicine advertisement, it smacks good and will apply to the photoplay. Of course the recipe must not be taken seriously, for after all it is the idea, but here is the recipe:

"Plenty of well known subject matter. Well known types to present it. Some love. Seasoning of jealousy. Enough money involved to bring it up to date. Sift well together in the first act. Mix up thoroughly between first and last acts, and add the piece de resistance, an unexpected situation leading up to a strong climax in the last act. Always have something really happen in the last act. It should never be made merely a convenience for the gathering up of threads."

My friend, have you heard of the town of Yawn on the banks of the river Slow, where blooms the Wait-awhile flower fair, and the some-time-or-other scents the air, and the soft Go-easys grow? It lies in the valley of What's-the-use, in the province of Let-her-slide; that old tired feeling is native there; it's the home of the listless I-don't-care, where the Put-it-offs abide.

"And so, as Tiny Tim observed, God bless Us, Every One!"

Yours for photoplays

[Signature]

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More About Scenes

There is one thing the amateur motion picture playwright sometimes overlooks, and which is absolutely essential to success. I refer to the number of scenes in which the story is told. Some writers drag out scene after scene that have no bearing whatever on the working out of the plot, but are inserted only because they are pretty.

A motion picture film of approximately one thousand feet in length is projected on the screen in about twenty minutes. It is obvious that the same length of time is required in the taking of the picture. Hence, a story written for motion picture production should be carefully constructed to tell the salient points of action in as few scenes as possible.

A manuscript containing twenty scenes for a thousand-foot picture will have a possible average of fifty feet to describe the action in each scene, and fifty feet of pictures will be taken by a camera in approximately one minute.

Of course, it is understood that some scenes are often two hundred feet in length, the action covering a period of four minutes, but it is also true that other scenes must necessarily be made shorter in order to not exceed the length of film on a standard reel.

Manuscripts requiring thirty to forty scenes to describe a story must naturally suffer, as the time of action for each scene is shortened by each scene inserted. So far, I have not taken into consideration the subtitles, letters or other matter inserted in a film that give clarity to the story. Of course, the ideal picture is the one in which subtitles are unnecessary, but most pictures contain from five to fourteen titles, thus consuming a good average of one hundred feet of film that must be subtracted from the original thousand feet.

If the writer of a picture story would visualize the scenes of his manuscript, estimating the actual time each scene requires to be enacted, he would readily see the value of a clear, concise description of action, without superfluous scenes, which will only be "chopped out" or "trimmed" in the finishing room of the factory, should they by any accident get by the producer.

Each scene should have a bearing on the other, taking as few characters as possible to work out the idea, bringing them step by step to the climax of the story, and if the plot is a good one, the author will have little difficulty in finding a ready purchaser.—By R. D. Armstrong, Editor of Scenarios for the American Film Mfg. Co., Chicago, Ill.
Believe that insistence on form is depriving the manufacturer of much original material, which would otherwise come to him,” says Stanner E. Taylor, a member of the Universal staff of photoplay directors.

“A writer,” says Mr. Taylor, “who knows nothing about putting an idea into shape will do so because he is told to, but in doing it his very lack of skill causes him to destroy the original idea, and his work is sent back, thereby depriving the producer of a good idea, but discouraging a writer, who might gradually be developed into a very valuable man. It is the man with ideas who is most needed in the picture business to-day. There are plenty of prominent and intelligent writers in the field of fiction, but who are totally unfit for picture work, for while they show marked ability at description and character drawing, they are unable to conceive of new and unusual combinations of incidents resulting in some particularly novel situation. It is by developing men of this character that pictures may not only simulate their own production, but may arouse also those in other fields of literature and drama to greater effort in this direction, and this is one of the ways in which the picture will be able to benefit the stage.”

“I have read so much about the great geniuses that are writing photoplays, and ‘Nothing ordinary wanted,’ etc., that I am getting discouraged. I am not in Class A. At the theatre yesterday a fairly good play was shown—'The Little Woolen Shoe,' by Bannister Merwin. Can anyone say there is anything new in that idea? Why I have read dozens of stories that hinge on that same idea, but being written by a scenario editor makes it all right. Had I written it, it doubtless would have been returned. I read in one of my books, (by E. F. McIntyre of the Associated Motion Picture Schools)—'Stick to the common things. Write for the common people. Such themes as 'Mother and Son,' and, 'A Daughter's Devotion' are always in demand.' Not by a long sight, unless written by a scenario editor.”

The above is from a subscriber in New York state. We don’t doubt that she feels just what she says, but we will wager a gold
headed umbrella that she does not arrange her scripts with the completed details and clearness of idea as does Bannister Merwin.

It seems that a great many people (photoplaywrights) confuse “story” with photoplay. Most of the amateur scenario writers tell only a story—always write stories, and use long leaders, etc. They know the story is good, but they haven’t stopped to think of it as a photoplay because of the story. A photoplay is an action-story. The action is the essential thing. Bannister Merwin writes action-stories.

And as to the “common things.” In a sense, Mr. McIntyre is right, and again he is wrong. Good photoplays can be written around the most trivial things as well as the most extraordinary things. But as to the “stick” part. Don’t stick to anything. If you try to “stick” to something your mind will work in one channel only. It really doesn’t matter whether you write on something common or otherwise, just as long as you tell a good action-story that is realistic and permits silent acting.

“The other night I decided I would find out how Mr. Mullins of the Vitagraph company arranged his script. Although located more than a thousand miles away from New York, I believe I have discovered the key. I visited the local theater when ‘An Eventful Elopement’ was on. With pad and pencil, I took down the leaders and scribbled the action as I saw it. By remaining through three shows I secured a fairly good lot of material to work on, doing the same thing three times. On the following day I worked the notes into scenario form. After the script for ‘An Eventful Elopement’ was completed, I compared it to some of the rejected scripts I have stored away. Believe me, there surely was a difference. I hadn’t realized the difference while arranging the script from the notes, and told myself that I had always done that. But when I noticed how the scenes were built—how the action was written in—I realized one reason for the many rejected scripts I now have. You can bet that I got busy on revising and re-writing. I know some of the ideas I have incorporated in my photoplays are good, and I want to bet you, Mr. Editor, that I’ll have some checks coming my way soon.”

The foregoing is from a photo playwright out in Wyoming, and we believe his plan is far from bad. In fact, the editor has since tried the same thing and found that it surely improves your ability to build scenes—to delineate action. Besides, this practice will teach you considerable regarding continuity.
Epes Winthrop Sargent has provided an answer to several of our subscribers by the following article on "punch," which appeared in a recent issue of "The Moving Picture World." Under the head, "The Photoplay Mart," our readers will note that the Kalem company desires dramas that have a solar plexus climax, which is the same thing as "punch," but here are the remarks of Mr. Sargent:

"The other day a photoplay editor wrote that a certain story was not bad, but that it lacked the punch, and from the query of the recipient it is apparent that the impression was conveyed that the punch had to do with sensation. That's nothing like it. A story "has a punch" when it grips the spectator and it is as possible for a wholly polite society play to possess a punch as it is for the most bloodcurdling Western melodrama. When a story lacks a punch it means that the plot is not pointed up or is the sort of plot that cannot be pointed up. Did you never see a story that left you thinking what a great story it might have been if it had been handled differently? That's the story that lacks the punch."

"It seems to me that everybody in the country is writing picture plots," says a subscriber from Jacksonville, Fla., who continues by saying: "I sent my manuscript, 'The Truth Seeker,' to three different companies and it came back every time with the statement, 'Not Just What We Want,' and all the editors went ahead to say that they were deluged with scenarios just now. I want to know what to do. I know my scenario is good, or at least I think it is. None of the editors have told me it is rotten, or anything like that, and I have become discouraged."

The writer then asked that if all the manufacturers are swamped with scripts, what chance does he have of selling his plots.

The fact is, that he is chicken-hearted, and hasn't much backbone. By all means, keep the scenario going. Start down the list of manufacturers and keep your manuscript going until it goes the route. If it becomes travel stained and worn, retype it and send it out some more. Of course it wouldn't be a bad idea to revise it now and then, which is nothing more or less than looking for the things that made the last editor reject it. "Not Just What We Want" is a stock excuse that is used by scenario editors to reject scripts when they can't think of anything else to say.

Again—don't pick out your model company and submit it to them first. This is good advice to the beginner, who knows that the Biograph would make a dandy picture out of his idea. Post yourself as to the needs of the various companies. When you learn of a manufacturer who is wanting the sort of stuff you have written, fire it to him. If it comes back, send it to the other concern that is wanting the same sort of scripts. It is a ten to one bet that the first editor doesn't know a good photoplay when he reads one. But, the editor who buys your first script—he is sure the angel.
Random Notes

The scenario contest being conducted by the Power's Motion Picture Company, 422 West 216th Street, New York, N. Y., does not close until the 15th day of July. You still have time to get your scenario into the hands of the judges. Do not send scripts that have traveled to all the other companies. Send your new stuff. Address all manuscripts to Mr. C. B. Hoadley at the above address.

Mr. Richard V. Spencer, of the Bison Pacific Coast Studio, at 1712 Allesandro street, Los Angeles, Cal., is very anxious to receive for a first reading scripts of merit for split reel dramatic comedy. He says the check book is open and the lucre is in the bank.

The Edison Company is going to produce "The Adventures of Mary" simultaneously with the publishing of the story in "The Ladies' World." That magazine will begin the series of articles on Mary's adventures with their next issue. In the first article Mary is a baby, but she grows, as most babies do, so there will be a new Mary adventure every month, likewise a new Edison Mary film every month. Evidently the photo playwrights are not supplying Edison with the proper sort of stuff or it would not have been necessary to link up with the magazine.

Giles R. Warren, veteran photo playwright, is one of the factotum with the new Victor Company. The Victor is a member of the Universal alliance. Mr. Warren, when we first heard of him, was with Lubin. He migrated to the Imp staff, then back to Lubin, thence to Powers, and is now with the Victor.

Eugene Mullin, formerly a member of the Vitagraph scenario staff, is now with the Helen Gardner Picture Players. Miss Helen Gardner is a former member of the Vitagraph stock company. Charles L. Gaskill, formerly of the Vitagraph scenario force, is manager of the Helen Gardner Picture Players' company.

C. B. Hoadley, who is now the scenario chief for the Powers Company, won his first big recognition with the Imp Company. His photoplay, "Chesty Buys Tags," won fourth prize in the Imp scenario contest, following which Mr. Hoadley became the Imp scenario editor. From the Imp studio he migrated into the hands of one Pat Powers, where he is certainly showing some judgment when it comes to picking out the good scripts.

The street address of the Melies Company at Santa Paula, Cal., is 334 West Main street. The Melies' producing force have been
quartered at Sulphur Mountain Springs, near Santa Paula, although all mail addressed to Santa Paula has been reaching them.

Robert Goodman, formerly a Melies director, is now with the Majestic Company, holding down the joint position of scenario editor and director.

The Nestor Company is dramatizing the "Wild West Weekly" stories, commonly called five-cent dare-devil stories. Each week they release a new "Young Wild West" photoplay. These stories are written by "An Old Scout." Frank Tousey, publisher, of 168 West Twenty-third street, New York, N. Y., is getting the benefit of the advertising. The writer remembers when his mamma used to whip him for reading these stories. The other day he accompanied her to the theater when such a picture was being exhibited. She said it was grand.

L. G. Coover tells the photo playwrights through the columns of "The Moving Picture World" to cut out writing murder pictures. He says: "Shade all such scenes; veil them or carry them by suggestion of a leader or a sub-title." He says, "Remember the censors."

Miss Kathlyn Williams, a member of the Selig photoplayers, has turned photo playwright. "The Last Dance," which is released on the Glorious Fourth, is a picture story of the romance of a dancing girl. It is to be noticed, however, that Miss Williams does not appear in the picture, the part of the dancing girl (the lead) being played by Miss Winnifred Greenwood.

If you hear some one call the moving picture play "movies," hit him square between the eyes. If photoplays are "movies" then you are a "movie" writer. Yes, go ahead and hit him.

We are in receipt of a letter from Mr. C. Teft Hewitt, Chief of the Order Department of the Carnegie Library of Pittsburg, Pa., which reads as follows: "We should be very glad to have in this library a copy of your publication, 'How to Write and Market Moving Picture Plays,' second edition, 1912, and write to ask if you have any copies of this available for free distribution. If so, we should be very grateful if you could spare a copy for this library, where it would be put to good use by our patrons. Trusting this may receive your favorable consideration, we are, yours very truly, Carnegie Library of Pittsburg, by C. T. Hewitt, Chief of Order Department."

Frankly, we want to say that very few of the so-called up-to-date books on photoplay writing are able to get inside the big
libraries. The above from Mr. Hewitt just walked into the office in the morning mail. To be sure, we sent the book. We wonder how many other books on photoplay writing can get a lower berth in the Carnegie institution at Pittsburg?

Eustace Hale Ball, the Eclair scenario editor, isn’t very fond of the man who invented the “double-decked” typewriter ribbon. Here is one who is with you, Eustace. Our machine was intended to be built for the “double-decker,” but the red smeared with the black most of the time so that we now have just good old black.

I’ve got to stop. A new photoplay idea has just cracked through.

Our Own Boquets

"Received the book on ‘How to Write Photoplays,’” also the copy of ‘Photo Playwright’ this afternoon. As to the former, will say that I finished a course with one of the correspondence schools and find that this book contains all that was taught me and more. The forms used in your book makes the information easy to understand and easy to get at. But best of all is ‘The Photo Playwright.’ I think it just fine and am surely glad I subscribed as it will always give me new courage.”—Edward A. Lifka, 1944 Withnell Ave., St. Louis, Mo.

"Thank you for placing us on your mailing list. We shall look forward with interest to the coming of your interesting little magazine and shall be happy to use extracts with credit, therefrom, when fancied. We are glad to note that you are not foisting ‘Protective Associations’ and such fakes upon the beginners.”—MOVING PICTURE NEWS, by William Lord Wright, Editor, Scenario Dept.

"I received your copy of ‘The Photo Playwright’ and have read the contents with interest. I am very sure that it is the greatest aid to photoplay writers that is now being circulated, especially ‘The Photoplay Mart’ department.”—Harry J. Paterson, Dallas, Tex.

"I have read the books, carefully, and I wish to say that I think the information given in them is not only satisfactorily complete, but set forth in a clear and pleasing way. Now if I fail to ‘put over’ my material it will be because it is not ‘in me’ to ‘get away with it’ and not the fault of your publications.”—Will T. Henderson, 3505 Mich. Blvd., Chicago, Ill.
The Photoplay Mart

HIS department is just as complete and authentic as it is possible to make it. Under this head we publish each month the names and correct addresses of the motion picture manufacturers who are in the market for playscripts. The information given here can be relied upon as a general statement of the wants of the various manufacturers, since we secure statements from the manufacturers for the compilation of this department. There is just one way to keep in touch with the photoplay market, and that is through the advices printed herein month by month. Now and then an error creeps into these reports owing to the sudden changes in the needs of the manufacturers. However, this list is a criterion of the wants just at this time and probably will hold good throughout the month of July.

UNIVERSAL.

UNIVERSAL FILM MFG. CO., 1 Union Square, New York, N. Y. They have issued the following statement: "We are in the market for high class scenarios, covering comedy, split and single reels, drama, and sensational and western one and two reels. The minimum price paid for a single reel scenario is $25.00, and for short, split reel scenarios, $15.00. If your scenario is not worth these amounts, do not submit it. Manuscripts should be typewritten, and return postage enclosed." Scenarios sent to the Universal will be considered for the following companies:

Imp Films Co., 102 West 101st St., New York, N. Y.
Rex Motion Picture Mfg. Co., 573-79 Eleventh Ave., New York, N. Y.
Nestor Studio, Sunset Blvd. and Gower St., Hollywood, Cal.
Powers Motion Picture Co., 416 to 422 W. 216th St., New York, N. Y.
Eclair Film Co., Linwood Ave., Fort Lee, N. J.
Champion Film Mfg. Co., 12 East 15th St., New York, N. Y.
Gem Motion Picture Co., 573-79 Eleventh Ave., New York, N. Y.
Just at this time the Eclair, Powers and Bison companies are buying scripts sent direct to them, regardless of the Universal alliance. This is due to the fact that the Eclair company has not sold to the Universal; that the Powers company is conducting a contest, and that the Bison company is located in the West and can handle its affairs with greater dispatch than can the Eastern office of the Universal.

Photo playwrights should be very careful about submitting their scripts to the Universal in that if your scenario has been rejected by two or three companies in the Universal alliance, it has little chance of getting by. You are merely duplicating.

Richard V. Spencer, 1712 Allesandro St., Edendale, Los Angeles, Cal., has charge of the Universal scenario interests in the West and all scripts for the Imp, Nestor and Bison companies should be sent to him—that is—if the story is of a western nature.

The following covers the wants of the Universal:

Imp—Western dramatic plots. Historical dramas. Emotional plots.

Rex—Big emotional human lift plots—ones with morals.

Nestor—Split reel comedies and full reel comedy dramas.

Powers—American life stories—dramas and comedies.

Eclair—Split and full reel comedies, also good dramas.

Champion—Comedies and western dramas. Split and full reels.

Gem—Exceptionally strong human life dramas.

Victor—Comedy dramas for full reel picture.

Bison—Split reel comedies, single reel Indian, Pioneer and Western dramas; two reel scripts for Military, Indian, Trapper, Pioneer and other combinations of Western characters.

MOTION PICTURE PATENTS COMPANY.

VITAGRAPH COMPANY OF AMERICA, East 15th St. and Locust Ave., Brooklyn, N. Y.

Short, crisp modern five hundred foot comedies, or farce comedies, are more in demand than anything else. Also strong original dramas, leading up to, if possible, one tense scene which will keep the audience breathless. This includes dramatic, melo-dramatic and tragic plots, which may be of
a Western nature or society play. No blood and thunder stuff wanted. Scripts given prompt consideration and rate of payment is very good.

Strong original society dramas, those containing heart interest mostly desired, also comedies which have plenty of real live humor. The essential thing is originality of theme, no matter in what environment it is worked out. Western studio is located at 1625 Fleming St., Los Angeles, Cal., where Western and Spanish stories should be submitted. Prompt consideration and good pay.

THOMAS A. EDISON, INC., 2826 Decatur Ave., Bedford Park, New York, N. Y.
Desires scripts detailing quick action comedy. Comedy dramas are acceptable. Strong and appealing dramas of American life are also desired, but they must have an exceptionally strong climax. Historic incidents are available. Do not try to put something over on this company for they are prepared to nail you. Name of author is placed on film, advertising poster, bulletins, etc. Good pay.

G. MELIES CO., Santa Paula, California.
Western comedies and dramas are acceptable. Dramas must permit the big scene. Eliminate the triangle—(the wife who has a lover)—in your dramas. Good stuff with heart interest and opportunities for Western acting preferred. No blood and thunder will get by. Be original. Good pay and prompt consideration.

PATHE FRERES, 1-3-5 Congress St., Jersey City Heights, N. J.
Buying intense emotional and heart interest dramas which call for American atmosphere. Comedies purchased now and then. All material for Western Co. is prepared by their own staff. Two weeks required for consideration.

THE KALEM CO., 235 West 23rd St., New York, N. Y.
Dramas of business life—ones with solar plexus climax—are eagerly sought for at all times. Now and then buy comedies, split reel. Historic scripts desired, also Spanish and Mexican plots. Big human life stuff wanted.

SELG POLYSCOPE CO., 20 East Randolph St., Chicago, Ill.
Most of the photoplays produced by this company are prepared by the regular scenario staff maintained. However, comedies will sell, also good dramas. They are very exacting, consequently buy very few manuscripts.
ESSANAY FILM MFG. CO., 1315-1333 Argyle St., Chicago, Ill.
Good comedies, with plenty of laughs. Of course lots of
laughs make good comedies. Dramas with lots of heart in-
terest will be considered. No Western stuff wanted.

FILM SUPPLY COMPANY.

AMERICAN FILM MFG. CO., Ashland Block, Chicago, Ill.
Intense emotional stories of American life, replete with strong
vital dramatic situations. Novelty and originality in both
theme and situation are requisite factors to be considered. Can
also use good clean cut comedies for split and full reels. Name
of author is placed on the film. Immediate consideration
given all manuscripts and excellent pay for the exceptional
idea.

MAJESTIC MOTION PICTURE CO., 145 West 45th St., New York,
N. Y.
High class comedies are wanted. Stuff must be original and
produce the laughs. Make your stories suited to the work
of Herbert Prior and Mabel Trunnelle, the laugh-smiths of the
Majestic plant.

REPUBLIC FILM CO., 145 West 45th St., New York, N. Y.
Plots calling for strong, vital dramatic situations are desired
by this company. The story must be unusual.

SOLAX COMPANY, Flushing, N. Y.
Refined comedies are wanted—ones that will permit Billy
Quirk to assume chief role. Spectacular dramas—ones with
gripping and novel plot, will be considered. Now and then
will use mystery stories. Require from ten to fifteen days
to consider script. Pay is average.

COMET FILM CO., 344 East 32nd St., New York, N. Y.
High class dramas calling for both indoor and outdoor scenes
can be used. Full and split reel comedies are also desired.

NOT BUYING JUST NOW.

Thanhouser Co., New Rochelle, N. Y.
Biograph Co., 11 East 14th St., New York, N. Y.

NOT REPORTED.

Annex Motion Picture Co., National City, Cal.
Victograph Film Co., 154 Berriman St., New York, N. Y.
St. Louis Motion Picture Co., St. Louis, Mo.
Pacific Motion Picture Co., Los Angeles, Cal.
Hochstetter Utility Co., 32 Union Square, New York, N. Y.
Crystal Film Co., Wendover and Park Aves., New York, N. Y.
Belmar Motion Picture Co., 1451 Broadway, New York, N. Y.

UNKNOWN COMPANIES.

Diamond Film Co., 68 Fifth St., Woodside, L. I., N. Y.
Isis Motion Picture Co., 311 W. 9th St., Glendale, Cal.

In a recent issue of "The Moving Picture World," mention is made of the Diamond Film Co., to the effect that they are preparing for the issuing of regular weekly releases. A report on this company will be given in the next issue of "The Photo Playwright."

Photo playwrights will do well to send their scripts to the companies listed in this department as buying. Leave the "not buying just now," the "not reported," and "unknown" companies go until some later time when you can learn just what disposition will be made with your script in case you should send it to them.

SUPPLEMENTARY.

The Kinemacolor Co. of America, 145 West 45th St., New York City, N. Y., is advertising in all the trade journals for scenarios, but we have been unable to get a report on them. In a recent article in the trade journals, however, we notice where they are given as desiring high class full and split comedies, also good strong dramas.

"SPECTATOR'S" ADVICE.

"Spectator," the editor of the moving picture department for "The Dramatic Mirror," has the following advice to give relative to the preparation of a scenario:

"First (using a typewriter) set down your cast of characters. Next give a synopsis of the story in narrative form in about two hundred or two hundred and fifty words. Then write your photoplay proper, giving each scene in the order in which it should appear on the screen, and numbering them consecutively. The form of writing a scene should be brevity itself. For instance: Business office interior. Man at desk opening and reading letters. Tears his hair in anguish. Throws letters out of the window. Kicks the office boy under the chin. Sneaks a bottle from behind the desk and takes a drink, etc. Incidentally it may be remarked that this is a scene in The Spectator's office when he gets a handful of giddy, girly letters about the handsomest actors in the world. But to continue our lesson in photoplay forms: Between or in the scenes should be inserted such subtitles as are needed in the picture. If you can get this photoplay proper into five hundred words well and good, but if you take over two thousand words you stand a strong chance of not having it read."

We disagree with him, in that the synopsis should be given first, followed by the cast of characters. Otherwise, "Spec's" advice is A. No. 1.
What Moving Pictures Add To Life

(By Wm. Lightfoot Visscher.)

(Selig Press Club Contest Prize Winning Article)

(Copyright, 1912, by the Selig Polyscope Co.)

It would take a large book to fairly tell all that is good and true about moving pictures; all that everybody should know. The truth of this statement is widely known and yet the moral is often overlooked. Millions of people simply see the pictures and enjoy them. That is good, but among thinking people, and those who have humanity's welfare at heart, it is not enough.

Every reel of moving pictures that is made for public presentation is passed upon by a national board of judicious persons appointed for that purpose. Their duty is to eliminate any evil that might be wrought through pictures that should not be publicly exhibited, because of the influence that they might exert by pernicious or unwholesome example among the young or mature.

This is carefully done. The fact is shown, in words on the screen, before the pictures are presented, and thus all evil is eliminated before it has an opportunity to work any manner of harm whatever.

Under these circumstances, moving pictures have proven to be an immeasurable blessing in many valuable ways, and injurious in none.

In the first place, the moving pictures afford delightful entertainment at a price of admission so small that anyone can easily afford the very light expense. In all the values of things there is, perhaps, nothing in the world where one gets so much of good for the investment. Aside from the entertainment, the beneficial influences would be difficult of enumeration and description. Among these, however, may be mentioned the edifying, salutary and profitable lessons conveyed to the public, and especially to the young; the morals taught by the exposure of the evils of intemperance, idleness, dishonesty and immorality. These are set forth in well-acted dramas, comprehensible to all minds and that hold the attention of the most frivolous, thereby reaching not only the kindly-hearted and thoughtful, but impressing a class that sermons and preaching would repel.
The compass and power of moving picture influence, in this beneficent way, is far beyond computation. It is even beyond full comprehension, when the widespread scope, range and reach is considered, in subject-matter and circulation.

Think of the educational value of the scenic travelogues constantly given, with their intimate views of foreign lands, the habits, costumes, customs, arts and industries of the people. With these, also, wonders of nature, topographical characteristics of interesting regions, the architecture and other handiwork of man, past and present; the world in tabloid, and yet more impressively and closely presented than years of actual travel, at vast expense of time and money, could accomplish.

Stirring events of war and other history are visualized and made plain to the observer; scriptural stories, chronicles and classcis; great deeds of heroic, patriotic and powerful persons brought directly to the eye and mind, inculcating admiration for brave and worthy action and ambition to emulate and profit by noble example; the history of our own country and its vanished romances, especially those relating to the old South and the far West—the first, homogenized and made new; the second, changed from desert and wilderness to homes, and industries and all that exalts and embellishes modern life. Material like this caught with the camera and thrown upon the screen, in lifelike proportions, impresses the minds and hearts of the young, and less educated adults, in a remarkable and forceful manner for good, and is fitly entertaining to everybody.

Marvels of photography including tricks of the camera; the stimulation that these evolve toward research into the sciences of light and optics—branches incompletely understood, but much advanced since the advent of the moving picture; the combination of the camera and the microscope in scientific investigations, where it is necessary to obtain instantaneous, accurate and permanent records of what the microscope reveals—especially valuable in studying micro-organisms of plant and animal life; these are added phases of the moving-picture possibilities. Through these a complete and unintermittent record is made of the processes involved in liquifying and vaporizing a solid, by either heat or chemicals, thus giving the scientist an opportunity to study, at his leisure, physical aspects which were before dependent upon his memory—which could not be exact—and upon incomplete observations by the eye, or that depended upon the record of imperfect instruments. All of which advantages may be exhibited to public audiences.

Through the record of the moving-picture film men of to-day will walk the world for ages hence, as lifelike as though then in
actual existence, and future generations will have a living record from which to judge the past, instead of the hearsay, garbled and altogether incomplete and unreliable records of biased historians, or those not entirely possessed of the facts. This opens an almost endless theme as to what might have been had the world possessed the moving picture centuries ago.

Not only the cities, but nearly every village of this and other civilized countries, have moving-picture showhouses that are open every evening, and these are doing more to bring the world to the view of everybody; to familiarize the people with the things that should be known; to easily advance general knowledge in geography, celestial phenomena, science, biography, art and literature, than all other methods combined. It is the greatest and most thorough of object-teaching methods and it is all readily at the eye and mind of high or humble, and at the very hours of leisure, when soul and body seek recreation.

The physiological principle involved in the work of the moving-picture machine is that a definite interval is requisite to achieve a nerve impression, and however quick this impression may be, time is required for the perception to vanish. The plainest illustration of this is that a blow upon on the body will produce a sensation of pain that may last for minutes, hours, or days.

Taken altogether, the moving picture is so valuable to human life, as an entertainer and educator, that it should be cultivated and promoted by all classes of those who wish to learn, and those who seek to teach that which is beneficial and worth while. It is the realization of teacher and student on a level. It is a boon beyond the conception of value.

GOOD! THEY WILL NEED SCENARIOS!

The following is clipped from "The Dramatic Mirror" just as we go to press. It explains the position some of the companies mentioned above are taking towards getting down to work:

"The Peerless is the name chosen by a new group of Independent motion picture producers, organized last Saturday. Five American companies are now associated in the new venture, and they hope to secure enough exchange connections to insure the sale of from ten to fifteen copies of each release at the start. The chief promoter of the new movement is a Mr. Foote, of California, who has been producing pictures for some time under the trademark of the 'Annex.' None of these pictures have been seen in the East, so far as The Mirror can discover. Associated with Mr. Foote are
the following companies: The 'Success,' another California concern; the 'Fox,' also of the West; the 'Victograph,' of Brooklyn, and the 'Arrow,' a new company started by Sidney Franklin in New York.

"It is proposed, also, it is said, to issue a topical weekly to be called the Weekly Topic.

"Mr. Foote is about to start on a tour of the country to line up exchanges that will handle the product of the new Peerless organization. Mr. Foote claims that he has favorable assurances from a number of exchange men who are not tied up by the other two Independent organizations.

"The Arrow Company will make a specialty of farces and comedies, the head of the company, Sidney Franklin, having already established an excellent reputation in that line. Mr. Franklin has been very successful in writing humorous and dramatic photoplays for both Licensed and Independent producers, and recently he directed and produced, as his own venture, two comedies of novel plots."

SCENARIO SUGGESTIONS.

The persistent demand of the Photoplay editors to get plays that are based on new ideas, and the tremendous surplus of plays that contain old ideas with slight variations, suggest that there is a large field that has as yet hardly been scratched. Every nation has dozens, yes, hundreds, of dead heroes—not necessarily military heroes, but heroes of the arts and sciences—that could easily be made themes for Photoplays. In our own country we have seen much of Lincoln and Washington, but how about Webster, the logician; Edward Everett, the rhetorician; Clay, the politician; Calhoun, the metaphysician; Patrick Henry, the patriot; Jackson, the impetuous; Lewis Cass, the courteous; Thomas H. Benton, the magisterial; William C. Preston, the inspired declaimer; Thomas Corwin, the natural orator; Garfield, the martyr; Franklin, the grandfather of his country, and so on? No doubt there is some dramatic event in the lives of all great men around which a Photoplay could be written, and even if the films had no better title than "Life of Franklin, printer, philosopher, inventor and statesman," or, "Daniel Webster, the thunderer," etc., they would be popular, and, of course, instructive and educational. American literature has a brilliant array of subjects for Motion Pictures, including Washington Irving, Cooper, Longfellow, Emerson, Walt Whitman and Oliver Wendell Holmes. Our boys and girls must not be allowed to forget the great geniuses who have made America what it is, and Motion Pictures will serve that purpose where books and teachers leave off.—From "The Motion Picture Story Magazine."
From Our Contemporaries

A Camden, Ohio, author asks us if an author would have the right to take a single idea from a novel or, in his words, "Is there any law preventing an author from taking a central idea from a novel or book and changing the story otherwise?"

Only the copyright law, my friend, and the fact that you would be stealing the originality of another were you "to take the central idea from a novel or book and changing the story otherwise." Why should you wish to filch the property of another, which you would be doing were you to take the central idea from a "novel or book" and building a picture-play around it. Most of the producers have magazine and book readers in the editorial departments to detect just such a custom as you mention. Even if the plot so changed should escape the eagle eye of the editorial reader (which is not likely) and should be produced, the manufacture might become liable to copyright infringement from the book publisher. Be original. Pursue the elusive idea; maybe there is a good idea for a pictureplay right before your eyes, but your powers of observation are not sufficiently trained to see it. It is the writers of original plots in scripts that will succeed and are succeeding. You cannot afford to get into the "bad books" of the producers by building pictureplays around the central idea of a book or novel. Besides it is dangerous.—Moving Picture News.

A Realistic Performance

The manager of a moving-picture factory wanted to depict a lynching. He hired a darky whom he found loafing about one of the New York piers to play the part of the victim and selected a quiet corner of Bronx Park for the scene of the make-believe hanging.

First the darky fled from a pack of ravening bloodhounds that had been borrowed from an Uncle Tom's Cabin troupe. The dogs treed him and a mob of ten, twenty and thirty cent actors, made up as stage Southerners, dashed up on horseback and dragged him down. A rope was thrown about his neck, fitting over a leather harness that was supposed to protect his throat and enable him to breathe. His arms were bound and he was yanked up high in the air, while the cameras clicked and the counterfeit lynchers capered about and brandished revolvers.

The manager and his assistant stood some distance away studying the general effect.

"Do you know," said the manager admiringly, "that colored man with a little training would make an actor. I told him to kick and wriggle his legs and carry on, and just look at him. Did you ever see anything more realistic in your life?"

"I never did," said his assistant. "He's even bulged his eyes, and cut down the darky actor in time to save his life.

Just then a mounted policeman rode up and took in the situation and stuck his tongue out."

The noose had slipped up over the leather neckguard and in another minute or two there would have been a dead negro on somebody's hands.

The policeman revived the strangled victim and took him and the rest of the troupe to the station house, and there the story came out.
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The envelopes mentioned above are not the ordinary cheap white envelopes generally used, but tough Manila envelopes—just the thing for mailing scenarios.

HELPFUL PUBLICATIONS
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Conditions in the moving picture world are constantly changing; the demands of the scenario editors are many and varied with these changes. To keep abreast of the times, all writers should be regular subscribers to one or more of the reputable photoplay publications. We quote you the following rates:

**Moving Picture World, $2.75**
(ISSUED WEEKLY)

The regular price of this publication is $3.00 a year. The Photoplay Enterprise Association recommends it as the best of its kind printed.

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A publication of a different sort—it tells the stories of the best photoplays in story form—finely illustrated. The regular price is $1.50 a year.

The Photoplay Enterprise Association
BOONVILLE, INDIANA
A man is known by the company he keeps

OU should throw away that rubber stamp you've been using. Honestly, it looks bad.

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We will print you 250 letter heads, using good white coin bond paper, 8\* by 11 inches in width and length, type display as above, for $1.50.

You can get 250 envelopes, best grade of white Hoo-sier wove, with name, street address and location, for $1.50. These envelopes are 6\(\frac{1}{2}\) by 3\(\frac{3}{8}\) inches in width and length.

If you want both envelopes and paper, printed, we will make them to you at $2.75.

Send your order to day. Our printing shop isn't so very busy this month, so we can give your order immediate attention.

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"Yesterday's mail brought me two checks, one for $25, another for $20, being payment for two moving picture scenarios that were written after work hours."—C. H. R., Red Oak, Iowa.

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By THE EDITOR

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Vol. I AUGUST, 1912 No. 5
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The Photoplay Enterprise Association
BOONVILLE, INDIANA
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Devoted to the Interests of the Scenario Writer.
PUBLISHED MONTHLY BY
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BOONVILLE, INDIANA
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$20.00.

From "The Moving Picture News."
ANY would-be writers have asked me if it is a difficult thing to write a photoplay! My reply is—No! It is rather a simple thing to write the play itself—after you get the IDEA. The difficult part lies in securing an IDEA or presentable plot. In fact, with myself, I find that almost the whole secret of success lies in the plot itself. If the IDEA is there—the writing of the play itself is simple enough if you have the knowledge of proper construction. By this, I mean that to the one who is able to create, imagine or construct an original, interesting or instructive plot—that the ability to present it in proper photoplay form should be easy.

However, such is no always the case. I have known those who were able to present the most plausible plots, yet they were absolutely unable to put their ideas upon paper in presentable form, nor could they seem to grasp the idea of construction.

Speaking of IDEAS for plots for photoplays—I mean ideas which are not only original, but presentable. Actually, it is now practically impossible to obtain a plot which is really ORIGINAL. Almost every conceivable condition, situation and circumstance has already been used again and again, therefore, if we cannot secure or create original ideas—we can only reconstruct—re-use in a new form that which is not new, but put in a new form. While the idea itself—may not be original, the way in which it is used may be original with the writer. I have found, speaking seriously, that a good plot, a presentable plot, is the most difficult part of writing a photo-
play. If I can secure an acceptable idea or plot—with me, the rest is easy. The successful writer of photo plays must, therefore, be not only a good judge of human nature, but a student of life in all its phases as well. He must be strong in imagination, creative of conditions or circumstances wherein lie the best possibilities of dramatic action. He must know the weakness and strength of the human heart, the ways of the world and possess that peculiar touch upon the truth of things of which he tells which will give his work not only that subtle strength, but which will serve to bring forth in it all the dramatic possibilities, the strongest situations consistent with the clearness of the story without condicing the conditions or plausibilities of the plot.

With myself—I secure a plot—germ of a plot or idea first—as original as possible. Then by serious study of all its possibilities, such as strength of situations, dramatic possibilities, human interest and plausibilities of the plot, I thus perfect the plot to my own satisfaction—then I proceed to put it on paper, as I have told in a previous article. (In the May Number.)

How and where do I get my plots? There are many ways. By reading—which will often create new ideas within yourself or suggest something which contains the germ or idea of a presentable plot if properly presented. Again, by bits of every day life and happenings all about us in every walk of life in plain sight and hearing, if we will only keep our eyes and ears open for them. I have written many photo plays from some little incident I have seen or heard, with suitable alterations, of course.

However, most of my best photo plays have been written from plots which were purely imagination or creation of my own brain. I have had the lightest suggestion of an idea lie dormant in my mind for many months, even while writing other plays, before it would assume acceptable form for presentation.

Perhaps my most successful way of securing ideas is a peculiar one. It is my most reliable method and a method which never fails with me, and possibly it may help you who wants just this sort of help just now. Of course, we all know that a good title helps to sell a play—other conditions being equal. Now the way I do is this—simple enough, if you have even a little imagination.

I have a small note book, and in this book I jot down a good, striking and strong title suitable for a photo play whenever I happen to think of one good enough. Nothing but the best, the strongest, the most striking and the most original or peculiar will do—nothing commonplace gets down here. This is my "brain book." When I have that itching to write a photo play come upon me and I cannot think of anything to write, I simply turn to my book of
titles and read them over carefully and as they are all good, strong
titles, it is almost always that I can find at least one title among
them all which appeals to me and serves to arouse my interest and
inspiration—and then having selected my title, I stick to that title,
and close the book and lay it aside. I have now got my idea—and
from the suggestion or idea conveyed by the title I have selected,
I create, imagine and build a story from it in my mind, and then
when I get the plot perfected in my mind, clearly conceived, I then
proceed to put it in presentable form, as already told.

I have found that this book of titles is a great help. With me
it supplies an idea, plot, inspiration or germ of an idea from which
I build the rest of the story according to the title I have selected.
Many writers, perhaps most of them—title their play after it is com-
pleted. This I hardly ever do—although I have had my producers
change my titles and re-title them to suit themselves. If one can
write from inspiration of a strong, striking title, then why not do it?
I have found, that by keeping the title I have selected well in mind
while writing and keeping in mind all that title means, it serves as
a stronger inspiration to get the most there is in it out and into the
story. If this looks good to you why not go and buy you a little
"Brain Book" and act accordingly?

 Joey Roach Talks

About Many Things in General and Scenarios in Particular
—Good

isten, I'm not going to sermonize, lecture or lament—
I'm going to lash neither my teeth nor my vocabulary
in an inspired attempt to inflict a deathless epic on the
art of scenario writing. I will leave that pleasant and
popular task to the self recognized geniuses who know
so much about scenarios that right away they've got to
write books and articles—and show their ignorance. If they merely
spouted the feverish air that constitutes their hysterical knowledge,
they might get by, for scenario editors are only fallible—and fall-
ible. But, you see, generally they give themselves—and their work
—away. However, we're digressing, whatever that means. This
article started out in life to be a talk to the exhibitor about scenarios.
(Editor's remark—Pipe the clever kid.) It may grow up into some-
thing a great deal more annoying. It must be an awful thing to
bring up brain-children. But if it does, I'll disown it and compel
Brother Bedding to be blamed for it. Bedding is a professional martyr, anyhow.

I know you exhibitors haven't much to do besides running the show and worry about your books and calling the operator up to call him down and arguing with the public and calling the usher names and early in the morning ducking exchange men and putting the persevering patrons off the preserves so as to avoid a jam—get it?—and a few other trifling details of that nationality, so I thought I would ask you to write me letters. But anxiety to see that you are kept busy doesn't alone actuate my motive. There's method to my sadness. You exhibitors are a mighty factor in the motion picture industry—I might say, the mightiest factor. No, this isn't excited language; it's just just. The manufacturer has consulted you at every stage and in every detail of the motion picture's evolution. There's an old saw to the effect that there's no use in giving advice, because wise men don't need it, and fools don't take it anyhow. You exhibitors have proven that that isn't always every time the case. The manufacturer has not alone sought your advice, but he has accepted and utilized it. The many radical improvements attained in the manufacturing branch of the industry are to-day a fact instead of a lack because of your suggestions and counsel. But one department of the industry, and a very essential and delicate department, if I may be permitted to say so, the scenario department, you have neglected. We're here—Hal and his staff—to select scenarios from the thousands that are submitted weekly. We have a pretty good idea of what a story is and what is not a good story, but we'd like to get just the kind you and your patrons want. If you'll casually tell us the kind that you notice appeals, we'll try to stock up with that particular variety. We realize that different sections of the country favor different types of stories, but we'll try to strike a happy average, and the result may please—who knows?

Joe signs, "Respectfully, SCENARIO DEPARTMENT, Per Joe Roach.". The above scramble of words appears in "The Universal Weekly," the publicity organ of the Universal combine.

We've never met Joe Roach, but when we go to New York we are going to hunt him up. A bird and a bottle (without women—I want to talk) will go good. In his article, you will note that he mentions "Hal." Now he means Hal Reid, the "ten-twenty-thirt" boy of days gone by. Hal, the man who shot from Vita to Reli and thence to Uni. But they say a prophet is without honor, so I won't say that I bet he wouldn't stick.

Is this a take-off?
A Little Inside Information on the Way Scenario Matters Are Handled Inside the Studio

ERY little is known by the average photo playwright of the procedure inside a photoplay studio, especially in the manuscript department. The following letter from the Vitagraph Company will prove of great interest to all who have submitted scripts to this concern. These are cold-blooded facts, and if you desire your next script to "get by," see that it is right—arrange it so it can run the gauntlet of the readers, the editors, the owners and the directors. Here, then, is the letter:

"According to a strict rule of the Vitagraph Company, all manuscript to go through the Manuscript Department, whether addressed to the heads of the firm, the editors, or the directors, i. e., each manuscript received by us is first read by one of the readers. The possible manuscripts are sorted out and given to the editor. These the editor reads carefully, and selects from them, those of which she approves. Some of them the editor submits to Mr. Smith, others to Mr. Blackton, for final consideration for purchase. Their tastes in photoplay stories differ so much that the editor can usually judge which will appeal to either of these gentlemen.

"If the editor makes a special point of a certain scenario, stating that she knows she can make something out of it, they will sometimes purchase it, even if they do not quite "see" it at the time—but the matter rests entirely in their hands. Messrs. Smith and Blackton make notes on a slip of paper pinned at the side of the manuscript, as to what corrections or changes of business or plot they consider necessary, or they leave the matter to the editor's discretion.

"One of the assistants or the editor in person then reconstructs. These reconstructions are in turn submitted for a final okay to Mr. Blackton or Mr. Smith, and when that okay is put upon them, neither directors, actors, or editor, may make any changes without consulting Mr. Blackton or Mr. Smith, although any improvement suggested is gladly welcomed—if improvement it be.

"Any director who strictly follows the script after it has been okayed by Mr. Smith or Mr. Blackton, can not go very far wrong; in fact, from what we have heard, our manuscripts are infinitely
more carefully constructed, and more complete in every detail than those of the other companies.

"Every actor and actress who has a prominent part is permitted to study the script that they may become familiar with the part, and for this purpose a copy is always kept in the Manuscript Department.

"Because of this sifting and sorting of manuscripts, as you may imagine, it is only the survival of the fittest that are released."

To explain to the reader: Mr. A. E. Smith is treasurer and business manager of the Vitagraph Company; Mr. J. Sturart Blackton is vice-president and secretary.

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**RANDOM NOTES**

.. Facts of Interest About Photoplays and Photo Playwrights...

Mr. J. Van Buren Powell, one of the contributors to the little monthly, "The Photoplay Author," mentioned elsewhere in this issue, is the author of "Susan Susan," a recent Vitagraph comedy drama that hits the spot. We know a good photoplay when we see one and Mr. Powell has nailed a good one to the cross.

"The Redemption of Red Rube" is a Western by Mr. W. Hanson Durham, who contributes the chief article to this issue of the magazine. If our subscribers will study the work of men like Mr. Powell and Mr. Durham, they will soon see their mistakes.

There is going to be some mighty good material in the September issue of "The Photo Playwright." Send us your subscription to-day, if possible, otherwise, to-morrow will do.

My good old friend, John M. Bradlet of Chicago, and who is now engaged in issuing a moving picture guide, is still getting his ideas across. "The Miller of Burgundy," a dramatic costume play by Selig, is really a clever bit of a story. Congratulations, John. By the way, are you carrying out your idea of using the camera to take the strong scene to submit with your script? Is it practical?

Mr. A. W. Thomas in "The Photoplay Magazine," says:

Much has been said lately concerning the question as to whether the successful fiction writers should bet into the game of photoplay writing. They should. But will they? Is the remuneration a sufficient incentive to warrant them in doing so? On the other hand, would it not be natural for the fiction writers to first work over their rejected story manuscripts in to picture plays, submit them to the editor and await results instead of immediately forming and writing an entirely new story? As magazines increase in number and consequently the demand for stories grows better, will not the demand for picture plays be as great? It will be greater. That's the reason we have been advising writers to "stick to the game." Some of them are going to get berths that will be snug and comfortable. Fiction writers may get into the work, but at this time it looks as
though the ones on whom the film producers will have to depend are the photoplaywrights of today and the ones who "stick in the game."

That sounds like good gospel to us, Mr. Thomas.

"The Photoplay Magazine" certainly flays the correspondence course schools. In the course of its just tirade on the schools offering courses for $50, $30 and lesser amounts down to $5, it says:

"If the right kind of authors would get the proper encouragement there would be better pictures made every day than those we see, which contain the same old theme of the eternal triangle."

And in another paragraph, the writer remarks:

"It is true that the illiterate are attracted by flashing advertisements of how to make $50.00 weekly by writing photoplays, and they try their efforts, much to the discomfort of the editors."

In this respect, we call your attention to our own advertisement, which appears in a number of the widely circulated magazines:

WRITERS—Send for copy of "The Photo Playwright" magazine and information about our book "How to Write and Market Picture Plays." Contains information and hints worth a good many dollars to scenario writers. Photoplay Enterprise Assn., Dept. M., Boonville, Ind.

The above appeals only to writers and promises nothing to the illiterate. It doesn't say, "You can write them." Ours is a fair and square proposition. Please note that we appeal to just the class of people the writer in "The Photoplay Magazine" says should be encouraged to get into the game. Surely "The Photo Playwright will encourage the average writer.

In the prize scenario contest just closed, in which the Powers branch of the Universal Film Manufacturing Company offered splendid inducements to writers of the silent drama, some excellent stories were submitted in competition, many of which have been purchased and will be produced as soon as possible.

In all something like 500 manuscripts were submitted, probably the largest number ever offered in a competition of this sort. They were all read and passed upon by the readers and writers comprising the scenario department of the Universal Film Manufacturing Company, which work involved much time and consideration. It was quite difficult to make a choice in the prize winners, so many excellent scripts being in competition. After due consideration the prize winners are announced as follows:

First prize, "The Key of Life," written by James Carroll, of 108 Madison Street, New York City.


Third prize, "The Doctor's Secret," a drama written by Dr. J. R. Clemons, 3720 West Pine Street, St. Louis, Mo.

Fourth prize, "The End of the Straight Road," written by Jere F. Looney, 3750 West Pine Boulevard, St. Louis, Mo.

The four prize winners are all splendid stories written by experienced and successful scenario writers and the scenario department is eminently pleased with the result of the contest, which has brought some excellent manuscripts.
POLITICS and "Big Business" have come very near getting the best of this issue of the magazine. Last month I told you about the Chicago convention—now it is something else. You see I didn't think I would have the pleasure of being one of the founders of a new party. I thought I was a Republican. But as time changes, we change, as do the demands of the film manufacturers. But I am a Progressive, and so strong that I would take a ribbon as a bull moose. For that reason, and various others, I have been named bull moose chairman in the First Indiana District. I have the organization to look after in six big counties, and it's a good hard job. But working for men like Theodore Roosevelt and Albert J. Beveridge is worth while, and take it from me, I may put something across down this way.

As to the "Big Business" part—well, there are some mighty big plans on foot that will make the people realize the real value of "The Photoplay Enterprise Association." In due time we will let our readers in on the subject—probably next month. You'll have to wait.

Commencing with next month's issue of "The Photo Playwright" you will have a new editor, although I will (probably) continue to contribute this "brass tack" department.

John W. Kellette, of Madison, N. J., writes me as follows:
"In your May issue, under the caption "Justice for Adler," you still left a sting of injustice when you wrote "We thank Mr. Adler, knowing that it has come from the proper source, whether it is right or wrong." Now, in justice to Adler, whom I know, as my place of business is New Rochelle, I hunted up the genial publicity man one afternoon and asked if he had read the April issue of the Photo Playwright, and he said he had and had replied to it, but that you still thought it "hokum." As a matter of fact, if you could look in upon Adler any afternoon, dictating letters to his stenographer, giving orders for printing and advertisements, etc., you'd wonder how he'd find time "to step over to the scenario ed-
tor’s desk” and get the enclosure the company sends out to photo play writers. I have been in the Thanhouser plant several times and have yet to see Mr. Adler even buck up against Jay Hunt in suggesting how a plot should be staged or to Harry Benham how the chief role should be handled. He’s a mighty fine fellow, take it from me; cordial, not too busy to say “howdy,” and an ex-newspaper man, which gives him that ability to be a good mixer and a thorough gentleman. Adler puts so much time into the publicity end that the Thanhouser “Sunday release” is becoming quite a feature.”

Mr. Adler and the editor have become great friends, Mr. Kel-lette. We never intend to quarrel with him again.

Some of you photo playwrights who have ideas—send us your experiences for publication. Anything that is good is worth printing, and if you are not too stingy, we will be glad to print your let- ters in full.

Under the head of “Got ’Em Tangled,” William Lord Wright, of “The Moving Picture News,” writes:

When the editor of an Indiana monthly publication for picture-playwrights first heard of Giles R. Warren, “he was with Lubin! Then he migrated to the Imp staff, then back to Lubin, thence to Powers.” Then, to quote a little farther down the column: “C. B. Hoadley won fourth prize in the Imp Scenario Contest, following which Mr. Hoadley became Imp scenario editor.” Warren was pre-siding genius at the Imp plant three years ago, leaving that com-pany for a desk at Lubinville. Hoadley succeeded Warren at the Imp studio long before he wrote “Chesty Buys Tags.” We’re just straight-enining out the tangle so both gentlemen can find themselves.

That is what we want, William. When we are wrong, call us down. We want the “truth, and nothing but the truth.”

A client writes: “I wish to know if there has been any photo-plays produced or written portraying the courtship of Miles Standish. Would it be a desirable subject?”

Yes, it has been a desirable subject. “Everybody’s doing it.”

My brain is numb—I’ve sold five scenarios this month and written eight. They are out with the manufacturers just now. I’ve organized three counties. I’ve attended a state convention. I’ve been in some forty meetings. Let me off until September.

I’m for the photo playwright who writes because he likes to write and writes when he really hasn’t the time, because the idea is in him.

Yours for photoplays

Monte Katterjohn
The Clearing House

MAN from way out in Spokane writes us the following healthy letter:

I have just received the last two copies of "The Photoplaywright" and your book, "How to Write and Market Moving Picture Plays." After having read them, I want to send you this expression of my regard, as I have purchased everything in print on the subject and there is nothing that can compare with yours, for your book is far superior to that by Mr. Sargent.

Having thus butted into the field, I am of course anxious to get everything bearing upon the art of the photoplay. I have in the past been an indifferent contributor of short stories and such matter to many magazines, and wrote my first picture play last June, forwarding it to the Edison Company. In this regard, I wish you could do something toward making manufacturers come through with decisions in a reasonable length of time. I have received no reply from my photoplay yet, after a month and a half has elapsed. This seems to me unreasonable. The average magazine editor is fully as busy as the photoplay editor, yet I never had Munsey keep a story longer than two weeks. This is one thing that will certainly discourage writers from other fields from essaying this form, and judging from the general run of photoplays seen in the houses, I am of the opinion that manufacturers generally are suffering from a paucity in the idea crop. One would think they would be anxious to encourage the submission of manuscripts.

Having been in the publishing business myself in the past, I know what you are up against with your new magazine, and I am right here to say that you have the support of one western genius which has not yet been nipped in the bud. I am with you. You are tackling a hard game when you try to build up your publication, but I shall certainly send you some photoplays for an opinion, as I can readily see that what you know about your business is absolutely comprehensive. I presume that part of your work will recoup you for the expense of your magazine, but here's hoping—for my own good and that of many other aspiring dramatists—that you make it stick, in the vernacular of the street.

By the way, isn't the starving-daughter and the "crewel" rent-man idea just about old enough to be presented with a razor? I
believe I have seen it worked at least three times in the last month. And just as soon, as the rent-man is appeased, the starving daughter gets well, jumps out of bed, comes down front and weeps real tears of joy. I think that if this keeps up the matter should be called to the attention of the American Medical Association so that the payment of rent will be generally prescribed for children’s ailments.

Accept my best wishes for your success, and if you feel your readers would like to have you reprint my opinion of you and your work, kindly omit my name, for I am an attorney in the day time, and a photoplaywright only in the we-sma' hours, and I have some hard-headed clients who could hardly "see" me in the light of a writer of any form of drama.

Why not print in your publication each month, one or two completed scenarios, with synopsis, by expert authors like Bannister Merwin, getting the original scripts, or copies? The aspiring playwright might then, for training, write from the synopsis a scenario as he would construct it, and thus learn wherein he is weak, by comparing with the published one.

I notice you are recommending this method, which, by the way, is the way in which Benjamin Franklin learned to write good English. The best producers ought to be willing to allow you this privilege for the good it would do the mass of writers in developing originality and proper form.

Spokane, your suggestion is truly a good suggestion. In our September issue we will publish a scenario by an expert author, said expert being a person of much respect among the producers. You thought of this ahead of us. Your letter was four days in coming. On the day before we received it we wrote for said scenario. Of course we had it in mind for some time and was debating whether to publish one of our own accepted scripts (sixty dollar boy) or get a script from some of the studio pikers who have bobbed up since Carl Laemmle (who used to furnish me film service) and Pat Powers have raised hell.

You see, there are some scenario editors who know their business and there are some who do not, and these "do not" boys are howling because books have been written, published, sold and money made.

I, the editor, (please notice that I use a little I) wanted an editor to help me recently, and one of these peanut scribblers who is writing con dope from a studio asked for a "job." More so, he wanted only $15.00 a week to start. So it is easy to see just what standard some of the manufacturers are hitting.

Oh, you fifteen dollar a week boys. I can make that much begging on the streets or selling penny pencils. Go back to your shoe-strings and give way to the writers.

Back to Spokane—Say, Spokane, write us again.
Magazine Comment

The September issue of "The Railroad Man's Magazine," published by Munsey and for sale at all news stands, contains an excellent article on the moving picture. It is titled, "Setting the Stage for a Drama of the Rail," and is illustrated. It is written by Gilson Willets. The article is well worth your time and the price of the magazine.

The August issue of "The Photoplay Magazine" is truly a wonder. It hits the high water mark in having for a cover design, an actual scene from a photoplay, which is printed in three colors. Besides, it contains some excellent articles on scenario writing that should be read by all students of the photoplay. The improvement in this magazine during the past few months is wonderful, and the subscription price is low. Buy your first copy to-day and find out for yourself. For sale at all news stands.

"The Dramatic Mirror," a weekly devoted to the theater and things dramatic, has been giving the photoplay unusual consideration of late. It has published lengthy articles on Miss Florence Lawrence and Blanche Walsh, photoplay stars, and states that it will continue its good work. It contains a department for script writers.

William Lord Wright, in "The Moving Picture News," is giving the photo playwrights some crispy information on the editors of the various film companies. Mr. Wright's comments on things pertaining to the script writer are worth reading.

Epes Winthrop Sargent, editor of "The Photoplaywright" department in "Moving Picture World," is planning the holding of a dinner for photo playwrights. He expects to have the attendance of as many of the sincere script writers as is possible. Mr. Sargent plans to hold the affair some time in September. The department for the script writer in "The Moving Picture World" is improving of late, although Mr. Sargent still has spells of indigestion.

"The Photoplay Author," published at Chicopee, Mass., combines the July and August issues into one issue. It is well edited and contains some excellent contributions from Miss Rubenstein and Mr. A. Van Buren Powell. Mr. Sargent, in an article, explains why he wrote "The Technique of the Photoplay," an instruction book on scenario writing. While the magazine, "The Photoplay Author," is truly a small affair, it promises much and looks the goods. It thinks, however, that all other publications knock it and the editor evidently says a lot of nasty things to himself. He says: "This is the original magazine published for the uplift and advancement of Photoplay Authors, and is neither connected with any firm or jobbers of Instruction for Photoplaywrights, nor is it published for the promotion of book schemes. It's Original! It Doesn't "Crib.' It Gets the Goods, and Pays for Them!"

Has anybody charged the magazine with those offenses, or is the editor a pessimist? Come on, be a sport, old fellow. Meet me in Chicago at the Exhibitor's National Convention and exchange swords.
The Photoplay Mart

HIS department is just as complete and authentic as it is possible to make it. Under this head we publish each month the names and correct addresses of the motion picture manufacturers who are in the market for playscripts. The information given here can be relied upon as a general statement of the wants of the various manufacturers, since we secure statements from the manufacturers for the compilation of this department. There is just one way to keep in touch with the photoplay market, and that is through the advices printed herein month by month. Now and then an error creeps into these reports owing to the sudden changes in the needs of the manufacturers. However, this list is a criterion of the wants just at this time and probably will hold good throughout the month of August.

MELIES CO., Santa Paula, Calif.
The following letter has been received from the scenario editor of The Melies Company, which explains itself: "As this company is going on a trip to the Orient, expecting to be gone at least a year, we desire that no scripts will be submitted to us during that time. It will save your subscribers time and money if you will leave our name out of your buying list." Just remember—NOTHING DOING WITH MELIES.
The following clipped from one of the moving picture trade journals, is more explicit about the Melies' dash into the Orient:

"Gaston Melies, accompanied by about 20 members of his producing company, is to sail from San Francisco July 24 for a trip around the world. It is expected that the trip will occupy from two to three years. The company is to travel leisurely, according to Mr. Melies, stopping indefinitely wherever they find interesting backgrounds or subjects. The first stop is to be at Tahiti. From thence they will go to New Zealand and Australia. There are no plans at present beyond Australia except that Mr. Melies has a vague intention of cruising around among the other romantic South Sea Islands in search of fresh material and possibly going on from there to photograph the mysteries of Asia."

VITAGRAPH COMPANY OF AMERICA, East 15th St. and Locust Ave., Brooklyn, N. Y.
Good strong wholesome dramatic plots are wanted. Must have one good scene which will hold the audience breathless. Plots may be dramatic or melo-dramatic. This applies to Western and society stuff. Crisp comedies of a farcical nature wanted for half reel photoplays. No spectacular three reel stuff wanted, as it is supplied by the studio writers. Two
weeks to decide if manuscript has any possibilities, otherwise, immediate return of script. Pay from $15 to $50.

PATHE FRERES, 1-3-5 Congress St., Jersey City Heights, N. J. Most of the Indian and Western photoplays produced by this company are written by the company's own editor or members of the producing staff. Intense emotional and heart interest dramas will be considered. Must have American atmosphere. No costume plays wanted.

THE KALEM COMPANY, 235 West 23rd St., New York, N. Y. Historic scripts will be considered. Good strong virile war tales will be purchased. Spanish and Mexican plots will get a reading. Dramas of business life also desired. Plot must be strong with good possibilities for dramatic rendition. A week is required to consider a script, and even longer if it presents a good face to the first of the readers.

NESTOR FILM CO., Hollywood, Calif. Split reel comedies, either farce or otherwise, that are real laugh producers. Can also use strong dramatic Western stories. Quick action promised.

VICTOR FILM CO, 575 Eleventh Ave., New York, N. Y. Desires good strong dramas calling for both indoor and outdoor scenes that are adaptable to the work of Miss Florence Lawrence and Victor Moore. Send scripts to the Victor editor (not to Universal) for consideration. Good pay promised for good scripts.

SOLAX CO., Fort Lee, N. J. They offer good prices for genuine comedies, either farce or story (no chase stuff) also desire big human life dramas that have plenty dramatic clashes. Require ten days to consider scripts.

REX MOTION PICTURE MFG. CO., 573 Eleventh Ave., New York, N. Y. They want the big stuff—generally they like stories dealing with the triangle. Morals are pointed out in all Rex photoplays. Fifteen days for consideration.

MAJESTIC MOTION PICTURE CO., 540 West 21st St., New York, N. Y. Now and then they will buy a dramatic script, but their efforts are centered on producing the best comedies possible. Will consider both farce and story scripts. Want rural comedies and dramas, also.

REPUBLIC FILM CO., 145 West 45th St., New York, N. Y. Plots calling for strong, vital dramatic situations are desired by this company. The story must be unusual and not call for too many characters.

ECLAIR FILM CO., Linwood Ave., Fort Lee, N. J. Buying dramatic and comedy scripts. Dramas should be for full reel and comedies for split reel productions.

CHAMPION FILM MFG. CO., 12 East 15th St., New York, N. Y. Comedies and Western dramas. Split and full reels.

IMP FILMS CO., No. 1 Union Square, New York, N. Y. See the demands of the Universal Co., and scripts intended
for the "Imp" editor's consideration should be sent to the Universal company. See their address above.

Strong original society dramas, those containing heart interest mostly desired, also comedies which have plenty of real live humor. The essential thing is originality of theme, no matter in what environment it is worked out.

THOMAS A. EDISON, INC., 2826 Decatur Ave., Bedford Park, New York, N. Y.
Desires scripts detailing quick action comedy. Comedy dramas are acceptable. Strong and appealing dramas of American life are also desired, but they must have an exceptionally strong climax. Historic incidents are available. Do not try to put something over on this company for they are prepared to nail you. Name of author is placed on film, advertising poster, bulletins, etc. Good pay.

SELM POLYSCOPE CO., 20 East Randolph St., Chicago, Ill.
No statement has been secured from the company, but we have learned from our subscribers that they are purchasing more scripts from outsiders than heretofore. They desire unique dramatic stuff. Good strong dramatic tales of every day life are produced, but we can't say for how long this will keep up. Their own staff of writers handle most of the Western plays.

ESSANAY FILM MANUFACTURING CO., 1315-1333 Argyle St., Chicago, Ill.
Human interest plots will be considered. Now and then they produce a society play. Need not send them any Western stuff. Little child stories seem to be liked. Unable to secure statement from editor for this issue.

UNIVERSAL FILM MFG. CO., 1 Union Square, New York, N. Y.
Owing to the splits, the ruptures and other breaks, we do not group the various Independent companies this month under the Universal banner. We give each company separately and suggest that the script writer use his own judgment. The Universal to-day does not represent the same companies it did a month ago. The Universal's wants are unchanged. They still advertise as follows:

"We are in the market for high class scenarios, covering comedy, split and single reels, drama, and sensational and western one and two reels. The minimum price paid for a single reel scenario is $25.00, and for short, split reel scenarios, $15.00. If your scenario is not worth these amounts, do not submit it. Manuscripts should be typewritten, and return postage enclosed."

AMERICAN FILM MFG. CO., Ashland Block, Chicago, Ill.
Intense emotional stories of American life, replete with strong vital dramatic situations. Novelty and originality in both theme and situation are requisite factors to be considered. Can also use good clean cut comedies for split and full reels. Name of author is placed on the film. Immediate consideration given all manuscripts and excellent pay for the exceptional idea.
POWERS MOTION PICTURE CO., 416 to 422 W. 216th St., New York, N. Y.
Always in the market for the best in the dramatic line. Also buy comedies.

NOT BUYING.

Thanhouser.
Biograph.

NEW MOTION PICTURE COMPANY.
The latest concern to seek fame as a maker of motion pictures is the Bradley Film Manufacturing Company of New York. Will K. Bradley, magazine writer and photoplaywright, with a few other picture men of New York, are backing the new venture. Bradley announces that he will probably be able to furnish the new company with all the scenarios it will need, as he has about two hundred or more in preparation. The "Bradleyized" picture should be a distinct novelty.

BELOW THE STANDARD.

George W. Terwilliger, editor Reliance Motion Pictures Company, has discovered many "new" writers and is himself an able and versatile writer. If a script merits $75 or $100 you will get that price for it. Terwilliger is a man of his word and has a circle of photoplaywrights who are well satisfied to submit their work first for his consideration. He writes as follows:

"Mr. Tony O'Sullivan and myself will handle the regular releases hereafter. You may say that the pictureplays we have been getting have been very far below the standard. I do not know how to explain this, except the majority of the best writers kne wwe were buying but little material the past few weeks. We are now in the market again and former prices quoted still prevail. We have just made arrangements with Mr. James Oliver Curwood for the rights of his 'Philip Steele' stories. Mr. Curwood, as you know, is the author of 'The Honor of the Big Snows,' 'Flower of the North,' and 'Philip Steele,' besides many short stories concerning the Northwestern Mounted Police. We will produce 'Philip Steele' in two reels. We intend to produce a two-reel subject once a month and I am in the market for anything good along these lines. What we desire most of all, in one-reel subjects, are stories with exterior scenes that will permit their being taken here in the East. The majority of the pictures that have caused comment because of their exterior beauty have been those taken among wonderful Western scenery. I think we have some beautiful and unusual backgrounds right here in the East—and I want them! We have just produced a series of pictures around shipyards, boats, canal boats and city scenes, but I do not think we have yet reached the heart of the East. I find your department doing a good work in helping the photoplaywright—and also the script editor."—Moving Picture News.

HOPP HADLEY WALKS THE PLANK.

Mr. Hopp Hadley, scenario editor of the Majestic M. P. Co., extheatrical manager, and son of the well-known evangelist, Col. H. H. Hadley, was married Aug. 3 at Skowhegan, Maine, to Miss Catherine McDonnell, of Allston, Mass.—Moving Picture World.
HOW ABOUT THE CAMERA.

You know that the camera is the thing they make Motion Pictures with, but did you ever stop to think of the camera when you write your photoplay? Suppose that when you start to write a scene you do what the director does when he makes it. Look at the camera. Lots of things you do do, you won't do if you do that.

You know—or you should know—that the present fad is for a large picture of the people with some background. The makers bring the figures so close to the camera that if the leading man slipped on a banana peel he would cut his eye on the rim of the camera. This makes for large faces and large faces make for clearness of expression. Good expression, in turn, helps out the story by making the emotions clear.

In a few words bring your people close to the camera.

To do this you will have to consider the camera before you start to lay out a scene. Suppose that you have a banquet table. Reginald is going to marry Lucille, and this is the announcement party. Suppose that along about the time they are serving the roman punch the wronged lady comes in and calls Reggie names, spoiling a perfectly good chance for his getting a life interest in a lady and some millions of dollars.

You're just regarding the scene and not the camera. You picture to yourself a well set table. At the end there is Lucille's father and Lucille and Reggie and on either side eight or ten guests. It makes an effective setting, but when the lady with the first mortgage on Reggie's affections butts into the festal scene she is going to be so far from the camera (at the end of the table) that you can't tell whether she is remonstrating with him about her fractured heart or an unpaid wash bill.

The camera lacks the adaptability of the human eye. It does not make proper allowance for the fact that Gwendolyn, Reggie and Lucille are twenty feet back from where they should be. The scene is spoiled.

Before you write the scene figure on where you are going to set the camera with relation to the players. You can't get it right and still preserve the suggestion of a large dinner. All right! Take them into the parlor. Now you can swing it so that when Gwendolyn comes in, even though she was not invited, she can get hold of the affianced pair as close to the camera as optical laws will permit them to come. You've changed no essential fact in the story. You merely have played the scene where the figures are large.

Just remember that you are writing something that is to be made by the camera, and count the camera first and the lay of the scene after you have placed the camera. Of course, there is nothing to prevent the photoplay editor or director from changing from dining-room to parlor himself, but if it is just as easy for you to do it, why not do it? It may help your chance of acceptance materially.

Here's the way to work it. The camera sets about ten to twelve feet back of the front line of the scene. Plan your stage so that you can bring your leading players so that naturally they face the camera close to that front line without seeming to do so. Plan your scene and your camera viewpoint first. Then figure your action to fit these.—Moving Picture World.
THEY CALL THEM PLOT WRITERS.

"Jack Carlton Baker, the well-known plot writer, has now taken over the management of the Western Film Service, Whitehaven. Some remarkably quick work came from his pen on Friday last. In the streets of Whitehaven he was asked alms by a beggar and during a few moments conversation with this wanderer he was at once gifted with a smart idea for a dramatic plot. Twenty minutes later the plot was completed and on its way to well-known manufacturers. The title of the plot is ‘The Roads of Memory.’"

The above is from "The Kinematograph and Latern Weekly," published in London, and below is another squib which tells about the high price of payment.

"A prize of one guinea is offered to his patrons for a comedy picture plot by Mr. Will Linsdell, Plymouth."

One guinea, in American money, is $4.66 2-3, which is about the highest price paid in England, although now and then they pay as high as two guineas. But in Paris, well, read this:

Mdme. Veave Leroux d'Ennery as heiress of Adolphe d'Ennery, and Mr. Verne, as heir of his father, Julius Verne, claimed 10,000 francs damages from an editor of films for the reproduction of a film taken from the celebrated novel of "Michael Strogoff." The editor has been condemned to pay a fine of 5,000 francs.

The above information, from Monsieur P. Canegaly, of Paris, shows that $925.00 was paid for an idea. A franc is worth 18½ cents in American money. However, common ideas in French are worth but ten francs or $1.85.

SCENARIOS FOR VICTOR FILM MANUFACTURING COMPANY MUST BE ADDRESSED TO COMPANY'S OFFICE.

The Victor Film Manufacturing Company wish to state that, as there has been a good deal of misunderstanding with regard to the sending of scenarios to this company, and as they are not in the Universal Film Company, but merely do their advertising and release their pictures through them, it is desirable that scenario writers send contributions direct to the office of the Victor Film Manufacturing Company, 575 11th avenue, New York city, and not to the Universal Company.—Moving Picture News.

WANTS INDIAN STORIES.

With its two Western companies, one in Santa Barbara and the other in Chicago, the American Film Mfg. Co. announces that it is in the market for some good Indian stories of one-reel length. Good prices will be paid for acceptable manuscripts. Writers are assured of courteous treatment from the American editor.

"The Cry of the Children," a Tanhousersuccess, by Harriet Guthrie Lewis, is going to have as great a vogue as "East Lynne." Just now the Progressive Party is making use of it, owing to the fact that it is an expose of child labor. In Indiana, the home of Albert J. Beveridge, and who is the Progressive candidate for Governor, the Progressive exhibitors are using it to a great advantage to themselves and the Progressive Party, owing to the fact that Mr. Beveridge is the real champion of the fight against child labor.
HERE ARE THE FACTS!

Because Epes Winthrop Sargent has had more experience in photoplay work, editorial writing and criticising, than any other man of our acquaintance, we asked him why he "hammered" the so-called photoplay teaching schools. His answer is sufficient; it's plain and pointed. Sargent says: "If the fellows who conduct the 'schools' were men who had been writing and 'putting over' their own photoplay work and had the real experience, there would be no protest, but they are not; they're simply men after the money regardless of experience, the one essential that makes for success in writing acceptable picture stories." And Sargent is right. Can the instructor who never wrote a successful picture plot himself teach others to do it?—The Photoplay Magazine.

SOFT FOR BANNISTER.

"The Edison producer, Mr. Miller, and his wife, in company with the artistes, Mr. Mark McDermott and Miss Marion Nesbit, arrived in England on Monday last. They were met at Paddington by Mr. Cromelin, Mr. H. R. Smith and Mr. Harry Furniss. We understand it is the intention of the Edison Company to produce films in England and for this reason they have taken the Barker studios at Ealing. Mr. Furniss will also superintend the production of his own and Bannister Merwin's scenarios."—London Kinematograph.

NOT WORDS BUT DEEDS.

It's action that counts in a photoplay. You are likely to get more for a 5,000-word short story than for one of 1,500, but in the photoplay it is the length of action that counts, and whether you use 1,000 or 5,000 words to detail your action, the pay will be the same. In writing photoplays forget the number of words, but remember to keep it short, and think instead of the number of scenes and their length. A full reel should run about eighteen minutes or less, according to the number of sub-titles, and that is the picture editor's "number of words."—The Editor.

INFORMATION FOR SCENARIO WRITERS.

So many letters have come to us asking the question, where they can send their scenarios and who are in the market to receive them, and approximately what amount is paid for scenarios. After considerable inquiries we find that the following scale among the manufacturers rules. Of course this scale is not to be taken as absolute, as owing to the excellence of some scenarios much more is paid for special subjects, even as much as $100 and $150, but these are very, very exceptional subjects. We will revise the list from time to time so that those who are constantly asking may keep the addresses and prices on file.
SUBSCRIBE NOW!

TO

The Photo Playwright

Your subscription will be of more value and encouragement to us than ten subscriptions a year from now.

Everybody in the business should have it, for it is valuable for man and boy, old-timer and beginner.

Its purpose is to assist the scenario writer and promote his welfare, being devoted to the best interests of picture playwrights. It gives such information as is desired and needed by students of the photoplay.

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A man is known by the company he keeps

OU should throw away that rubber stamp you've been using. Honestly, it looks bad.
Take a look at this

ELBERT PHILLIPS CAXTON
Photo Playwright
NASHVILLE, TENNESSEE

We will print you 250 letter heads, using good white coin bond paper, 8" by 11 inches in width and length, type display as above, for $1.50.

You can get 250 envelopes, best grade of white Hoo-sier wove, with name, street address and location, for $1.50. These envelopes are 6½ by 3½ inches in width and length.

If you want both envelopes and paper, printed, we will make them to you at $2.75.

Send your order to day. Our printing shop isn't so very busy this month, so we can give your order immediate attention.

THE PHOTOPLAY ENTERPRISE ASSOCIATION,
Boonville, Ind., U. S. A.
How to Write and Market Moving Picture Plays

Is undoubtedly the most far-reaching work on scenario writing now in print.

**PATHE FRERES SAYS:**

“We have perused carefully and with great interest your book, 'How to Write and Market Moving Picture Plays,' and we can only endorse all that you state concerning the writing of moving picture plays.

“Let us hope that all scenario writers will follow your instructions to the great pleasure and comfort of all moving picture manufacturers now compelled to read an ever increasing number of poor productions in the hope of finding a gem amongst them.”

**SATISFIED PURCHASERS SAY**

“Before purchasing your book I made several attempts to write and sell picture plays—always failed. Up to date I have written eleven and sold eight, bringing me $265.”—E. K. J., Indianapolis, Ind.

“My first scenario has been purchased for $50.”—A. W. B., Colorado Springs, Colo.

“Yesterday's mail brought me two checks, one for $25, another for $20, being payment for two moving picture scenarios that were written after work hours.”—C. H. R., Red Oak, Iowa.

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Sept.—Oct. Issue 1912

The PHOTO PLAYwright

In This Issue

A Burlesque on the Scenario Editor, By H. F. Jamison.

Extended Departments.

Worth-while Articles, and Tips for the Photoplay Author.

Revised Schedule of Rates of Payment.

DEVOTED TO THE INTERESTS OF THE PHOTO PLAYwright
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The Photoplay Enterprise Association
BOONVILLE, INDIANA
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The Photo Playwright

*Devoted to the Interests of the Scenario Writer.*

Published Monthly by

THE PHOTOPLAY ENTERPRISE ASSOCIATION

BOONVILLE, INDIANA
Rates of Payment

N. Y. Motion Picture Co., 521 West 19th St., New York, $15.00 up to $50.00.
Champion Film Co., 145 West 45th St., New York, N. Y., $28.00.
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Vitagraph Co., 116 Nassau St., New York, N. Y., $20.00 to $75.00.

From "The Moving Picture News."
Announcement

Owing to a change in management, THE PHOTO PLAYWRIGHT is somewhat delayed this month, and our readers will notice we call this issue the "September-October issues, or a "double number." Complete arrangements have been made whereby all future issues of this magazine will be mailed on the tenth of every month. The November issue will be mailed to all subscribers on the 10th of November. We would issue THE PHOTO PLAYWRIGHT ahead of its date if it were possible to keep the department, "The Photoplay Mart," up to the minute, but wishing to give our subscribers just what they need, we hold publication until we can learn just what is needed for that month.

Subscribers will receive twelve issues of THE PHOTO PLAYWRIGHT for their subscription just as promised, all subscriptions being advanced one month.

Next month's magazine will be the cream of them all. We will have several worth-while articles that have been prepared especially for THE PHOTO PLAYWRIGHT. If you are a scenario writer you'll want to read these articles.

Better start your subscription to-day.
Durham Goes to Vitagraph

The best news ever received at our offices was that concerning Mr. W. Hanson Durham, formerly a resident of Belfast, Maine, who is now a regular member of the Western Vitagraph Company, located at Santa Monica, California. Mr. Durham, you know, is the talented photo playwright who has contributed several very valuable articles to this publication, aside from penning many of the Vitagraph photo plays.

By writing almost steadily and with continued success for the film companies, and through a conscientious study of the art of photoplay writing, Mr. Durham has climbed from photoplay author to photoplay editor. His new position will not in any way interfere with the writing of more new scenarios. In fact, when the Vitagraph Company engaged Mr. Durham they cornered his productions. Previously he had been disposing of a portion of his work to the Kalem, the Melies and Edison companies.

The Western studio of the Vitagraph Company is located in Southern California, a spot that affords splendid scenic surroundings for the very best sort of Spanish, Frontier, Indian and Western productions. With local color on all sides and with the tales of romance and conquest coming from the lips of the pioneers, Mr. Durham is now prepared to bring forth some of his best plots.

Acting as assistant scenario editor to Rollin S. Sturgeon, Mr. Durham will pass on all scripts sent to the Western studio. In a letter received several days ago, he says:

"When I learn the actual needs of the Western studio in the way of special scenarios, I will advise you accordingly, and perhaps you can steer some good stuff our way. It may be possible that I shall be in a position later on to write you other special articles for your publication, but of course cannot promise to do so now.

"I want to thank you for the courtesies you have extended me in the course of our correspondence and to assure you that I shall be pleased to hear direct from you (personally) whenever you care to write me—feeling assured of a prompt answer. I also want to thank you for the kind words you have written concerning myself and my work in your publication. If you care to mention my recent affiliation with the Vitagraph Company in your magazine you are at liberty to do so. It may encourage other authors to 'make good.'"

This then, dear readers, is the reward for good, clean, consistent work. You can do likewise if you will keep on writing. Just remember that you are to please the manufacturers and not yourself. As to Mr. Durham, the writer of this article predicts that he will go higher before many moons have passed.

Here's to Hanson Durham.
The Scenario Editor

Being a Travesty in the Form of a Scenario on Studio Conditions


A SPLIT REEL DROMEDARY:
Sin-opsos.
CAST OF CHARACTERS.

JOY AND PAIN.

SCENE:

I know I can call yue my frind, and yores is the gratest compiny I no ov. Inklozed is a sampel scenarioo which I am in hopes that—

Editor throws in waste basket. Jumps with graceful monkey-like spring into basket on top of it. Does the turkey trot and Apache dance combined. Beautiful "FAITH, HOPE AND CHARITY" expression. Exit cathalantis felinatus. Editor clambers out of basket. Takes another "STRAIGHT." Opens another letter. Photo of young lady falls out. Editor picks it up. Pretty, (lady I mean.) Editor quirks over it. "Oh you Kid." (Examines Scenario with sour face). Turns to Photo. Tough luck old gal. Your mug is O. K., but the "dope"—Oh! Lord!! Nothin' doin' less ye got the punch. Laura Jean Libby wore that "Slush" out 'fore ye wus born. Sorry,—regrets—etc., but—folds scenario.

5
No. 2.

EDITOR'S SOLILOQUY.
SEE PHOTO PLAYWRIGHT.

Screen—Show.
The carrying off of little girls by Indians is assuming the proportions of a national calamity. Thousands of mammas are still unable to pay the rent while their flour faced daughters still bang at the piano and attempt to write scenarios when they can't spell cat. No. 3.

AS THE EDITOR APPEARS TO THE MAN WHOSE SCRIPT HE BUYS.

Etherial blue:
Editor in garb of angel, white wings, bearing golden trumpet.

No. 4.

AS THE EDITOR APPEARS TO THE MAN WHOSE SCRIPT HE REJECTS.

Abode of Mephistophelis:
Editor discovered in garb of his Satanic Majesty spearing would-be authors with a large red-hot pen.

THE END.

The Scene That 'Twas Seen on the Screen.
(By Andrew Joseph Sodich.)

Curses on the villian,
He has taken Kate away;
But if the hero gets him,
The price he'll have to pay.
Gr-r-r-!! she's in his power-r-r-!!!
But shucks! he's not so mean,
For it's only make believe,
'Twas the scene that was seen on the screen.

She was from the chorus,
A swell beauty dressed in blue;
I took her out to dinner,
(As married men will do).
Later came my finish,
For my sweet wife serene???
 Saw me with her in a photo film,
'Twas the scene that was seen on the screen.
About Photoplay Writing

By E. A. Arnaud, Scenario Editor, The Eclair Co.

It may be that I have selected a subject which will have but little appeal to some Exhibitors, yet it should not be. The photoplay which is being written today is what you are going to have to exhibit to your patrons tomorrow. Upon how good it will be in point of interest and ability to satisfy your patron rests your continued success.

"I quite naturally feel that I am fairly qualified to discuss and discourse on the play in-so-far as it is part of my work to select some fifty to seventy-five plays and produce them in a year's time, all this besides passing judgment on all others. I am free to admit that I haven't a Divine judgment which renders me infallible against selecting the wrong play at times, that is public opinion decides it is wrong. It makes no difference whether the upper ten rave over it, if the lower ninety swear against it. If it doesn't win the plaudits of the 'ninety,' then it is lost from a successful producer's view point.

"If I or any other man could invariably pick what is aptly termed a 'Sure-fire' success, he or I could name our own terms. It seems that the all-wise Providence never meant there should be the perfect judge of plays either staged or photographed.

"We are hounded and haunted by scenarios. Every morning we reach the studio we find the door practically barricaded with the mail's deluge of plays. And we must smilingly wade through all of them to find perhaps a couple worthy of consideration. We are reading, we feel the presence of someone in our doorway and look up and see a scenario in the possession of a man—or 'it may be a woman, or child,' for 'everybody's doing it.' Holidays and Sundays, they call upon us at our homes. Telephone rings and we think 'of scenarios.' Yet, we put up with all of this most patiently and eagerly in the hope of finding one which will contain at least the scintilla of a new or fresh plot idea.

"It has long been a notion of mine, that sooner or later a large share of the successful writers would spring from among the exhibitors or his theatre attaches. They are in daily contact with picture-plays, consciously or unconsciously they are developing ideas of plays and their construction. They are in the best position to learn and feel what the public likes or seems to like. They know fairly accurately what ideas have and have not been done, so they will
avoid repetition of plots. It is safe to say that a full one-third of the stories now written are exact duplicates of past productions. Whether this is just a remarkable circumstance or just a mean bold attempt to steal a plot in the hope of putting it over on some unwarly or trusting editor or director is not for me to say. However, the fact remains.

“Experience brings me to the conclusion that the greater share of writers are not actuated by any desire to enter photoplay writing as a means of money making, but rather they try it for the sole purpose of having a play of their own making produced. To most of them the honor (and an empty one it is, too), of having their scenario produced is sufficient unto their desires. For weeks they haunt the theatres, buying tickets for their friends to see ‘my play,’ and then they try another. This fails to be accepted and they quit our fields forever.

“I am confident to predict that photoplay writing is destined to some day become a profession worthy of effort and embracing. Every big industry grinds its mill slowly. Those who are not by capability, qualified, must be forced out and make room for the writer who can make good.

“Why don’t you try?”—From “The Eclair Bulletin” to proprietors of moving picture theatres.

RANDOM NOTES

E beg to announce that we will, in the near future, publish and market a book, entitled ‘The Rudiments of Photoplay Construction.’”

So reads a letter being sent out by Messrs. Mikalooff and Swartz of McKeesport, Pa. They wind up the letter as follows:

“After consideration we have decided to sell the last few pages as advertising space to publishers or periodicals dealing with this subject. We, set custom aside and offer you space in this publication at the rate of $25.00 per page for the FIRST run of 5,000 copies.”

We have failed to learn where either of these gentlemen ever sold their scripts, aside from actual studio work.

Eustace Hale Ball, formerly with the Eclair Company and a scenario editor with extensive experience has launched into the scenario
doctoring business. Mr. Ball is an able and reputable critic. We have just received his pamphlet, "First Aid to Scenarios," which outlines his plan of work. Photo Playwrights should, if they need help, communicate with Mr. Ball at 7080 Metropolitan Bldg., New York City.

Mr. James Ashton Reid of 218 Tremont St., Boston, Mass., has written us as follows:

"The Great Eastern Film Mfg. Co., 218 Tremont St., Boston, Mass., is in need of high class society dramas. Prompt consideration and good prices paid for all acceptable scripts."

Our readers can try them, if they care to, although we do not know, as yet, just who, what and when this company is or came into existence.

"The demand for good original photoplays is stronger than ever; however the price remains the same with exception of one or two companies, which demand the best."—Photoplay Magazine.

In a recent issue of "The Moving Picture News," William Lord Wright says:

"To the energetic picture playwright who persists in sending in stories requiring a cast of characters as long as the moral law, we recommend a visit to see Pathe's 'Her Son's Ingratitude.' Just four characters in the thousand feet of tense, convincing action."

Hal Reid, formerly with Vitagraph, then with Reliance, next a scenario editor for the Universal is now with the Champion Company as a director. We doubt if we will be able to chronicle his jumps during the present month.

Is James Ashton Reid of Boston, Mass., related to Hal Reid and is Hal Reid interested in the Great Eastern Film Mfg. Co., of Boston? Is Hal Reid going to be permanently connected with Champion and is the Universal back of the Great Eastern? Is the Film Supply Company tired of Hal or do they intend for the Mutual to get him?

It is evident the Licensed producers can do without him.

The writer's good friend, Tom Powers of the Vitagraph Company, is back at the studio after a three month's vacation. Mr. Powers, you will remember, comes from the editor's bailiwick.

Giles R. Warren, scenario editor for the Victor Co., is directing for this same company while arry Solter spends his vacation in Europe.

Mr. Richard V. Spencer, writing from the Bison Company's Western Studio at 1707 Allesandro St., Los Angeles, Calif., says
that he is in need of genuine Western stories. He wants the very best work of the very best writers and will pay big prices for the proper sort of material. Mr. Spencer edits all the scripts for Bison, Broncho and Keystone films and consequently must have lots of help from photo playwrights. One, two and three reel scripts will be considered. Good snappy somedies are desired.

"The best 'sellers' today are comedies. Can you write a comedy? Try it, for the producer will pay more attention to it just now than any other, for good, clean, humorous stories are scarce. Don't write a story simply showing a series of situations or incidents, chases, upsets, accidents, pranks and the like, but weave a plot about the situations that will bring understanding and amusement without resorting to the ridiculous."—Photoplay Magazine.

The Gaumont Co., calls notice to the fact that they are not in need of scenarios since they do not produce any pictures in this country. The Gaumont studio is located in Europe and all scripts are purchased from writers on the other side of the pond.

THE PHILOSOPHER’S ADVICE.

After seeing a photoplay I always remark to myself that it is good, very good, bad, very bad, fine, etc., as the case may be, and I have often wondered what constituted a good play. I have seen photoplays that lacked plot, action, complications, continuity of thought, and all the other elements, but still I pronounced them good. Perhaps it is the photography as much as anything. A good director and a good photographer can evidently make a good play out of a poor story. Fine acting also tends to pull a poor story out of the mire. According to the works on the technique of the drama, a play must have rising action, falling action, a turning-point, and a catastrophe. First should come the introduction; second, the rising action; third, the climax; fourth, the falling action; and fifth, the catastrophe. There must be a proposition, and there must be unity. Dramatic unity is the conformation of proposition, plot and action. The plot should carry out the proposition. Every good play should have a theme. A theme is the general subject, which holds throughout, but which, reduced to a specific form, becomes the basis of the play. Characterization is an important, but not a necessary element. Character is shown by what the characters do, not by what they say, or appear to say. Subtitles show weakness of construction. The spectator comes to see, not to read. Subtitles at the beginning of a play are seldom comprehended or remembered, and hence are wasted. The action should unfold naturally and logically, and subtitles should only be used to show that which action cannot show, or to represent lapse of time. These are a few of the elements of a good photoplay, as I understand it, but apparently all of the directors do not agree with me!—From "The Motion Picture Story Magazine."
The Idea is The Thing

By William Lord Wright, Author of "Twixt Loyalty and Love," "For The Sunday Edition," and Many Others

HE play's the thing—but so is the idea. One must have a striking idea or situation before the picture-play can be successfully written. The present consensus of opinion among the pictureplay editors is that many have eyes and see not, and have ears that hear not. The elusive idea is here, there and everywhere. The plot-germ for a good picture-play may be at the dooryard, and all the while the ambitious author is pursuing a frantic search elsewhere for his or her inspiration.

"I've got an idea," exclaims the author, and he chortles with glee. Then dismay shadows his countenance for the inspiration has fled.

The elusive idea—the hope that remains in Pandora's Box! The idea is always with us and always fleeting; it is the Tantalus of the pictureplaywright, the actor, and the director.

The simplest idea for a story is the narrative of some queer thing that has happened in the town or neighborhood; a thought germ quickened into life through reading something that appeals; but there is also the world under our feet and above our heads. Uncanny things, extraordinary things, queer things are stirring all around us if we have the eyes to see them or the ears to hear them as unusual or interesting events or complications.

Ideas for pictureplays do not usually come by mere good fortune. They are the result of skill and study, power of observation and an eye to the romantic.

Frankly, the elusive idea is in our elusive selves, and the incident in the book, newspaper or in the dooryard, merely aids us to fix our thought upon something we have been unconsciously carrying about with us for years.

If one wishes to narrate the action of sentiment or the secrets of life, that is human interest, he will find, according to Cody, that the most effective ideas for a plot are such as determine the entire course of some human life. An idea is good in proportion as it concerns some event that determines a man or woman's happiness or unhappiness. Such ideas are the basis for each of Maupassant's plots. The incident that Maupassant relates is the one great de-
terminating factor in the life of his principal character, and when that has been told there is absolutely nothing more to say of interest about that person. As Cody points out, this is clearly seen in "The Necklace," which is the story of the tragedy of Madam Loisel's life. Her life is completely altered by the event of the loss of the necklace.

The elusive idea is not so elusive to the one who has had varied experience on life's highway. To the worldly wise it is easier to discover the incidents, the situations, out of which to evolve good plots; but if one's life has been narrow, and experience restricted, the search for the elusive idea must necessarily be longer and more disappointing. But the incident and the idea, when discovered, is of little value unless it means something—we must select the ideas as we can make use of to illustrate life's principles.

Cody compares stories and pearls: at the very center of a pearl is a grain of sand about which the pearl material is gathered. At the very center of every short story or pictureplay is the passing idea such as almost anyone might pick up. It may be a common everyday idea, not worth so much in itself, but it is a grain of gold, oftentimes, instead of a grain of sand, and it is the first thing the writer has thought of and it is the foundation upon which his fancy has builded.

The central idea—the elusive idea, if you will—is of primary importance. We pass along the street with a friend. Our friend nods coldly to another pedestrian. Our curiosity is aroused because of our friend's coldness.

"Who was that?" we query,

"He used to be in the penitentiary," is our friend's contemptuous answer.

The elusive idea again Have you the power to delve underneath the things-that-are and discover the passing grain of gold? Fostered and cuddled, the idea can be developed into a pictureplay of merit. Let us seize the idea and build from imagination's storehouse.

"Here is a gentlemanly appearing individual—but he is a social outcast. He has served a term of years behind prison bars. He has paid his debt to society—and will pay interest thereon until the end of his days. The stigma of prison life will go with him to the uttermost ends of the earth. But was he rightfully incarcerated? No! He paid the penalty of another's crime. Circumstantial evidence was at fault in his case. The real criminal confessed upon his deathbed and the prisoner was pardoned. Nevertheless he 'has been in the penitentiary.' He has worn the prison garb. He is an 'ex-convict.' I can see him now going to some strange city and working his way to a position of responsibility. He wins the love of his employer's daughter. They are engaged to be married. A rival appears and recognizes our subject as an 'ex-jailbird.' He loses his position. Will the girl he loves remain true and stand with his shoulder to shoulder—or will she accept the world's verdict? She repulses the tale-bearing rival in love; tells her intended that his prison suit is a badge of honor, and together they bravely face the world."
Ah, the elusive idea! When discovered and nursed, fancy also fondles it, and by leaps and bounds, imagination can be trained to build the absorbing plot and the story with a lesson to the world.

The elusive idea may be the simple idea, but nevertheless an idea teeming with dramatic possibilities. Albert Webster, passing a bank, noticed the bank cashier with great bundles of banknotes close to his hand. He was impressed with the power of a bank cashier and the strain upon his honesty. A simple idea; maybe you have noticed the ban kcasher behind his wicket surrounded with banknotes and gold. It is the elusive idea one again—but Albert Webster grasped its import and utilized it in his great short story, "An Operation in Money." So far the idea is commonplace enough but, says Cody, when we think that all a cashier has to do is to put a bundle of banknotes in his pocket when he goes home at night, and that no one will know it until next morning, and then he could choose to serve the maximum ten years in prison and have the money to enjoy the rest of his life, the situation becomes startling. Here were facts that anyone might know, but it remained for one writer to utilize their possibilities. With the original idea as a basis, all that is needed is skill in plot construction to develop the picture-play situation that may be assumed.

It is much easier to take a ready-made incident, such as a judge condemning his son, a daughter shielding her father, and clothe them with incident, than it is to grasp the elusive idea and use it as a foundation for an original and striking pictureplay. It is the soul given the idea and the richness and taste of fancy's garments that build up the good pictureplay. Simple ideas become inspired when the writer has a wealth of material in his own heart and mind.

The higher artistic qualities of the slighter plot, united with the greater significance and impressiveness, should be the goal toward which every writer should ultimately aim. The influence upon the simpler work will give it strength and depth and the monetary reward will be consistent with higher artistic qualities and craftsmanship.

The elusive idea is the soul of the story—that element which makes the pictureplay significant for life, gives it a bearing on the problems of our existence and makes it a powerful creation, and causes the audience to feel rather than discover the moral lesson it must surely teach.

It is the elusive idea, properly developed, that makes the finished production sink into the minds of the observers, gives them a breath of the infinite, and an understanding of the meaning of life which they did not realize before.

Talent, training and temperament are important factors in the search for the elusive idea. Those qualified are becoming more and more successful in their pursuit, and out of the deep wells of their being they are drawing the soul that will give the element to the coming pictureplay which means lasting fame.

The elusive idea, O ye pictureplaywrights, is the very soul of inspiration, and both are necessary for true success in a new and novel field of literary endeavor.—From “The Moving Picture News.”
ILL W. HANSON, a photo playwright of Brooklyn, New York, writes us as follows:

"Am enclosing a slip which was forwarded to me by the scenario editor of the Lubin Company, Mr. McCloskey. I am sure that Mr. McCloskey will not find any objection to my placing this matter in your hands.

"I have noticed that my last few rejections by the Lubin Company did not contain the usual form of rejection blank which you probably have seen. (The form containing a list of reasons for rejection). I mentioned the fact in a letter to Mr. McCloskey when I sent my last script. The enclosed is what I received from him.

"It is too bad that a few 'nuts' in the photo playwriting field should be the means of queering the game for others by their hooting and squawking when things do not run to their liking. I believe, and I am sure that you and others will agree with me, that the many amateur scenario writers have lost a good friend in the old Lubin rejection form,—which enabled the writer to get a line on the defects of his or her work. I know that it has been a great help to me in the past and I am quite sure that others have profited by the Lubin Company's courtesy.

"I have always found the Lubin editors among the most courteous and considerate in their treatment of my work and I am sure hundreds of others can attest to this statement.

"So, now Mr. Editor, out with your trusty pen and give some of those 'mussy nuts' a little fatherly advice against getting scrappy and 'het' up when their piffle and junk is turned down by people who know their business and who are paid accordingly."

The rejection slip from the Lubin Company, to which Mr. Hanson refers is about 5½ by inches in width and length. Across the top is printed, "Lubin Manufacturing Company," which follows in smaller type, "Scenario Department." The rejection statement, reading as follows, is beneath the two lines mentioned above: "The Editor regrets that the Manuscript herewith enclosed is not available for the use of this Company at the present time." All of this printed matter takes up about one-half the page, the remainder being left blank for the scenario editor's remarks. In this case, Mr. L. S. McCloskey, says: "More gruesome than humorous. Printed rejection slip is a failure. While a few profited by it, many 'nuts' took occasion to argue our criticisms. We are glad to give a word
of advice where it will help—note form of this slip which allows space for same.—L. S. McCloskey.”

A friend from Muskogee, Okla., writes as follows: “Won’t you please write this story for the Vitagraph Company, entitled, ‘A Soldier and A Chorus Girl.’ I want to see it played the way it is wrote.”

The writer encloses a sixteen page story torn from Pearson’s magazine. The name of the real author is scratched off.

Don’t ever think you can get a film company to produce a copyrighted story like “A Soldier and A Chorus Girl.” Besides, don’t steal a plot. If you can’t be original, don’t write.

A subscriber writes and encloses the following questions:

1. Why is it that the Edison Company should keep two scenarios for consideration, one for six weeks and one for eight weeks and then return both?
2. How acceptable are stories from the U. S. wars, generally speaking, of course, if good? I presume they must touch or build about well known incidents, not treated on previously. I also desire to know as to the rate of payment. Are military scripts considered equal to modern stories?
3. What companies will consider such war stories?

To the first question, we reply that the Edison Company is a little slow in returning scripts, but it proves to the writer that his script was passed on by the first reader and was handed over to the scenario editor and the director to be read, besides other readers who okay or kill, as they see fit. Your plays failed to pass final muster.

As to military subjects, we feel that you can sell a really good scenario with almost any of the companies. U. S. war stuff is acceptable to Lubin, Vitagraph, Kalem, Bison, Selig and several others, although very little is produced relative to the Spanish-American War. Payment is very good for really good scenarios of this sort. Most of the military plays produced are prepared in the company’s studios by their own staff of writers.

“Is there such a thing as a ‘Union’ of photo playwrights?” asks a subscriber from Rhode Island.

Yes, but touch not.

A subscriber living at San Gabriel, Calif., wants to know the names and addresses of motion picture companies maintaining studios in the vicinity of Los Angeles. We refer you to “The Photoplay Mart,” and ask all other persons who want to send in such questions to open their eyes before quizzing.

Minnesota says: “I have just read in ‘The Moving Picture World’ that it is a good plan to keep at work until you have fifteen or twenty scripts going the rounds. Professional fiction writers keep from twenty to fifty manuscripts out all the time if they look
for real returns. Please let me know if it is a good plan to comply with the above?"

Yes and no. If your scripts are properly prepared and really good, then keep them going all of the time and keep lots of 'em out. But it isn't the keeping of 'em out that counts. It's what's in 'em. It will not hurt to have a hundred scripts out at one time. Listen, Minnesota: Don't write more than a dozen scripts. Sell one before you write any more. Keep the others going, but improve them as they come back home. Also, always enclose a return envelope, self addressed and sufficiently stamped. That is the wise thing to do when keeping 'em out.

Franklin, Indiana, inquires as follows:
"May a writer use a non-de-plume? (What do you want to use a bogus name for? Yes, if you want to.)"
"What directions does a writer use when he wants a close view of two persons, or of a photograph, book, etc?" (Merely state that the scene calls for a close view. A close view is sometimes called a bust, and again an enlarged view.)
"What is the best way to learn to express the actions of the characters?" (Study the sample scenario in our new book, "How to Write Photoplays That Sell.")

"Please tell me if a letter or an advertisement in a paper are to be indicated in a manuscript as scenes within themselves?"
So asks a photo playwright from Massachusetts.
Yes. Study the films. Don't they break in, and are they not complete in themselves?

"I have just completed a moving picture story, 'A Cow Puncher's Sacrifice.' It is a story of the price paid by a man who truly loved a woman, who realized that the woman he loved, loved another who was unworthy of her love."

Oh love, you are surely an awful thing. But our quizzer wants to know if the plot is a good one. We can't say. You had better try it out on the dog. Send it to some poor editor who never receives any of these love tales. By the way, we have heard it said that some of the companies are going to stop producing plots with love themes. We don't believe it.

See you on the 10th day of November, which is five days after Teddy is elected. Get me?

MISS RUSSELL WRITES.

"Neptune's Daughter," an Essanay success, was written by Martha Russell, a member of the Essanay Stock Company. Besides writing the piece, Miss Russell assumes the leading role.
Brass Talk Talks
BY THE EDITOR

THE PHOTO PLAYWRIGHT is more than a magazine for the scenario writer. Its value to you does not end when you have finished reading its text pages. The contents of each issue is merely the beginning of the service that THE PHOTO PLAYWRIGHT is ready to give to its readers.

Many times I have emphasized this service idea behind THE PHOTO PLAYWRIGHT. And in nearly every article and every department in this magazine, our editors tell you that you can get from our office additional information and help on any subject pertaining to the writing of photoplays. Both the authors who write the articles and our regular editorial staff are ready to give you any additional information that they have concerning any point or idea that has been published.

If you want to know something about picture play writing, ask us. We will do our very best—give you our personal service.

This issue of THE PHOTO PLAYWRIGHT is a double number, being the combined September and October numbers. Commencing with the November number, we will mail this publication on the tenth of the month. Our facilities have been perfected to get the magazine out regularly and we trust our subscribers will pardon the recent delay.

Do not send out everything you write unless you are convinced that your last script is better than any of your previous efforts. But keep on writing and keep the very best out all of the time. As the stuff comes home, revise and build anew. If you can't improve it, then place it in your pigeon-hole for rejected scripts.

In selecting a title for your photoplay, try to get away from the ordinary title. Make it ring with the big idea of your story, although it should not be melodramatic. "The Judgment of the Sea" is a better title than "The Tale of the Sea" in that it proves, offhand, that a tense case of judgment comes into the plot. A title is as much, sometimes, as the plot and often aids in selling the script.

I have noticed that Mr. Epes Withrop Sargent is advocating a club for photo playwrights. Mr. Sargent says:

"Since the photoplay dinner there has been more or less talk of a club of some sort for the photoplay writers. We had hoped that the Screen Club might serve this purpose, but it does not ap-
pear that that club will make much appeal to the play writer who is not connected with a company, and we think that perhaps a special club would be better. We have such a club in mind, a club without entrance fee or dues, without constitution, charter or by-laws, with no officers save a chairman, and no permanent place of abode. This may sound like an odd club, but we think it will serve its purpose, and if you are interested you are invited to send in your name.

"In brief the idea is to get together one night a week or twice a month, visit the same photoplay theatre, and afterward talk over the films and other matters of common interest over a sandwich. We think that such a club will be helpful alike to the advanced writer and the novice, and we would like to hear from those in Greater New York who would care to belong to such a club. The idea is not a new one, save in its application to photoplay writers, but more than one club has found in such a start a foundation on which to build a more permanent organization. In writing suggest what night would suit you best, naming a second and third choice. Several photoplay editors have already expressed a willingness to help the idea along, for most editors seek opportunities for getting in touch with the man who may be taught to deliver the goods."

I believe Mr. Sargent's plan to be a good one, with the exception that photo playwrights from all sections of the country should be permitted to join the club. Furthermore, that once each year the club send out a notice to all its members advising them of a two or three day convention to be held in New York. Those who respond with a willingness to attend would be expected to pay in advance $10.00 towards defraying the convention expenses.

I think that only those should be permitted to belong to the club who have sold three or more scripts within three months previous of the time of application for membership to the club.

Can we get together on this, Mr. Sargent?

The weather is getting right these days for some good hard plugging. Winter is sure coming. Just stay indoors all day and make the brain work. It may pay.

I received a letter this morning from a scenario editor who has never purchased a script from me, in which he asks that I submit any scenarios I may prepare in the near future. He states just what sort of stuff he is wanting, and you can take it from me, he is wanting some real good plots. I have before me a scenario I consider the best I have ever written, but about eight of the editors disagree with me. I first thought I would send it to my new market. Then I hesitated. I decided I didn't care to spoil my chances with this editor, who was kind enough to write me stating he believed I could furnish what was wanted.

The New Yorkest thing I know of and bearing on the right of photo playwrights to work and starve is the inauguration of a department by one of the big film manufacturers in New York City which will criticise and rebuild all scenarios submitted them—free of charge. They say, in their advertising, they will give you something for nothing.
Thanks! We've had some. Just think, this plan of Doing 
Good—this Uplift, comes from old New York. Hal Reid must be 
back of this altruistic move. He is the only man I know of who has 
the back bone, unless it is Carl Laemmle—he has guts.

"The Lord helps those who help themselves."
So says William Lord Wright in his department in "The Mov-
Thanks, William Lord. Look elsewhere in this issue.

In the photoplay, "A Vitagraph Romance," our readers have 
the opportunity of gazing on the likeness of the Little Father, who 
is none other than Mr. A. E. Smith of the Vitagraph Company.
In the particular scene where Senator Carter calls at the of-
ciess of the Vitagraph Company to look for his daughter, he is ush-
ered into the presence of Mr. J. Stuart Blackton, Mr. A. E. Smith 
and "Pop" Rock. These three men are the photoplay censors for 
the Vitagraph Company, and all photo playwrights will do well to 
see the photoplay, "A Vitagraph Romance" in that they may see that 
Mr. Smith and Mr. Blackton are only human beings. But the pic-
ture shows the private sanctum of the men who okay or reject all 
scenarios, so you should sure see it.

"The Metropolitan Magazine" has in one Franklin P. Adams, 
a very, very clever writer. Mr. Adams is sure some sarcastic. I 
think he ought to be a photo playwright. For cute things he has 
Epes Winthrop Sargent backed off the boards. Here then, is a 
gentle vesper from the lips of Franklin P.:

"Every community has its Gifted Young Woman who, like the 
girl who used to make Gibson copies—and my dear you couldn't 
tell them from the original and she ought to draw for the maga-
zines—who, we repeat, recites 'Gunga Din' or 'That Old Sweet-
heart of Mine' so well that honestly its a shame Ethel doesn't go on 
the Stage. Worse than either of them is the girl who writes such 
a wonderful letter to her friends that everybody says she ought to 
be on a paper. Now, if a girl can write an interesting letter, she 
can write well enough for publication. We, with engaging modesty, 
are last to assert that divine genius is essential before one may have 
stuff printed. But we hold that most of the so-called interesting 
letters are thus classed because the recipient knows the writer inti-
mately and is capable of interlinear perusal. We may be wrong, 
but we have heard hundreds of them read to groups entreated to 
admire, and seldom have we heard any that were not commonplace.

"But our quarrel is not with the writers; it is with enthu-
siastic friends who insist on reading aloud the 'We-are-having-the-
grandest-time-wish-you-could-be-with-us-we-see-the-funniest-
people-in-Paris' letters.

"As to letter writing being a lost art, we have a notion that it's 
like Seth Perkins. 'Seth ain't the man he used to be. Nope, never 
was.'"

Do you readers catch on? Do you see the finer points—such 
that would qualify Franklin P. for editor of scripts for almost any 
old company. But talking about nuisances, let me say that the 
man who desires to read to you his latest photoplay is sure the big 
awl. The big idea back of all this drivel is—DON'T BE A BORE!
The Photoplay Mart

This department is just as complete and authentic as it is possible to make it. Under this head we publish each month the names and correct addresses of the motion picture manufacturers who are in the market for playscripts. The information given here can be relied upon as a general statement of the wants of the various manufacturers, since we secure statements from the manufacturers for the compilation of this department. There is just one way to keep in touch with the photoplay market, and that is through the advices printed herein month by month. Now and then an error creeps into these reports owing to the sudden changes in the needs of the manufacturers. However, this list is a criterion of the wants just at this time and probably will hold good throughout the months of October and November.

BISON FILMS—Send scenarios to Richard V. Spencer, 1707 Allesandro St., Los Angeles, Cal.
Desire strong, worth-while one, two and three-reel Western stories. Want the sort of stuff that has red blood climaxes and situations. Excellent pay.

KEYSTONE FILMS—Send scenarios to Richard V. Spencer, 1707 Allesandra Sa., Los Angeles, Cal.
Single reel Western dramas and virule comedies. Willing to pay good money for good stuff.

BRONCHO FILMS—Send scenarios to Richard V. Spencer, 1707 Allesandro St., Los Angeles, Cal.
Single reel Western stories and comedies. Can use good split-reel comedies. Want the best work of the best writers.

MAJESTIC MOTION PICTURE CO., 540 West 21st St., New York, N. Y.
Live, up-to-the-minute comedies in demand and good pay promised. Stuff must be clever in conception and free from slap-stick. Can also use good dramas. No Western stuff wanted.

Strong original society dramas, those containing heart interest mostly desired, also comedies which have plenty of real live humor. The essential thing is originality of theme, no matter in what environment it is worked out.

THOMAS A. EDISON, INC., 2826 Decatur Ave., Bedford Park, New York, N. Y.
Desires scripts detailing quick action comedy. Comedy dramas are acceptable. Strong and appealing dramas of American life are also desired, but they must have an exceptionally
strong climax. Historic incidents are available. Do not try to put something over on this company for they are prepared to nail you. Name of author is placed on film, advertising poster, bulletins, etc. Good pay.

SELIG POLYSCOPE CO., 20 East Randolph St., Chicago, Ill.
No statement has been secured from the company, but we have learned from our subscribers that they are purchasing more scripts from outsiders than heretofore. They desire unique dramatic stuff. Good strong dramatic tales of every day life are produced, but we can't say for how long this will keep up. Their own staff of writers handle most of the Western plays.

ESSANAY FILM MANUFACTURING CO., 1315-1333 Argyle St., Chicago, Ill.
Human interest plots will be considered. Now and then they produce a society play. Need not send them any Western stuff. Little child stories seem to be liked. Unable to secure statement from editor for this issue.

AMERICAN FILM MFG. CO., Ashland Block, Chicago, Ill.
Intense emotional stories of American life, replete with strong vital dramatic situations. Novelty and originality in both theme and situation are requisite factors to be considered. Can also use good clean cut comedies for split and full reels. Name of author is placed on the film. Immediate consideration given all manuscripts and excellent pay for the exceptional idea.

VITAGRAPH COMPANY OF AMERICA, East 15th St. and Locust Ave., Brooklyn, N. Y.
Good strong wholesome dramatic plots are wanted. Must have one good scene which will hold the audience breathless. Plots may be dramatic or melo-dramatic. This applies to Western and society stuff. Crisp comedies of a farcical nature wanted for half reel photoplays. No spectacular three-reel stuff wanted, as it is supplied by the studio writers. Two weeks to decide if manuscript has any possibilities, otherwise, immediate return of script. Pay from $15 to $50.

PATHE FRERES, 1-3-5 Congress St., Jersey City Heights, N. J.
Most of the Indian and Western photoplays produced by this company are written by the company's own editor or members of the producing staff. Intense emotional and heart interest dramas will be considered. Must have American atmosphere. No costume plays wanted.

THE KALEM COMPANY, 235 West 23rd St., New York, N. Y.
Historic scripts will be considered. Good strong virile war tales will be purchased. Spanish and Mexican plots will get a reading. Dramas of business life also desired. Plot must be strong with good possibilities for dramatic rendition. A week is required to consider a script, and even longer if it presents a good face to the first of the readers.

21
NESTOR FILM CO., Hollywood, Cal.
Split reel comedies, either farce or otherwise, that are real laugh producers. Can also use strong dramatic Western stories. Quick action promised.

VICTOR FILM CO., 575 Eleventh Ave., New York, N. Y.
Desires good strong dramas calling for both indoor and outdoor scenes that are adaptable to the work of Miss Florence Lawrence and Victor Moore. Send scripts to the Victor editor (not to Universal) for consideration. Good pay promised for good scripts.

SOLAX CO., Fort Lee, N. J.
They offer good prices for genuine comedies, either farce or story (no chase stuff) also desire big human life dramas that have plenty dramatic clashes. Require ten days to consider scripts.

REX MOTION PICTURE MFG. CO., 573 Eleventh Ave., New York, N. Y.
They want the big stuff—generally they like stories dealing with the triangle. Morals are pointed out in all Rex plays. Fifteen days for consideration.

ECLAIR FILM CO., Linwood Ave., Fort Lee, N. J.
Buying half reel comedy scripts, also full reel comedies. Can use good dramas. Pay is fair.

CHAMPION FILM MFG. CO., 12 East 15th St., New York, N. Y.
Hal Reid is scenario editor. Hal is the man who introduced the $115.00 scenario into the Universal's affairs. Although Mr. Reid is said to be director, he is the presiding carz at the script desk. Champion produces split-reel comedies and good dramas. If you want to deal with al Reid, go ahead.

POWERS MOTION PICTURE CO., 416 to 422 216th St., New York, N. Y.
Buying good comedies and dramas and offer good pay.

RELIANCE FILM CO., 540 W. 21st St., New York, N. Y.
In the market for genuine comedies and new and original dramas. For good stories they say they have plenty of money.

COMET FILM CO., 344 E. 32nd St., New York, N. Y.
State they are buying comedies and dramas.

—

**FOOD FOR THOUGHT.**

I sat, the other evening, with the author of a photoplay, during its first exhibition on the screen. On being asked my opinion, I said that I thought the play contained a good plot and was well done, but that there was something wrong with the photoscript, because I could not follow the story. I suggested that the subtitles were not in the right places; that they did not convey the meaning intended, and that they were not sufficient to explain the action. Of course, the aforesaid author at once became provoked—when you are asked your opinion of anything, it is not an opinion that is wanted, but an appreciation. "You can't appreciate that play because you are not a photoplaywright yourself," he suggested. "True,
I am not a playwright,” I retorted, “and I never laid an egg, but I'm a better judge of an omelet than any hen in New York. I have written very few photoplays, but I have seen hundreds, yes, thousands, and handled the scripts of hundreds more. When I cannot understand a play, the chances are that something is wrong with it, unless you wish to put me down as being below the average intelligence.” Well, my friend was not content, and he went back and asked the man at the door; also the proprietor, and he received the same answer.

If everybody could read the story of each photoplay, in this magazine or elsewhere, before seeing the play, the work of the writer would be lessened, because defects in construction would be compensated by the knowledge acquired in reading the story. The main trouble seems to be in the beginning of a play. The first two or three subtitles are usually lost to the spectator because his interest has not yet been aroused, and he has no incentive to memorize the words. Again, the operator sometimes begins with the first picture on the film, omitting all the preliminary announcements. In any case, subtitles should be used sparingly, and seldom at the beginning of a play.—“The Photoplay Philosopher” in “The Motion Picture Story Magazine.”

The Deadly Triangle

Here is an interesting contribution from Hal Reid, former head of the Universal Script Reading Bureau, 1 Union Square, New York City. It has to do with the “deadly triangle.” Writes Mr. Reid in a manner that those who run may read:

“I am writing you in regard to the deadly triangle, so constantly used by scenario writers; namely, ‘they love, they have trouble, they are reconciled.’ I have kept a pad upon my desk the past week, and I find this proposition in one week, for consideration 109 times; the proposition of the two young men loving the same girl, and one of them becoming a villain and making reprisal upon the other inconsequence, 96 times; the mortgage showed up 64 times; the locket, 58 times; the name on the egg-shell, 11 times; the address put on a pair of shoes in a shoe factory, twice; the name on the orange wrappers, 9 times; the spinster looking for a husband, 17 times; the sprained ankle that ‘they might meet,’ 24 times; the bookkeeper and the cashier placing stolen goods in the pocket of the hero, 19 times; the automobile causing the death of the drunken husband, and accidents of all kinds, 73 times. This is an accurate and absolutely truthful list during six days’ time of scripts submitted to the Universal Film Mfg. Co. I do not write this in a spirit of levity, but from a genuine hope that these scenario writers who read it may, for their own benefit financially, get away from these old-set, worn out ideas, and get along new lines. These has been some considerable discussion in regard to the prices for scenarios. Scenarios on the above ideas have been so often produced that they have almost lost any market value whatever, and when in self-defense a manufacturer is compelled to accept stories built around these dear old corner stones, they do not feel inclined to pay very much for same. It might be well for me to state to
you my idea of a scenario which is ‘different.’ I received one which is now in course of manufacture, which showed in the first scene a young mother bending over her dying child. The physician in attendance tells the mother that there is no hope. The mother’s grief is so deep that the physician out of respect for it leaves her alone and in a dissolve the Angel of Death appears, white-robed and black-winged, to take the child away. The mother, inspired by that most sacred and everlasting of all things, mother-love, attacks the Angel of Death and three times drives her away from her young. The Angel of Death indicates a large mirror in the room, and in this mirror there is a series of dissolves which show what this child’s life would have been had it lived. At the end of the dissolve, the mother of her own accord picks up her child and hands it to the Angel of Death, and with all gratitude, pleads with the Angel to take her child above. This, to my mind, gives the world another instance of mother-love, also a message of peace to those mothers who have lost their young. It is of the better class and so different, so very, very different from the lines of scenarios mentioned above. I sincerely trust that this may be of benefit to the scenario writers, and may help inaugurate a new line of life motion pictures. I should think the public would be tired to death of the eternal embrace of the lovers at the end of the usual picture. The Universal Film Mfg. Co. will gladly pay any reasonable price for new ideas and that price has no limit.”

THE Usual Ending.

Mr. Reid’s statement should be carefully read by every picture-playwright either in the chart or senior classes. The deadly triangle has long been sadly overworked. It is the favorite stereotyped dope of certain “inside writers” so called, and there seems to be no breaking away from it. The average releases have suffered from the hackneyed themes, and the Universal Company has also had its share of “triangle” stories. Many months ago we made a plea for the unusual ending. We are pleased to see such an authority as Hal Reid now also advocating the unusual ending. “Something different” has long been our slogan, and we have argued that the lovers’ embrace is not essential to a satisfactory ending of a picture, and that the “happy ending” can occasionally be relieved by a climax not so happy, providing it is consistent, of real power, and conveys a convincing lesson. Mr. Reid’s assertion that the limit is off all prices for original ideas, will be received with interest by experienced writers among whom an impression has prevailed that prices had been cut during Reid’s regime as editor of the Universal Company.—From “The Moving Picture News.”

NAMES ON THE SCREEN.

It will be noticed that the film companies are using good judgment when they place the name of the scenario author on the screen. Several of the companies are now doing this and we believe all will invoke this rule in the future.
SUBSCRIBE NOW!

TO

The Photo Playwright

Your subscription will be of more value and encouragement to us than ten subscriptions a year from now.

Everybody in the business should have it, for it is valuable for man and boy, old-timer and beginner.

Its purpose is to assist the scenario writer and promote his welfare, being devoted to the best interests of picture playwrights. It gives such information as is desired and needed by students of the photoplay.

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BOONVILLE, INDIANA.

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Send your subscription today and get every issue.
Send it now, if possible.
Are you one of those who have intended to but have not?

Since April, when the first issue of The Photo Playwright was issued, many statements have been made regarding its value to the photo-play author.

Some writers and others said it would prove a fake and a frost. But there were hundreds of others who were so interested that they subscribed immediately.

These photo playwrights now know this magazine is the most valuable aid that can be secured. They are selling their scripts solely as a result of keeping in touch with the markets and following the advice given in every issue of The Photo Playwright.

You can do the same. Don't put it off any longer.

One Dollar A Year

Send Money Order—we cannot use stamps.

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Boonville, Indiana, U. S. A.
Application made for entry in the mails as matter of the Second Class as per requirements of an Act of Congress passed March 3, 1879.
TOOLS OF THE TRADE

To scenario writers who desire the proper tools for their work, namely, paper and envelopes, we make the following offer:

100 sheets paper, 8½x11 inches ................. $1.25
100 envelopes, No. 11 .........................
100 envelopes, No. 10 (enclosures) ...........

The above order will be doubled on receipt of money order for $2.00.
The envelopes mentioned above are not the ordinary cheap white envelopes generally used, but tough Manila envelopes—just the thing for mailing scenarios.

HELPFUL PUBLICATIONS

FOR THE PHOTO PLAYWRIGHT

Conditions in the moving picture world are constantly changing; the demands of the scenario editors are many and varied with these changes. To keep abreast of the times, all writers should be regular subscribers to one or more of the reputable photoplay publications. We quote you the following rates:

Moving Picture World, $2.75
(ISSUED WEEKLY)

The regular price of this publication is $3.00 a year. The Photoplay Enterprise Association recommends it as the best of its kind printed.

Motion Picture Story Magazine, $1.40

A publication of a different sort—it tells the stories of the best photoplays in story form—finely illustrated. The regular price is $1.50 a year.

The Photoplay Enterprise Association
BOONVILLE, INDIANA
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The Photo Playwright

Devoted to the Interests of the Scenario Writer.
PUBLISHED MONTHLY BY
THE PHOTOPLAY ENTERPRISE ASSOCIATION
BOONVILLE, INDIANA

IT IS ONE DOLLAR A YEAR

IT IS FIFTEEN CENTS A COPY
Did You Ever?
(By A. Van Buren Powell)

Did you ever get the notion you could write a Photoplay; Feel imagination's prompting, yield to its seductive sway? In the throes of plot creation, burn the midnight gas or oil, Till you find your effort, finished, worthy fruit of earnest toil?

Did you ever skulk, at 12 P. M., from your paternal door To mail-box on the corner, 'midst the city's stifled roar, Clutching tightly to your bosom envelopes both long and thick, Then, lest prying eyes discover, shove 'em in, and vanish quick?

Did you ever watch the postman as he made his daily way, Watch him hover near your doorstep (every second seems a day); Pounce upon the long manilla, like the salvers on a wreck, Trembling, fearing, doubting—hoping? “Glory be! It IS a check”

Did you ever snatch the paper (journal of the trade, I mean), Looking quickly to discover when your play would reach the screen; Hasten to the nearest theater, where posters were displayed. There to see your picture advertised, “The greatest ever made”

Did you ever sit and simmer, the your heart was cold with fear Watching, waiting, wild with worry till your picture should appear; There to throb and thrill and utter as the story was unrolled, Gazing, starry-eyed and happy—did the audience seem cold?

Did you ever hate a critic when he dubbed your picture “shine”? Did you love him like a brother if his judgment said 'twas fine? If you haven't done these many things (and few have not, I trow), You've missed 'most half your life, my friend. Get busy; do it now!

—from “The Motion Picture Story Magazine.”
The Christmas Issue

What Our Subscribers May Expect in the December Number.

We are bubbling over with the news, and want to tell it—quick. Every single one of our readers is concerned.

The December issue of this magazine will contain forty-eight pages, but that isn’t the real secret.

The December issue of THE PHOTO PLAYWRIGHT can’t be beat, for it will contain such an array of good things that you’ll pardon us for all the past delays and misunderstandings.

Lawrence McCloskey, editor of scenarios for the Lubin Manufacturing Company, has promised to furnish us with a lengthy article.

Richard V. Spencer, editor of scenarios for the Kay-Bee and Broncho photoplays, writes that his article will reach us in time for the Christmas issue.

W. Hanson Durham, most of you know him, and he is now with Rollin Sturgen of the Western Vitagraph Company at Santa Monica, Cal., says he will send us his picture and an article.

Mr. W. A. Tremayne of Canada, that matchless photo playwright who has supplied the Vitagraph Company with so many of their truly great successes, is urged to get his first article to us in time for December, and we may hold four or five days for him.

Besides all these, there is Mrs. Beta Breuil, Monte M. Katterjohn, Elmer W. Romine, and several other well known contributors who will have something to say next month, so don’t worry if we are at least ten days behind time.
A Few Particular Points

By W. Hanson Durham, Scenario Editor of the Western Vitagraph Company.

Editor's Note: Mr. Durham has agreed, whenever his time is his own, to contribute articles to this magazine. In a recent communication he says: "I have been so busy that I have been unable to give the matter of an article for your publication any particular attention until this morning. I have, however, managed to dash off a little article which I know from practical experience is what most writers are ignorant of, or, at least their offerings indicate that lack of knowledge. I thought perhaps a 'tip' on this particular point might be just about what you wanted and might prove another helping hand to some poor struggling scenarioist. (This is my word.)"

SCENARIO which can be produced as it is written is a very rare thing and a prize to the producer. Most manuscripts contain only the germ, idea or suggestion of something which can be made from it. There is a decided difference between the salable scenario and the working scenario. The director must work it out.

In writing a salable scenario, it can just as well be made a working scenario by careful consideration and making plausible all lapses of time—making the incidents or situations in scenes continuous in perfect harmony as to time and chronological continuity, thus saving the producer in solving problems which must, if this is not most carefully observed, be encountered.

The average author has no idea of the close, serious study which must be given to each script previous to production to make the salable scenario a working scenario.

Often times a scene, as written by the author, contains so much action and mechanical business—too much for the limited time allowed an average scene—that the producer must divide and subdivide the scene into several scenes which require corresponding 'cut-backs' which consequently, create a problem for the producer or director to match up the broken parts perfectly. Therefore, avoid accordingly, long acting scenes. Furthermore, avoid that which is characteristic among amateur authors— narrativeness, which positively will not carry or register the idea which is important to convey to the eye without aid of spoken words. Make it plain—leave nothing to be supposed or inferred by the producer or the audience.
Fifty Dollar Scenarios


THE New York Motion Picture Company has settled its litigation with the Universal Film Manufacturing Company, the terms of which are a matter of great satisfaction to the New York Motion Picture Company.

Owing to the fact that the Universal Company persisted in selling films under the name of "Bison" and threatened to sell films under the name of "101 Bison," which were not made by the New York Motion Picture Company, confusion resulted, and the New York Motion Picture Company decided to discontinue the use of that name, and to make films known as the "Kay-Bee" brand. The name of the new brand is attained through the conjuring of the initials of Messrs. Kessel and Bauman, "K-B" only the very letters are spelled.

Mr. Richard V. Spencer and Fred J. Balshofer, both of the Pacific Coast Studio of the New York Motion Picture Company, and who were the men responsible for the famous "Bison" brand, are at the helm in producing the new "Kay-Bee" photoplays. And what is more, they are also producing "Broncho" and "Keystone" films. In fact, Mr. Spencer and his associates are about the livest in the business just at this time.

Appearing in all the trade journals and various professional leaflets is the following advertisement: "We are in the market for scenarios. The minimum price paid will be $50.00. We want stirring Frontier, Pioneer, Military stories in one and two reels. If your scenario is not worth $50.00, don't send it in. Mail to T. H. Ince, director, 1719 Allesandro St., Los Angeles, Cal."

Upon the appearance of the advertisement, we wrote Mr. Spencer for an article relative to "Kay-Bee," "Broncho" and "Keystone" wants. Mr. Spencer's reply is as follows:

"In reply to your letter, would say that I am too busy at the present writing to prepare any kind of an article of any length for 'The Photo Playwright.' I am working night and day now with our directors in preparing these big stories. We are releasing two two-reel productions every week, in addition to the Keystone films, so you can see what I am up against. The best that I can do at this time is to give you a brief outline of our wants in regards to scenarios.

"We are offering the highest prices ever paid to scenario writers for stirring original scripts, and I am sorry to say that we are not getting them. This is rather a gloomy outlook and no doubt if you could be here in the office with me and see the stories that come in, you, too, would turn pessimist."
“Since authors cannot supply our demands, we have to write most of our own stuff. What we want for the Broncho and Kay-Bee films are powerful plots along Indian-Military and Civil War themes,—one punch per script is not enough,—there should be two or three powerful situations in each story, otherwise the action drags. These punches must not be hap-hazard, but must be worked in the story legitimately. We do not care so much how the scenario proper is written, so long as it contains the meat of a story, as the director and scenario department change all stories that are accepted.

“The Keystone Company is producing split-reel comedies exclusively. The sleuth stories have been revived, with Mr. Bennett and Mr. Mace in their dual roles, made famous in the old Biograph Company. The Keystone directors are producing one of these detective pictures each week and another split-reel comedy on the same reel. Split-reel dramatic comedies should be mailed to MR. MACK SENNERT, 1712 ALLESANDRO ST., LOS ANGELES, CAL., and all scenarios to SCENARIO DEPARTMENT, NEW YORK and all other scenarios to SCENARIO DEPARTMENT, NEW YORK MOTION PICTURE CO., 1712 ALLESANDRO ST., LOS ANGELES,

“We have gone out of our way to aid authors in preparing work up to our standard. Every author that sells us a story, in addition to receiving the highest market price for his story, we send him with the check, a revised version of his own story just as the director and the scenario department worked out the original script for production. This is a great aid to authors, and I believe we are the only company doing this. When the time comes that authors are able to write up to our standard, we will be only too glad to give them publicity on the screen, but at this time when it is necessary to re-write and revise extensively, every accepted story, we do not feel that publicity should be given, unless publicity is also given to the director and editor.

“Perhaps in another month I may be able to prepare an article for your ever welcome ‘Photo Playwright.'”

Photo Playwrights should give Mr. Spencer’s letter much consideration. Mr. Spencer makes the point that too much work on a script isn’t enough, by far. If you expect to bring home the bacon, make the meat worth while.

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BE SINCERE.

Be sincere. Every time you see that you do not know something you ought to know, get right down to hardpan and learn it. Don’t attempt to skip over the low places. Like all other matter subject to the law of gravitation, you are sure to have a sinking spell whenever you get over a chasm without a bridge under you. Knowledge is the best bridge material; with it you can do more than keep out of the chasm; you can span the valleys.—Minneapolis Tribune-Hustler.
Across The Pond

A Digest of Letters and Other Information Relative To the Photo Playwright in England and Elsewhere.

URING the past month we have received some very interesting information concerning the photo playwright’s welfare in England. Several English writers have written us for help, and the various motion picture trade journals of Europe have written us lengthy letters regarding the status of affairs in London and elsewhere.

Mr. Glen H. Harris of Birmingham, writes as follows:

“Any information you can supply anent photoplay tutorial colleges in America will be greatly appreciated. The names and addresses of some of these would be very interesting as well as useful, as this sort of thing is practically unknown here, and we boast only a very small percentage of properly trained scenario writers on this side of the pond.

“Endeavoring to get people interested in scenario writing is both uphill and expensive work here—what indeed can one expect when producers offer a beggerly 7-6 for a fully completed scenario?”

Among others who are anxious to learn more of American methods are Earnest A. Dench, Old Kent Road, London and even “The Bioscope,” England’s established trade journal for photoplay producers desires to be enlightened as to studio procedure in this country.

However, we find in “The Bioscope,” some very good articles treating on the photoplay—rather, the composition thereof. The first squib catching our attention is as follows:

“I think that the time is now ripe for a paper to be started entirely devoted to the interests of picture playwrights, to be published monthly, with an annual subscription of, say, 2s. 6d. When the association to protect our interests is inaugurated, this journal could be made the official organ. America has such a paper; why not we?”

“The Bioscope” answers the inquirer as follows: “We are afraid that you are unduly sanguine as to the ripeness of the time for starting such a paper as you propose. America can support a journal of this sort because she is so prolific of picture authors, but here in England, unfortunately, the number of genuinely interested plotwrights is comparatively very small—if select? The same argument applies to the formation of a picture playwrights’ Protective Association, which, we fear, it is rather too early for as yet.”

Now let us comment. In the first place, we here in America, have no protective association and we do not want such an association. We want an association of photo playwrights, but not for a protective purpose. The picture manufacturers are very fair with photo playwrights in America, and when frail brothers attempt to protect
themselves, the manufacturers will go out and corner the very best writers, pay them a good salary and close the market against all comers. No, what we want is an association that will help us improve our own work. Any other association will be a detriment.

As to publications for photo playwrights—there are only two real journals of this kind. Some purport to be but fall short by many leagues.

Below are a couple of reviews by the photoplaywright who edits the department for "The Bioscope," both of which are good for "we-uns." The first is as follows:

"L. K." (Cornwall) sends two plays for criticism.

In the first place, "L. K.," your "lists of scenes" are simply sub-title catalogues, giving no indication as to the scenery required. You should set out your list of scenes as follows, making your descriptions as bare as possible, except in cases where special settings are necessary, when you should mention details:—Scenes 1, 4, 17, Drawing Room; scenes 2, 9, Garden; scenes 3, 12, 14, Field with haystack, etc., etc.

Again, the titles of your plays are not very brilliant. They are over-long, and do not tell one anything about the stories. The title of a picture play is an important detail; it should be descriptive, original, arresting, and, as a rule, terse. Read through our film index, and note which titles arouse your curiosity, and which do not; you will soon gain an idea as to what constitutes an effective title.

"Jim and the Farmer's Daughters," is excellent as a sketch of rural life, the "business" being well thought out, natural and original, and the characterisation being admirable. As a play, however, it would fail, because its plot is so slight as to be practically non-existent. In writing picture plays, you should first fix on some strong, novel central incident, making all your other situations either lead up to, or result from, this. "Turn neither to the right nor to the left, but go straight on!" In your play you have plenty of excellent incidents but no climax; it has no "insides," so to speak.

Your other play suffers, in the same way, from lack of plot, though it contains the germ of a good idea, which might be developed into a first-rate story if handled properly. And, surely, by the way, it is not a usual proceeding for ancient sextons to dig graves in their nightcaps at midnight; such doings require a better explanation than that which you give.

We think you would be very successful as a picture playwright if only you could get hold of some original themes to work on. Your incidental "business" and character delineation are much above the average; it is in dramatic interest that you fail. We would advise you to study other people's plays at the theatres, and, even, to read "legitimate" plays by such men as Pinero, Carton and Jones, noting their methods of construction. Put the bones together first, and cover them with flesh afterwards. And develop your "sense of the screen."

In this comment, the English reviewer touches "the usual thing" idea. Yes, ideas have been "done to death," and will be "dun again."

We are afraid, "A. "B. C.," that your play won't quite do. In the first place, the idea of the man who sacrifices himself for his
friend has been absolutely done to death, and, secondly, the sacrifice which you cause Carter to make is entirely uncalled for and even ridiculous. If "Evelyn makes no secret of her love for Carter," and Carter "loves Evelyn passionately," then, surely, since there is no just impediment, the course of true love might for once be allowed to run smoothly. You cannot create a drama simply by making your characters act in direct defiance to real life. If your play were produced, nobody could have the least sympathy with Carter, who not only spoils his own happiness but also wilfully destroys that of the girl he is supposed to love. Don't think we are hard-hearted, but we really cannot believe in Carter. For his "sacrifice" to be in the least convincing, you must either make Evelyn love Wilson, or else provide some very good reason indeed for the union to be impossible.

We notice that you refer to your hero sometimes as "Carter," and sometimes as "Leon." This is confusing to the reader; you should stick definitely to one name or the other.

Your scenario is not quite full enough. Without having read the synopsis first, it would be difficult to gather the whole idea of the story from the former alone. The synopsis should be just a brief summary of the plot, not in any way an adjunct to, or explanation of, the scenario.

In writing a picture play, try first of all to hit on an original idea, and then make sure that you can fashion it into a story of absolute naturalness and probability. Naturalness counts for much more on the screen than on the "legitimate" boards and artificiality of any kind shows up horribly. Try to look at your plays from a detached, dispassionate standpoint, or, if you find this impossible, hand them over to a candid friend for criticism when they are finished. There is nothing like candid criticism to help you, however much it hurts.

THE SUCCESSFUL PLOT.

"No plot is successful which arouses no original thought or an emotionalism on the part of the onlooker. A profound knowledge of the mind of the reader, the powers and capabilities of the audiences are of prime importance in picture-playwriting. Lack of that knowledge, lack of studying the faces and the emotion of those who visit the picture theatre, are reasons for the failure of many who try to write the picture drama. The possession of that power of playing on the heart-strings of the onlooker accounts very often for the success of the superficial writer, who may know little else, but has an inherent talent of understanding so well how to play on the minds and hearts of picture show patrons and to make them think. Frank R. Stockton created an unusual ending and powerful climax simply by leading the way to two equally possible conclusions. There is nothing in his novel that presupposes the appearance at the door of the tiger any more than the appearance of the lady, or the lady any more than the tiger. The burden of solution is thrown wholly on the reader, and the reader is certain to solve the problem in the way his feelings dictate."—By Wm. Lord Wright.
A Hundred-Point Man

(By Elbert Hubbard)

HE other day I wrote to a banker-friend inquiring as to the responsibility of a certain person. The answer came back, thus: "He is a Hundred-Point man in everything and anything he undertakes." I read the telegram and then pinned it up over my desk where I could see it. That night it sort of stuck in my memory. I dreamed of it.

The next day I showed the message to a fellow I know pretty well, and said, "I'd rather have that said of me than to be called a great this or that."

Oliver Wendell Holmes has left on record the statement that you could not throw a stone on Boston Common without caroming on three poets, two essayists, and a playwright.

Hundred-Point men are not so plentiful.

A Hundred-Point man is one who is true to every trust; who keeps his word; who is loyal to the firm that employs him; who does not listen for insults nor look for slights; who carries a civil tongue in his head; who is polite to strangers, without being "fresh;" who is considerate toward servants; who is moderate in his eating and drinking; who is willing to learn; who is cautious and yet courageous.

Hundred-Point men may vary much in ability, but this is always true—they are safe men to deal with, whether drivers of drays, motormen, clerks, cashiers, engineers or presidents of railroads.

Paranoiacs are people who are suffering from fatty enlargement of the ego. They want the best seats in the synagogue, they demand bouquets, compliments, obeisance, and in order to see what the papers will say next morning, they sometimes obligingly commit suicide.

The paranoiac is the antithesis of the Hundred-Point man. The paranoiac imagines he is being wronged, that some one has it in for him, and that the world is down on him. He is given to that which is strange, peculiar, uncertain, eccentric and erratic.

The Hundred-Point man may not look just like all other men, or dress like them, or talk like them, but what he does is true to his own nature. He is himself.

He is more interested in doing his work than in what people will say about it. He does not consider the gallery. He acts his thought and thinks little of the act.

I never knew a Hundred-Point man who was not one brought up from early youth to make himself useful, and to economize in the matter of time and money.

Necessity is ballast.

The paranoiac, almost without exception, is one who has been made exempt from work. He has been petted, waited upon, coddled, cared for, laughed at and chuckled to.
The excellence of the old-fashioned big family was that no child got an undue amount of attention. The antique idea that the child must work for his parents until the day he was twenty-one was a deal better for the youth than to let him get it into his head that his parents must work for him.

Nature intended that we should all be poor—that we should earn our bread every day before we eat it.

When you find the Hundred-Point man you will find one who lives like a person in moderate circumstances, no matter what his finances are. Every man who thinks he has the world by the tail and is about to snap its demnition head off for the delectation of mankind, is unsafe, no matter how great his genius in the line of specialties.

The Hundred-Point man looks after just one individual, and that is the man under his own hat; he is one who does not spend money until he earns it; who pays his way; who knows that nothing is ever given for nothing; who keeps his digits off other people's property. When he does not know what to say, why, he says nothing, and when he does not know what to do, he does not do it. We should mark on moral qualities not merely mental attainment or proficiency, because in the race of life only moral qualities count. We should rate on judgment, application and intent. Men by habit and nature who are untrue to a trust, are dangerous just in proportion as they are clever. I would like to see a university devoted to turning out safe men instead of merely clever ones.

How would it do for a college to give one degree, and one only, to those who are worthy, the degree of H. P.?

Would it not be worth striving for, to have a college president say to you, over his own signature: “He is a Hundred-Point man in everything and anything that he undertakes!”

THE CONSERVATIVE BRITON.

Roy McCardell, humorist and philosopher, who writes so many of the Biograph comedies, went abroad last summer. On the way across he grew quite chummy with Louis Tracy, the English novelist, who was returning home after a visit to America.

One morning in the smoking room Tracy passed and bowed to McCardell. A serious-looking Englishman witnessed this exchange of greetings and, after thinking the thing over for a time, approached McCardell.

“I beg your pardon,” he said, “but you seem to know that person who just passed. He and I are sharing the same stateroom, and this morning he got up first and by mistake put on my boots. He’s wearing them now. Do you know him?”

“Yes,” said McCardell. “That’s Louis Tracy.”

“Tracy, the novelist?” said the Englishman. “I admire his works immensely. I wonder now if I might meet him!”
Scenario Advertisements

How To Distinguish the Alluring Words of the Ad-Writers.

HERE are advertisements, "ads," and then some more advertisements, all of them beckoning to you for your scenarios or your money. Most of them want your money, some of them want your scenarios, others want both your money and your scenarios. And then there are some who say exactly what they want, and mean it and there are others who just say they want this and that and it is all buncombe.

Surely the advertising pages of the monthly magazines, the trade journals and other sporadic sheets are no place for the unwary script writer who happens to have salted some few dollars away for a rainy day, or for the genuine script writer who desires to make better connections and dispose of his work for better prices.

To know all of these things and to realize that this world is a very cold proposition, one must run the gamut. Frankly, what is your opinion of this advertisement?


Please note that the advertisement says, "Highest prices paid." Now do you happen to know what the Kinemacolor Company's minimum price is, and had you chanced upon the advertisement, wouldn't you merely have picked out your best script and forwarded it to them? And had they accepted the same, $15.00 would have been accepted?

There isn't a scenario writer in this country who doesn't think his scripts are headliners. And so we think the Kinemacolor Company should be more explicit as to just what they want and what they are willing to pay.

Read this advertisement:

The world's best scenario writers are invited to contribute their finest efforts to the Universal regularly! We not only offer the highest prices for available scenarios but also a steady market for your best works. Courtesy, quick handling of your manuscripts by experts and liberal terms will characterize our dealings with you. Big western stories desired at once and others, particularly comedies, as soon as possible. Address all scripts to Scenario Editor, Universal Film Mfg. Co., Mecca Bldg., Broadway at 48th St., New York City.

To begin with, the advertisement is really good, but there is something more to it than merely an appeal for scenarios. The Universal Company does not pay the highest prices for all available scenarios. The Universal Company is noted because of its sporadic publicity, and to secure good scenarios and to inform the motion picture exhibitor that they are spending barrels of real money to get the best scripts for their photoplays, is their aim. The Universal
pays good prices, true enough, but they are outclassed by many others.

Now study this matter—to which class of writers will the above advertisement appeal the stronger—the amateur who has disposed of two scripts for $15.00 each or the established writer who has been disposing of his work regularly to some well established company for $50.00 each?

Easy, isn't it?

Does the Universal Company prove its sincerity by their advertisement as above printed, or do they desire to have all the writers of all sorts of scenarios send them their best so they can pick and pay a low standard? Why don't they establish a minimum price, say just what they want and accept none that fall short, in value, of the minimum price?

What is your opinion of this?

$50.00 for scenarios. The minimum price paid will be $50.00. We want stirring frontier, pioneer, military stories in two reels. Address: T. H. Ince, 1712 Allesandro St., Los Angeles, Cal.

The above advertisement will pull more good scenarios in thirty days than the Universal advertisement will in ninety. Please study the above advertisement, and tell us, in your mind, if you know just what is wanted.

Now here is an entirely different type of advertisement:

SCENARIOS WANTED—Drama, Comedy, Feature. Manuscripts must be typewritten, and accompanied by sufficient stamps to 'insure return. Not responsible for Manuscripts lost in the mail. WE WANT ONLY THE BEST. Photoplay Manuscript Co., 1015 Walnut St., Cleveland, Ohio.

Now before going on, just make up your mind as to the purpose of the advertisement. Well, here is our opinion. The said Photoplay Manuscript Company desires to market your manuscript for you on a percentage basis, and of course, if the same happened to be in bad shape, they will revise it for so much per manuscript.

But here is an entirely different sort of advertisement, and still about scenarios:

SCENARIOS WANTED—You can write them. We teach you by mail. No experience needed. Big demand and good pay. Details free. Associated M. P. Schools, 6—Sheridan Road, Chicago, Illinois.

And if you write them long enough you will buy their correspondence course for $30.00 or less.

The whole thing simmers down to this—let the motion picture producers, in their advertisements for photoplay scripts, state just what they want and about what they will pay. If they will do this the average person will soon be able to segregate the alluring advertisement of the imposter from that which is worth while. Of course we do not mean to say that any of the above advertisements are intentionally misleading, but they are misleading, some of them.

Below we reproduce an advertisement, written only to invite prospective customers to a knowledge of our business, and so written as to appeal, first of all, to writers. Now by writers we mean poets, hack-writers, special writers, feature writers, short story writers, and in fact, all writers. The advertisement is as follows:
WRITERS—Learn the truth about writing moving picture plays before investing in correspondence school courses. Important information and particulars worth a good many dollars to scenario writers sent free. Write today. Photoplay Enterprise Assn., 10 Studio Place, Boonville, Ind.

To begin with, there is a "Studio Place" and our offices are there. The number "10" is the advertisement's key number so that we may know just how many replies the advertisement pulls, and whether it is profitable. As to the other matter of the advertisement, it is for you to judge.

We trust that all the manufacturers will read this article and see wherein they make it possible for the tutorial institutions to write similar advertisements and mislead the average writer.

Suggestion—If you really want to know just where to sell your script, what treatment you will receive, et cetera, look to "The Photoplay Mart" department in this magazine.

REASONS FOR REJECTION.

Some of the Reasons Why Photoplays Fail To Pass Muster.

Below we reproduce a number of reasons, taken from rejection slips, the various film companies give for rejecting manuscripts. These reasons will apply to all companies now producing pictures, as will the following digest of what they do want:

"We desire photoplays with short cast that are tensely dramatic, thrilling, and original in business with a well developed love or heart interest. We can use split-reel comedies that are novel in conception and void of slap-stick and crude business."

Cut this out and paste above your desk:

<table>
<thead>
<tr>
<th>REASONS FOR REJECTION.</th>
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<tbody>
<tr>
<td>Overstocked with this type of story.</td>
</tr>
<tr>
<td>Similar Theme and action used before.</td>
</tr>
<tr>
<td>Revise and resubmit in ... days.</td>
</tr>
<tr>
<td>We do not produce this type of story.</td>
</tr>
<tr>
<td>Too similar to past release.</td>
</tr>
<tr>
<td>Found unavailable by director.</td>
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<tr>
<td>Locations too difficult to get.</td>
</tr>
<tr>
<td>Well constructed but lacks strong &quot;punch&quot; or climax.</td>
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<tr>
<td>Scenario too conventional.</td>
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<tr>
<td>Not in proper scenario form.</td>
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<tr>
<td>Scenario too improbable</td>
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<tr>
<td>Typewrite all scenarios</td>
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<tr>
<td>Enclose stamped addressed envelope.</td>
</tr>
<tr>
<td>Plot lacks strength.</td>
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<tr>
<td>Too expensive to stage.</td>
</tr>
<tr>
<td>Good idea but not worked out.</td>
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<tr>
<td>Technically correct.</td>
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<tr>
<td>See back of slip for remarks.</td>
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<tr>
<td>Too many interiors.</td>
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Random Notes

A Galaxy of News Items of Interest to Photo Playwrights.

"Vitagraph needs vary but little during the year," says Mrs. Beta Breuil, the editress of scripts for the Vitagraph Company, in a letter to "The Moving Picture News." "There is more demand for two and three-reel subjects, highly dramatic, of original plot, and short five hundred feet comedies than any other form of scenario.

"We continually find beginners who have the necessary scenario germ, and are always looking for new contributors. My advice to beginners must read like and old, old story. 'FIND SOMETHING PLAUSIBLE, ORIGINAL AND DRAMATIC AND SEND IT IN WITH SYNOPSIS, GIVING FULL DETAIL OF PLOT AND IN THE MOST TERSE LANGUAGE POSSIBLE.'

"We have many complaints at the promptness with which we return manuscripts not desired. A reader and assistant were engaged in Vitagraph editorial department more than a year ago in order that there might be no delay in the return of scripts which we cannot use. And yet, strange to say, many complaints are received from people whose scenarios have been returned after being considered the same day on which we received them. Aspiring script writers seem to have an idea that we editors stand in line awaiting the coming postman, then seize the scripts and read and re-read them for at least a week before we appreciate their good qualities. In buying scripts, it is always a case of 'survival of the fittest.' Each author has an equal chance with the Vitagraph; the story and not the author is the main consideration."

Among the many strange letters received in the offices of the Selig Company, one has been worded in such a way that it is held up as the prize scenario of the institution. It appears from the letter that the writer is a realist in the extreme and desires to submit both himself and his bride as a sacrifice to the Selig cameras, for a small consideration. Weddings in balloons, in lion cages, etc., will hereafter take a back place, in view of the new sensation that is proffered motography. The letter, minus names and dates, is given herewith:

"I regret you misunderstood my letter. To begin with, my intentions are to get married at a near date; and, on account of the difference of our nationality and faiths (my fiancee is a French Catholic Canadian and I a Canadian Jew), we have planned an elopement, for it would be useless to ask our parents' consent, knowing their prejudices. Now, if you would be interested to negotiate with me, I would agree to grant you the permission to photograph our every move. Even going back (if you desire) to how I met my fiancee—how we used to meet—how we meet now; our understand-
ing. Then again, I will give the engagement ring, our elopement, her turning to my faith, our marriage, which will be according to the Jewish custom; also as to the laws of the county as to license, as to the justice of the peace. We have intentions to go to Buffalo on our honeymoon by boat, if it is not too late in the season—then, of course, we would go by rail. You could, if you s desired, get these also; in fact, any pose from the moment we rehearse from our first meeting until we settle down in our home. You might get some interesting views as we meet on the boat, and then part again. In conclusion, I may state, I am an elevator boy in the same building that my fiancee is employed.’’

Says a contemporary: “Besides being an accomplished actress, Miss Florence Turner is the author of numerous motion picture plays which have enjoyed great success. Among those she has written are: Francesca di Rimini, Loyalty of Sylvia, She Cried, He Waited, The Hero, and Two Cinders.”

George L. Cox of the Selig Polyscope Company is now writing and producing his own scenarios. Mr. Cox has been connected with the Selig outfit for the past three years.

William Lord Wright wants to take his hat off to the ladies. He bases his reason for such foolishness by saying:

“Many of the more successful picture plays of recent months were either written by women or selected by women editors. Everyone knows Gene Gauntier’s work as a writer. Miss Gauntier, star of the Kalem Company, has found time to evolve some of the best picture plays of the present day. Then Mrs. Hartmann Breuil, editor for the Vitagraph Company, is known to writers for her versatile work and judicious discrimination between good and bad scripts. The latest to achieve success is Miss Christine Van Buskirk, of the Victor Company. Miss Van Buskirk is now assisting Giles R. Warren, of the Victor, in selecting scripts, and Miss Van Buskirk within the past few months, has achieved an enviable reputation as a writer and judge of picture play scripts. Hats off to the ladies, say we!”

“A weakness of many photoplays,” said a prominent editor recently, “is incorrect spelling and bad style.” Ungrammatical sentences and poor spelling are bad enough but the faculty some writers have of writing from the wrong viewpoint is infinitely worse. Whether or not you write from your own point of view be sure to get the perspective of the audience. An author of photoplays is on the road to successful achievement when he can visualize his story from the viewpoint of those who pay their money to see it. The dramatist who can impress himself sufficiently to create a demand for his work, not only from the producer but from the motion picture patron as well, is in an enviable position indeed.—Photoplay Dramatist.

The American Film Mfg. Co., Chicago, announces that it will shortly begin producing split-reel comedies.
PERSISTENCE is the greatest asset a man or woman can possess. Also it is the faculty of man to which the world owes the greatest debt. No need to cite instances of the great men and women who have accomplished mighty deeds by virtue of their persistence. Courage, intellectuality, originality, foresight—without persistence, what are even these important qualities?

In public and in private life, in workshop or in office, persistence is the most essential of all factors. Those who possess it are those who succeed, those who lack it are those who fail.

The men and women whom you see, or of whom you read, who have attained success have succeeded solely because of their persistence. Some of them have faced failure after failure, and their task of “getting-on” has been as difficult as your own—others have found their task even more difficult.

Don’t be discouraged by your past failures—don’t become down-hearted if you first three, five or ten scenarios are rejected—don’t grow impatient because the editor doesn’t give the promptest sort of reply—don’t be a quitter because you fail to sell your “best” scenarios.

What others have done, you can do by applying persistence along with good common sense.

The photo playwright who keeps himself posted as to what is going on in the moving picture world, and who is everlastingly writing scenarios will dispose of more than the fellow who knows he can write good stories and thinks he ought to be paid a special bonus for favoring any of the companies with his brain-thinklets.

Know what is going on in the industry. Now as an illustration—a certain company has been producing single reel society stories; a new policy is adopted; a company is sent West to produce single and double reel Westerns while a company is maintained at the home quarters to make split-reel comedies. Surely you wouldn’t continue sending out society scripts if you knew what was going on.

Says Fra Elbertus: “He who has nobly and patiently worked at a worthy task has already succeeded. And even omnipotence cannot make the past never to have been. The past is ours, and death cannot rob us of it.”

If, in the past, you have failed to market your scripts for various reasons checked by the editor of scenarios, you should profit by them. The past is yours, and to scenario writers, it is surely golden experience, for you can only succeed by getting some hard knocks.

Mr. J. L. Morgan of Kansas City, Mo., publisher of “The Scientific Digest,” writes me as follows:
"I think you have a good thing in your publication. You should not make the mistake that many magazines for writers do—that of standing behind the publisher (or producer) instead of the writers. Producers that pay poorly, return slow, and send Manuscripts back in bad condition, should be exposed. The writers are depending upon you for this information."

Mr. Morgan adds: "As a corollary to the above, I should like to write my appreciation of the Kalem Company. They send the money or return the Manuscript by return mail."

Right you are, friend Morgan. This magazine will endeavor, as far as it is in our poor power, to assist the photo playwright.

Every now and then some scenario fanatic gets it into his head to kill off a certain scenario editor, or at least, thinks that gentleman should be exterminated. Just read what the editor of "The Dramatic Mirror" has to say on the futility of fighting:

"In the stress of worry over the attempt to kill Col. Roosevelt, and efforts of the Balkan States to shoot all the Turks, we have quite overlooked the duel between M. Pierre Veber, the French playwright, and M. Leon Blum, a dramatic critic. It appears that these two eminent Parisians could not agree upon the merits of one of M. Veber's farces, whereupon cards were exchanged, and M. Blum hit M. Veber in the solar plexus.

"What we are concerned about, aside from M. Veber's condition, is why a critic and a playwright should exchange shots over a trivial difference of opinion as to the merits of a play.

"Even a French duel, as we have seen, has its dangerous side, whereas Bulwer tells us that in the hands of men entirely great the pen is mightier than the sword.

"How nicely George Bernard Shaw acted upon this idea he shows us in Fann's First Play. Therein Shaw pulverizes his critics entirely to his liking without shedding a drop of blood.

"And this process has the advantage that the author can go to the theater every evening and gloat over the discomfiture of his enemies.

"We cordially approve of this method over one which involves violence and bodily injury.

"We are, truth to tell, radically opposed to fire-arms in the hands of playwrights and critics who cannot entertain a unanimous opinion about a play. Criticism is already beset with too many restrictions. Unable to suppress candid criticism otherwise, Congress recently attempted to handicap it with odious conditions from which every honest critic is bound to dissent.

"If the frank expression of a critic is to be further hobbled with the fear of having to meet offended authors on the field of honor and risk being shot in the diaphragm, where is the incentive to criticize?

Isn't it far better to adopt Mr. Belasco's views, and hold that any criticism is better than none at all—on the principle of the late George Francis Train: "I don't care what you say about me in your paper so you say something?"

"We hope every writer of plays will ponder these few lines."

18
Photoplay authors persist in doing “the chase” into script form for picture production. Like the pills, potion and powder stories, the chase picture has been eliminated by all progressive photoplay producers, and photo playwrights should abandon this timeworn idea of injecting liveliness into the plot. True, now and then a chase picture is produced but it is a safe bet that the script was written by some one of the studio staff. Producers don’t have to buy chase ideas—it is merely a chase, so all they have to do is go out and run.

“In my studio,” says Mdme. Blache of the Solax Company, “I say to one of my company, this is your role. He or she takes the manuscript—reads it over—studies it, and reasons out his or her conception of the interpretation.”

So you see, brother and sister photo playwrights, you must make your idea just as intelligible as can be—intelligible to the other person so that the person to whom the script is handed for study and interpretation will get your idea.

The commendation given certain photoplay authors by the actors and actresses has secured them a permanent berth as far as the sale of their ideas are concerned.

W. E. Wing, writing for “The Dramatic Mirror,” tells a good one on Paul M. Powell. Mr. Powell, by the way, is the Los Angeles correspondent of “The Moving Picture World,” and of course Mr. Wing would like to put something over on said Powell. Mr. Wing’s notice reads:

“Help! One Paul M. Powell, of Pasadena, brilliant writer, musician and critic, is going to malign our sacred art. Acting in cold blood he has been taking notes at motion picture shows and proposes to write all the glaring inconsistencies in a single scenario. After which, says Powell, he will retire from the photoplay field. It is understood that one of the scenes will show the hero leaving the room in a full dress suit and entering the next room, fully clad in flannels and straw hat. Has anyone a gun?”

Forrest Halsey, the man who has taken up so much of our time with his stories in “Young’s Magazine,” has taken the photoplay seriously and made arrangements with the Reliance and Majestic companies, whereby they are to receive his ideas with a purpose of production, exclusively.

Mr. Halsey has taken to dramatizing some of his own stories, first of which is “Men Who Dare.”

And this reminds me, the photoplay field is slowly being invaded by the magazine writers. If you will just stop to think who’s who among those who are making good, you’ll find a great many were magazine contributors. Fellows like Durham, Tremayne, Merwin and Phillips are getting the edge on the original scenarioists.

Since the appearance of the last issue I have received several letters about the love theme, romance, kissing, et cetera. Some one has said that all the world loves a lover, but photo playwrights must remember that these themes must be handled properly. As to kissing part, which is a part of love, don’t make your principals kiss a scene off the curtain. In building a love theme, your inventiveness as to novelty and unusualness will count.
The Photoplay Mart

This department is just as complete and authentic as it is possible to make it. Under this head we publish each month the names and correct addresses of the motion picture manufacturers who are in the market for playscripts. The information given here can be relied upon as a general statement of the wants of the various manufacturers, since we secure statements from the manufacturers for the compilation of this department. There is just one way to keep in touch with the photoplay market, and that is through the advices printed herein month by month. Now and then an error creeps into these reports owing to the sudden changes in the needs of the manufacturers. However, this list is a criterion of the wants just at this time and probably will hold good throughout the months of November and December.

VITAGRAPH COMPANY OF AMERICA, East 15th St. and Locust Ave., Brooklyn, N. Y.
Highly dramatic two reel plots are wanted; stories must contain from two to three big scenes that will hold the audience breathless. Plots should be built around such incidents as to make the story a really big idea. Good strong dramatic stories of American life, any sort, having one big tense scene also desired. Always in the market for 500 feet farce comedies. Two weeks sometimes required to give opinion although they endeavor to be very prompt. Prices range from $15.00 to $100.00. They play no favorites.

NEW YORK MOTION PICTURE CO., Manufacturers of "KAY-BEE" and "BRONCHO" films, 1712 Allesandro St., Edendale, Los Angeles, Calif.
They are offering not less than $50.00 for one and two reel scripts of a Frontier, Military, Indian or Trapper variety. They will pay more than $50.00 if the script is worth it, but do not care to read manuscripts that are not worth that amount. No Spanish or Cowboy plots wanted. Two reel stories must have from two to three vitally big scenes or situations. Mr. Richard V. Spencer, scenario editor, promises prompt attention to all and asks that the really successful writers come in with their stuff.

UNIVERSAL FILM MFG. CO., Mecca Bldg., Broadway at 48th St., New York, N. Y.
The Universal has established a reading room where the directors, producers and scenario editors of the various companies comprising the Universal select the scripts for the various companies. The photo playwright can use his own judgment in the matter, however, and send his scenario to the Universal or to any of its individual companies. The companies and their wants are as follows:
Victor Film Co., 573-77 11th Ave., New York, N. Y.—Can use light, clean comedies for full reel, also dramatic stories.
Eclair Film Co., Linwood Ave., Fort Lee, N. J.—In the market for genuine split reel comedies; desire wholesome dramas that have tense situation.
Powers Motion Picture Co., 416 W. 216th St., New York, N. Y.—Comedies and dramas, but must be high class.
Nestor Film Co., Hollywood, Cal.—Strong dramatic Western scripts, also Spanish and Mexican plots will be considered. Always in the market for comedies.
Gem Motion Picture Co., 573 11th Ave., New York, N. Y.—Strong dramas of American life will find a market here. Plot must have vital situation and have heart interest.
"101 Bison" Films—For this brand of film, send scenarios to UNIVERSAL FILM MFG. Co., Oak Crest, Los Angeles, Cal. Just now they are anxious to get some real Indian and Indian-Trapper, also Military stories for two reel photoplays. Good strong Western stuff for single reel plays also in demand.
KEystone FILMS—Address Mr. Mack Sennett, 1712 Allesandro St., Edendale, Los Angeles, Cal.
They state they are offering top notch prices for 500 feet comedy stories—can use light comedy and also farce plots. Keystone promises prompt attention.
ESSANAY FILM MFG. CO., 1315-1333 Argyle St., Chicago, Ill.
Can use comedies and dramas of simple plot. Also want strong dramatic scripts permitting emotional acting. Good pay and prompt attention.
THOMAS A. EDISON, INC., 2826 Decatur Ave., Bedford Park, Bronx, New York, N. Y.
The unusual sort of story with genuine dramatic possibilities will find a berth here providing it has been properly built. Synopsis of your story must not contain more than 250 words or run more than one typewritten page. They also desire effervescent comedies.
THE KALEM CO., 235 West 23rd St., New York, N. Y.
Stories relating to historical incidents, Western, mining and Spanish considered. Desire strong dramatic plots, also good comedies. Sort of universal company in that almost any sort of scenario is liable to be accepted providing it is worthy of production.
SELIG POLYSCOPE CO., 20 East Randolph St., Chicago, Ill.
No statement has been secured from the company, but we have learned from our subscribers that they are purchasing more scripts from outsiders than heretofore. They desire unique dramatic stuff. Good strong dramatic tales of every day life are produced, but we can’t say for how long this will keep up. Their own staff of writers handle most of the Western plays.
PATHE FRERES, 1-3-5 Congress St., Jersey City Heights, N. J.
Most of the Indian and Western photoplays produced by this company are written by the company's own editor or members of the producing staff. Intense emotional and heart interest dramas will be considered. Must have American atmosphere. No costume plays wanted.

AMERICAN FILM MFG. CO., Ashland Block, Chicago, Ill.
Intense emotional stories of American life, replete with strong vital dramatic situations. Novelty and originality in both theme and situation are requisite factors to be considered. Can also use good clean cut comedies for split and full-reels. Name of author is placed on the film. Immediate consideration given all manuscripts and excellent pay for the exceptional idea.

Strong original society dramas, those containing heart interest mostly desired, also comedies which have plenty of real live humor. The essential thing is originality of theme, no matter in what environment it is worked out. Can also use stories that have the necessary situations for two reel photoplays. Themes may be based on everyday situations, although must develop strong heart interest and permit emotional acting. Good prices paid and prompt consideration.

KINEMACOLOR COMPANY, 1600 Broadway, New York, N. Y.
Offering in their advertisements high prices for high class comedies and dramas.

RELIANCE FILM CO., 540 West 21st St., New York, N. Y.
Desire good half reel comedies.

SOLAX CO., Fort Lee, N. J.
Anxious to receive worth-while comedies that are void of slapstick and get across because of the unique plot. Also in the market for dramas. No Western stuff wanted.

MAJESTIC MOTION PICTURE CO., 540 West 21st St., New York, N. Y.
Comedies in demand for split-reel production. Can use a few strong dramas, also.

COMPANIES NOT BUYING.
The following companies do not want scripts sent to them at this time: Comet, Thanhouser, Biograph and Melies. The Gaumont, Great Northern, Eclipse, Itala and Cines films are not produced in this country, consequently do not want scenarios submitted to them.

THE PHOTOPLAY PHILOSOPHER SAYS
"I have many times noticed a tendency on the part of photoplay writers to put their subtitles at the beginning of a scene, rather than at the place where they belong, and the editors usually allow this defect to appear on the film. It is quite natural for the writer to begin the scene with a subtitle announcing the main incident of that scene, but the proper place for the subtitle is usually at a place just preceding the incident. I have seen many films made unintelligible by this fault. As a general rule, it is wrong to begin a film with a subtitle, and it is wrong to begin a scene with one, unless the beginning of that scene requires explanation."
AN you tell me if there is any company, and if so, who, that will accept occult or reincarnation plots? I have several film plots which I will work out if I can find any market for them.”

So writes a subscriber from Seattle, Wash.

The best advice we can give you, and anybody else, for that matter, is to suggest that you write the scenarios out in complete form and submit them to the various manufacturers. You might dispose of them, although we don’t happen to know of any company who is fishing for the sort of plots you mention.

A Chicago photo playwright has some ideas of her own, and she expresses them as follows:

“I have found a number of helpful editors. It always takes two to fight, and if an author intends to be sensitive about a well meant suggestion, and to be sarcastic to an editor,—well, the editor will remember it.

“What check is big enough to equal a word of advice from an experienced editor to a novice?

“I have a method of my own—for instance, if an editor rejects a play for stated reasons, and I don’t agree with him, I continue submitting the script. If two editors reject it for the same reason, I put the script aside until I can agree with them. I have revised my scripts many times after reading them over just once after their initial rejection.”

How many of you have begun or have been thinking of writing a Christmas scenario? Well, don’t do it, because the manufacturers are not really wanting any. They might buy a script if it was real, real good and extraordinary, but to save time and postage, don’t do it; give your time to other species that you know are in demand. On this subject, a Missouri lady writes as follows:

“Do you think you would be able to sell “An English Christmas Pantomine,” which is for children and for grown-ups? I have one which was produced last Christmas and was a great success. If I prepare it as a moving picture scenario, would you be interested? The Christmas pantomine is, of course, an institution in England, being most uncommon here, and I should think might run at holiday time most successfully.”

Frankly, dear friend from Missouri, the manufacturers are able to prepare their own pantomine Christmas tableaus. They are not buying Christmas scenarios, and so wouldn’t want to take a picture from productions outside of their studio, as it would be impossible to photograph it elsewhere than the studio owing to the enormous expense of preparation.
The Missouri lady suggests that the manufacturers bring their cameras to her Missouri home and make exposures of the pantomine as she did in the show-me state.

A letter that reads like a press notice has been received at this office. It is newsy, however, so here goes:

"A short time ago several well known film men who are well up in the world of finance met and discussed, planned and organized the Du Brock Feature Film Co., the purpose of the company being to feature child actors, so far as possible, in their productions. Work on the first production, a three reel feature, will be started next week. This is to be followed by other features of two and three reel lengths and a little later on, single reel productions will be released at regular intervals through the exchanges. An almost unlimited amount of capital is behind the move, together with the finest of talent, including a four-year-old boy wonder, and over two hundred head of high school horses."

In the next paragraph the writer gets down to business in the following style:

"The foregoing will give you the gist of things. Now what we are after are the very best of stories for future productions and we are willing to pay well for the exceptional idea. It must be kept in mind however, that these stories are to be built up around children and horses. This would indicate, as is true, that we are on the lookout for good westerns. For instance, we have a four-year-old boy and an eleven-year-old girl, either of whom can do almost anything with horses. In addition we have a number of young cow-punchers, ranging in years from 12 to 17, and a large cast of grown-ups, all of whom are at home in the saddle. This will give you an idea of our requirements."

If any of our readers care to inquire further, address the Du Brock Feature Film Co., 1128-32 Foster Ave., Chicago, Ill.

"Do you know of any moving picture company that would care to look over a script with a touch of the mediaeval in it?" asks a Pasadena, California friend.

Try all of them, as any company is anxious to buy a script that has the proper number and sort of punches.

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Statement of the ownership, management, circulation, etc., of THE PHOTO PLAY-WRIGHT, published monthly at Boonville, Ind., required by act of August 24, 1912. Name of editor and managing editor, Monte M. Katterjohn, Boonville, Ind.; business manager, Monte M. Katterjohn, Boonville, Ind.; publishers, The Photoplay Enterprise Association, Studio Place, Boonville, Ind.; owners, Monte M. Katterjohn, Quince P. Katterjohn, Ray R. Katterjohn, Fred F. Katterjohn, Boonville, Ind.; known bond-holders, mortgages and other security holders holding one per cent or more of total amount of bonds, mortgages or other securities, none.

[SEAL] THE PHOTOPLAY ENTERPRISE ASSOCIATION
Monte M. Katterjohn

Sworn to and subscribed to before me this 20th day of November, 1912.

WILLIAM S. HATFIELD,
Notary Public.

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Your subscription will be of more value and encouragement to us than ten subscriptions a year from now.

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Its purpose is to assist the scenario writer and promote his welfare, being devoted to the best interests of picture playwrights. It gives such information as is desired and needed by students of the photoplay.

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These photo playwrights now know this magazine is the most valuable aid that can be secured. They are selling their scripts solely as a result of keeping in touch with the markets and following the advice given in every issue of The Photo Playwright.

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This is a copyrighted publication in book form, 9 by 12 inches, beautifully and extensively illustrated, giving a complete history of the establishment of the Vitagraph Company of America, showing the whole process of the making of moving pictures from beginning to end, explaining everything in detail. It is a book that meets the general demand for a thorough acquaintance with the production of photoplays and a knowledge of the subject. This is a unique work which covers every point that has never been touched upon by those who have attempted to write upon the subject, and who have no practical knowledge of it.

You can get this new book and a year's subscription to THE PHOTO PLAY-WRIGHT by sending us a money order for $1.25 before January 15, 1913

TAKE ADVANTAGE OF THIS OFFER AND SEND TODAY

The Photoplay Enterprise Association

Studio Place BOONVILLE, IND.
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**The Photo Playwright**

*Devoted to the Interests of the Scenario Writer.*

*Published monthly by The Photoplay Enterprise Association*

**Boonville, Indiana**

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*It is two dollars a year.*

*It is twenty cents a copy.*
MRS. BETA BREUIL

Editor of Scenario for The Vitagraph Company of America
Nothing To Do

A Lively Article About the Woes and Joy of Being an Editor of Scenarios—Written Especially for this Magazine by Mrs. Beta Breuil of the Vitagraph Company.

Of course the Editor of Scenarios has nothing to do! We have all heard that long ago. But strange to say, some Editors disagree with this very evident fact. Take this little account of an Editor's morning, and judge for yourself.

The place is the Editor's private office in the headquarters of a great Motion Picture Company. The hour is nine A. M. (or thereabouts), when enter the Editor-in-Chief, stopping in the door of the Manuscript Department nearby with a cheerful good-morning to all. Here are the various assistant scenario writers, stenographers, readers, sub-title card painters, etc.

Open goes her desk and she starts to wade through a heap of mail—mostly letters beginning, "Editor of Scenarios, Dear Sir:" By the time she has read these and turned them into their proper channels she is ready to begin her work proper. Let's see now,—here's that baby story,—hmmmmmm. A stenographer is summoned. Dictation begins. It goes beautifully for a few moments. Then—"Let's see—that baby must be left secretly. Oh-h-h, I know, hm-m-m,—she can put it into the laundry basket and carry—" Just then the telephone bell interrupts. "Yes, this is the Editor. You want some information? Just a moment," then the would-be photoplay author is referred to the "readers." The Editor returns to her work. "Where were we? Oh, yes,—she puts the baby into the laundry basket, and exits. Next scene—the exterior of Jones' house. She enters carrying basket, sets it down, hesitates,—" Ting-a-ling! "That phone again." A voice, "Please come to the exhibition room to run something for titles." The Editor sighs—of course she will finish the story later—but it is a little confusing. Nevertheless she has to go. An hour slips away in making sub-
titles. Back to the office she comes—to attempt a resumption of the story. "She hesitates? All right—go on with this. She turns and walks slowly out." The dictation gets along beautifully for about fifteen minutes, "She turns to him saying words of sub-title,—he gasps, realizes suddenly—" A knock on the door this time. A visitor. "Pardon, are you the Editor?" "Yes, can I do anything for you?" "I have a scenario here—positively on original lines—with a novel plot—beautifully worked up—and acknowledged by many newspaper men whom I know, to be the best thing—" A pause of breath gives the Editor time to suggest that it be handed to the Readers, but hark,—"The readers?—oh, won't YOU read it first—you would like it—you have such an intelligent face—I know you would realize what a triumph of genius it is—" Five minutes are passed in trying to convince the writer that the Reader has a little intelligence also. Then genius and its product reluctantly depart for the Reader's desk in the MS. Department.

The Editor with worried brow returns to her sadly neglected story. "Realizes suddenly that he may keep the child,—takes it in his arms—" Ting-a-ling! "Yes?" "Do you steal manuscripts?" "We are able to pay for what we wish to use—the rest are returned as soon as possible." "We-ell, your voice sounds rather honest—so I'll send my story in—but if you steal it—beware—for you cannot trifle with me." Sigh from Editor as she gives assurance and closes the conversation. The phone is no sooner replaced when the bell rings again. "Yes, oh, certainly!" And the Editor is off to the "bosses'" office. This time it is a special assignment—a trifling one at that—just the need of from three to five stories about elephants, or camels, or it may be a certain wonderful dancer, or trained fleas perhaps—anytime tomorrow or the next day will do to turn them in. Then the Editor returns to her peaceful office, relegates the baby to a remote pigeon hole, and starts to search the archives for Elephant data—or whatever it may be. "Elephants—m-m-mmm." A knock. "Come in." Registered letter,—"Looks important." The letter—"If you don't return my manuscript immediately—I'll bring suit. I just knew it would be stolen—but my cousin is a policeman and he says I can sue—unless you send me $100,—which is cheap enough," etc. ad nauseam. The Editor by careful investigation of the record cards, usually finds that the manuscript was written in long hand (a deadly offense)—was utterly unavailable and was returned the day of its arrival. Sigh of relief greets this knowledge. The Editor is once more permitted to return to the land of the Elephants.

And so the Editor passes her time—a life of careless ease—undisturbed (so they say) and tranquil from morning to evening—except of course for the trifling duties which interrupt her meditations, and her unjust rejection of some of the greatest ideas ever sent out in scenario form.

O. F. DOUD GOES WEST.

Mr. Omer F. Doud, editor-in-chief of the scenario department of the American Film Manufacturing Company at Chicago, has joined the Santa Barbara office, where he will be in touch with the producers at that point. "Flying A" fans can well look forward to some great features when once the breezy Western atmosphere gets into Doud's system—he is some scenario writer as it is.
What About Comedies?

The Motion Picture Exhibitor Has Something To Say.

WHAT do my audiences want to see?” That is the question which every motion picture exhibitor asks himself when he is making up his programs, if he attacks the problem in an intelligent manner.

The chief question is whether an audience wants to see a program made up entirely of dramatic pictures, or whether they want a program in which a few comics are interspersed among the other offerings. It ought not to take a minute to reach the conclusion that the average moving picture audience wants to see the comics as much, if not more, than the heavier subjects with the mental effort which they involve.

Take, for instance, the public taste in newspapers. The greatest circulation-builder ever devised is the comic supplement. The man who aims to be superior can very easily say that the pictures in the comic supplement are nothing but nonsense and that they are ridiculous and improbable, but that does not detract from their value. It is in that that their value lies. The children and grow-ups prepare to smile when they open the comic section, and the more improbable the antics shown are the more they are enjoyed.

So it is with motion pictures, and it is in the realization of this fact that the Itala Company releases a split reel comedy offering every Monday. “A Spider in the Brain,” December 2, is a good example. A spider crawls into a man’s brain via the ear and the poor fellow thinks he has to catch flies until the X-ray relieves him of his dementia. On the other half of this reel is “Too Much Beauty,” in which a pretty servant girl breaks up the quiet of a peaceful household. Then there is “Peeping Tom,” December 9, on the same reel with “Keeping in Style,” in which a man buys a hat so big that the wind sweeps him and two girls on a journey through the clouds.

No, there is no plot in any one of these films. There is no attempt to appeal to anything but the spectator’s sense of fun.

The average exhibitor has trained himself not to be amused by pictures. He thinks it beneath his dignity to laugh at the antics of a comedian. But the spectator does not, and the film which makes him laugh is the film he enjoys and the one which makes him come back for more.

The spectator likes a film just because it is ludicrous, just because there is “no sense to the durn thing,” and just because it gives him a chance to enjoy himself without any brain fag. Some spectators would like a program of comics alone. The average man would not. But the average man does want a comic or two mixed in with the rest of the films to give a light comedy touch to the show, and the exhibitor who realizes this and gives his audiences a little of the comedy during the evening is the one who will pack his house.—Contributed by an Exhibitor, to “The Moving Picture World.”
RICHARD V. SPENCER
Editor of Scenarios for Broncho and Kay—Bee Films
OLD my picture out till the January issue, if you like, and then I can find time to comply with your request,” writes Richard V. Spencer from the Broncho Studio out in Los Angeles.

Well, we didn’t like to do this, so our readers have an opportunity of becoming acquainted with the czar of their scenarios by glancing at the likeness on the opposite page.

But Mr. Spencer, better known as “Dick,” also says:

“Sorry to write that I can’t get that promised copy in time for the December issue. We are working day and night on a series of big three reel war pictures. This work keeps me, most of the time, at the local library doing research work, as we have to be historically correct.”

And by the way, “Dick” Spencer is a very conscientious fellow. In another letter, he writes:

“I note the article entitled, ‘Fifty Dollar Scenarios’ in the November issue of ‘The Photo Playwright.’ I am afraid the article will get me in bad if it should come to the attention of Mr. Thomas H. Ince, as it was through his efforts personally, more than mine, that was due the tremendous popularity of the old ‘101 Bison’ and the newer ‘Kay-Bee’ and ‘Broncho’ productions, and I naturally do not wish credit for anything that I have not done, or am not responsible for.”

In still another letter, Mr. Spencer says:

“Scenarios are coming in faster than ever, but the quality is not conducive to optimism. This is the same complaint of all scenario editors and producers that I interviewed in the East.”

Photoplay authors should bear in mind that Kay-Bee and Broncho cannot make use of single reel stories. On this subject, Mr. Spencer says:

“As I said before in the other letter, we are not now producing anything except two-reel pictures. We are striving for artistic as well as tensely dramatic stories. Every story or synopsis that we accept has to be extensively revised by the chief director, Mr. Ince, and myself.”
Hints From Pathe

The Pathe Editor Explains A Few Things.

A wide field for versatile brains exists in the writing of scenarios for motion pictures; this is due to the insistent demand for new subjects. Pathe Freres are putting six films a week on the market and new ideas are hard to obtain. Literary perfection or even "good English" is not essential to success: the idea is the thing that is wanted, and that in as few words as possible. Tense situations, humorous suggestions, pathos, new turns and developments in plots—these are the required elements necessary for success.

The first thing to be thoroughly understood is the character of ideas not to waste time on. There is a popular prejudice against pictures showing suicide, burglary, murder, kidnapping, religious questions, or any indignity to the State, and also against scenes so tragic as to have a depressing effect upon the spectator. Good, clean comedy, wholesome drama and historical and educational subjects of all kinds are what is needed. Avoid anything coarse or suggestive. For a beginner a dainty love story would seem to be the thing to try. If this be successful the writer may branch out into more ambitious lines. Keep away from plagiarism—the copying of others' ideas or stories. Of course this does not mean that a new idea suggested by another's picture or story cannot be worked out with propriety; but avoid, as you would the plague, copying, as this will only result in your being discredited eventually, even if you succeed in putting one or two over on a manufacturer. Adaptations from well-known works are accepted, provided such works are not covered by copyrights. This is an important point which no scenario writer should overlook!

The method to employ in writing a scenario is divided into distinct parts: First, get an idea; this requires no pencil and paper. Observation of your surroundings often results in a clever idea from which a scenario may be evolved. After getting the idea—the meat of the story in your mind—develop the scenes which lead up to it and those which might logically follow such an incident as you have chosen. Having done this the next step is to write these in their proper sequence, using as few words as possible to properly convey your idea to the mind of the man who must produce it. Make each scene as interesting as possible, pruning it of all unnecessary matter. This is the Second step.

Now for the Third: Read over carefully what you have written, strengthening wherever possible the situations and cutting out extraneous parts, which may hinder rather than help the action in developing your story as it appears on the screen. Finally, write
a concise synopsis; place it at the beginning of your story and your scenario is complete.

Close adherence to the rules laid down in the following short paragraphs will materially aid you in writing scenarios acceptable to us:

Manuscripts must be typewritten, using only one side of the paper.

Only stories of American life are accepted by American branch of Pathe Freres.

Develop your scenario with as much pains as you would take in writing a play for the stake.

Be sure every scene means something.
Be sure that the spectators will get your meaning instantly.
Make each scene sufficiently clear so that no explanatory title is required. A perfect motion picture explains itself.
Be consistent.
Remember that a motion picture actor has only pantomime with which to express your ideas.

If possible, keep the spectator in suspense: always let the unexpected happen.

Let your comedies be lively without buffoonery, grossness or rough horseplay.
A scenario should not exceed 15 or 20 scenes, though more may be added if necessary.
To insure the return of a manuscript, always enclose stamped self-addressed envelope.

The payment for scenarios ranges from $38.00 to $75.00, depending upon the value of the subject to us as a marketable film. Checks sent upon acceptance of scenario.

The return of a manuscript does not imply that it lacks merit, but that either it does not quite suit our present need or does not altogether conform to our idea as to what a moving picture play should be.

**WRITING COMEDY.**

Don't think that because it is easy to think of a joke that it is easy to write comedies. It is not. It looks simple, but it is the most difficult form of playwriting because it demands an appreciation of humor and the ability to invent humorous situations. A comedy is merely a story humorously told. In the comedy of fiction the incident must be revealed in diverting phrase. In play, the comedy must be told in continuously funny action. You cannot write twenty or thirty scenes of sober action leading up to some funny situation where the plot breaks. The majority of the scenes must each have its own comedy action while the narrative is advanced and it is here that the average writer of comedy fails short. If a scene is not naturally funny, put some humor into it. Do not force the comedy action but invent something that is germane to the plot and natural to the situation. If you can do this you can write comedy, but until you can get a laugh in every scene you are not writing comedy no matter how funny the central idea may be. As a rule the central idea furnishes the comedy for only one scene; not for the entire play. In comedy you must play faster, work harder and strive constantly for the natural, unforced laughs. And remember that the editors go to vaudeville shows, the same as you do. They know the old sketches and the whiskered jokes. If they wanted them they would write them themselves.—Epes Winthrop Sargent.
NOTE—Mr. Romine is called a “plugger” because he keeps everlastingly at writing, and refuses to let rejections discourage him. We like a “plugger.” Jack London was a “plugger” first, and later, wrote best-sellers. I have been so busy with my Law practice lately that little time has been left for photoplay writing, although not writing I have been considering plots, storing up material for winter months and investigating needs of film companies, at every opportunity.

The Essanay film company has produced one of my scenarios, “A Mistaken Accusation,” and I believe it will be released in a month or so. The Melies Company should be producing one of my photoplays soon.

As medical science develops by experiments, so the photoplaywright’s knowledge and proficiency can be developed by hard work and experience.

I sold my first scenario for $15 and through that encouragement I kept on. Now as I look back upon some of my scripts that
have been laid aside I realize how very ordinary the story, how usual the plot and how flat the whole thing was. I have learned much concerning photo playwriting, my vision has been broadened and this winter I expect to turn out some good, strong human life stuff.

Don't get discouraged, Photo playwright. If you have any encouragement from the Editors at all keep on the job and remember that every cloud has a silver lining. About my fourth scenario was returned from its first consignment with a personal letter from the Editor stating the script was a good one, he predicted an early sale, but not the kind they were producing. Same script returned from another company to whom I had sold before, with remark that the story was a good one, but they were producing something similar and could not take mine. Have the same photoplay yet, without a market. Expect to let it rest for a few months then give it a general retouching and send it along again.

Avoid lapses of time in stories. They are hard to get over. I had a most powerful photoplay, full of intense emotion and replete with strong scenes. Could not get it over because of the lapse of twenty years. The story cannot be told without it so it falls flat, although one of the most exacting companies writes that it is a very good script and appealed to them only for lapse of time.

Remember that out of the mass of photoplays submitted each week the Editors pick only the very best. Keep away from the old, old, story, get out of that rut, think of something entirely new and novel. It's not so much the way you say it; it's what you say that counts. A poor Italian lad came to this country not long ago, he had a good strong story to relate; a kind-hearted lady translated it the best she could in scenario form, for him, submitted it to one of the leading companies and it brought $30.00. I know of several instances like this one.

Probably you are trying to write comedy when your class is drama, or western when yours should be military and historical. Select the kind of story that is easiest for you and appeals most, then put your whole self into it. If you make good and get one over, why SPECIALIZE and send a few more over the line into the studio. That is what the picture goers want, the best, most appealing and intense picture that can be acted and produced. "Don't give up the ship," but stick, study studio conditions, particular likes and dislikes of respective film companies and success will be yours and remember that the "movies" are here to stay and are the popular sensation of the age.

"JUST CALL ME MAY!"

In a Drunken brawl in a dingy flat a girl is mortally stabbed, and as the police, bending over her, ask her name, she says: "Just call me May; that will do. I do not want to tell you who I am." And the press of a great country reprints the little sentence from coast to coast. The wise words of a great philosopher would not be given more publicity. Why? Because, after all, the little things are the big ones. The simple are the universal. And because the one appeasable hunger of the human mind is for drama. It is thus that the yellow press can hold the multitude. Virtue we need, wit we need, philosophy we need, but drama we must have. The scarce head calls her a beauty. She was probably no more beautiful than she was good, but she did the one thing which could thrust her, of only for a moment, from the sordid unimportance of her little life on the screen of the world's events; she died dramatically.—Collier's Weekly.
More Good News

About the Plans and Preparations for A Bigger, Better and Brighter Photo Playwright.

OW that we are again on level grade and with good track ahead, we think it proper time to take on a little extra freight. By this, we mean to make THE PHOTO PLAYWRIGHT a bigger, better and brighter magazine. We are arranging for the best text matter that can possibly be secured. We are making arrangements with the best photo playwrights, all the red-corpulsced script editors and most of the human directors for real articles—worth while articles, on the photoplay and its construction such as will interest, instruct and advise all photoplay authors.

We have been at work on this idea of a better and more instructive magazine for several months. The idea is past the formative stage. It has become a reality, in that our guiding conception of a better magazine is expressed by this issue of THE PHOTO PLAYWRIGHT.

To get the sort of material for our readers which we think will not only be of interest, but will help you to earn real dollars, is our aim. And this sort of text matter costs real dollars.

We have had a mighty hard tussle of getting as far as this issue. It has been uphill work. There exists in New York City a coterie of envious and malevolent impossibilities who have endeavored to prevent us from securing the co-operation we must have from the producers to attain anything like success.

But this stage of the fight is now history. Everlasting persistency has climbed the first hill. With good level grade we are going to climb another with extra freight.

Advertising—well, we have not been able to secure any advertising for this publication. All publishers will tell you that it is the advertising that makes publications pay. To be very plain with our readers, we haven't been able to keep even.

Were it not for the fact that those whose ideas were incorporated by the founding of the magazine were selling their scenarios every now and then, we would never have been able to get as far as the eighth issue.

And so, with no advertising, we are going to make THE PHOTO PLAYWRIGHT a bigger, better and brighter publication—one that will instruct with a capital "I"—one that will advise, and do it correctly.
We must raise the subscription price of this magazine commencing on January 15th, it costs $2.00 for one year. We are going to give you $1.80 cents worth of dyed-in-the-wool articles and keep the other 20 cents for profit.

Just remember that after the 15th day of January, no subscriptions will be received at the old rate. If you want to take advantage of the low rate and save a dollar, send us your subscription today.

Those of you who desire to renew your subscriptions—you can take advantage of the low rate by getting your renewal to us before January 15th.

We are not the people who put photo in photoplay—a man in California received $100.00 for that, but we are the people who launched the first real magazine for photoplay authors. If you will study this matter over, you'll send us a dollar before the fifteenth day of January.

These vital articles and these live tips are going to count for something. Of course we would be glad to have all of you wait until after the fifteenth day of January, 1913, and then send us two dollars, but for fear you forget the matter, just send a dollar today. All renewal subscriptions will be credited twelve months in advance of the present subscription’s expiration date. All new subscriptions will start with the January issue.

Our idea is plain—it’s up to you. Use this coupon.

(Good Until January 15, 1913.)

The Photoplay Enterprise Association,
Studio Place, Boonville, Indiana.

Dear Sirs:—Enclosed you will find $1.00 (currency or money order) for which enter my name on your books for one year’s subscription to THE PHOTO PLAYWRIGHT. This is a

.......................................................... subscription.
(State whether new or renewal)

Name .............................................

Street ..........................................

City ........................................... State ..........................
Kinemacolor's Sample Scenario

Suggestion of Scenario Form Liked by That Company.

HE Kinemacolor Company of America, with offices located at 1600 Broadway, New York City, N. Y., sends to all who write them for information as to their style of scenarios, a sample scenario. The four page leaflet is titled, "Suggestions For Writer of Motion Picture Plays."

The correct arrangement for scenarios sent to Kinemacolor is as follows:

WAR AND PEACE.

Synopsis.

Hugh Deming, a young Northerner, visiting in the South in the early sixties, meets Sidney Carey of Virginia and is invited to the latter's house. Hugh becomes enamoured of Alicia Carey, Sidney's sister, and she accepts his attentions.

A Ball is given at the Carey mansion and, in the midst of the merrymaking, a young man enters with news that war has been declared. Four years later, Hugh has returned South as Captain in the Federal Army. A spy is reported within the lines—Hugh is placed in command of a detachment to search for the spy. The search leads to the house of the Careys, where the spy is supposed to be hidden.

Hugh gives orders to the men to enter the house, at which the Carey family protest. The spy is concealed in an old wardrobe. Hugh gives orders to shoot. Alicia opens door of wardrobe and discovers spy, who proves to be Sidney. He is arrested, taken out, and ordered to be shot.

As the Sergeant starts to bandage Hugh's eyes, a declaration of peace is proclaimed. Sidney rushes home, where there is general rejoicing.

After the war the Careys receive Hugh warmly. Alicia is cold; therefore, Hugh is disconsolate. The father of Alicia says, "No man is worthy who does not do his duty." Alicia's love for Hugh is too strong to withstand the pleadings of her dear ones and finally she capitulates.

SCENARIO.

SCENE 1.

SUB TITLE: "THE NORTHERNERS"

Village sidewalk—High white picket fence—Hugh Deming, the Northerner, and another young man stroll on—dress the period of the sixties—another young man passes them, Hugh's companion bowing to him. He looks after Hugh as though he were a stranger.

SCENE 2:

Fence and gate in front of Carey house—Hugh and companion enter—another young man and two women (crinoline) pass, Hugh's companion bowing to them, the women look after Hugh; Sidney Carey, a young Southerner, enters, opposite direction. Hugh's companion introduces him to Sidney, who invites them in. They exit, gate.
SCENE 3:
Grounds of an old Southern mansion—Chairs and tables under tree—tea service on table. Mrs. Carey, elderly, Southern lady, and Alicia Carey, pretty girl, seated, embroidering and reading. Sidney and the young man enter with Hugh. Sidney introduces Hugh to his mother and sister. Carey, senior, an elderly, ceremonious Southern gentleman, enters from veranda of house, followed by an old negro servant carrying tray with a mint julep and a tea-service. Hugh is introduced to old Carey, who invites the young man to join in a mint julep. They laughingly say that they will take tea. Hugh sits by Alicia, who shows him her book—Mrs. Carey pours tea. When tea is offered them, they are so absorbed that the ydo not notice it—the others laugh. Old Carey drinks his julep; the others drink tea.

SCENE 4:
Pretty exterior—Hugh and Alicia walk through.

SCENE 5:
Ball-room in Carey mansion—conservatory in back. Negro musicians in conservatory. Two or three couple (all evening dress) stroll by conservatory—Hugh and Alicia enter, he very devoted, she accepting his attentions. Mr. and Mrs. Carey enter. Musicians play a little (signal for quadrille). Three other couples, with Hugh and Alicia form a quadrille—Sidney in this—they dance a figure or two.

SCENE 6:
SUB TITLE: "THE DECLARATION OF WAR"
Ball-room in Carey mansion—In the midst of another figure, a young man in a dusty riding suit runs in, waves telegram and announces that war has been declared. All gather around him—Alicia exits. While they are excitedly discussing the matter, Alicia returns with a confederate flag. Hugh withdraws. The other men cheer. Alicia turns eagerly to Hugh, who shakes his head sadly and says he must fight for the North. Alicia and the others form on one side of the stage—Hugh exits.

SCENE 7:
Pretty exterior—Enter Hugh and Alicia—show delicate love scene—farewell—Alicia deeply affected.

SCENE 8:
SUB TITLE: "FOUR YEARS LATER HUGH RETURNS A CAPTAIN"
Exterior of large army tent. Table and telegraph instrument in tent, near front. Operator in uniform at instrument—Major sitting on camp stool in front of tent—Sentry pacing nearby—Operator gives message to major, who reads it. Sentry indicates that some one is coming. Half a dozen privates, a sergeant and a bugler stroll on, opposite direction and look off, with others. Hugh (captain's uniform) and a private ride on, dismount and salute. Hugh hands Major a paper—Major reads it and tells men Hugh is in command—All salute—Hugh sits with Major and begins to look over messages.
SCENE 9:
SUB TITLE: "HUGH CALLS ON HIS OLD FRIENDS"
Old gateway—Alicia's father, shabbily dressed, leaning over gate, smoking pipe. Hugh enters—greets him. With the hospitable manner of a Southern gentleman Alicia's father invites Hugh to enter. Exit.

SCENE 10:
Sitting room: Mrs. Carey discovered embroidering—Alicia enters—speaks to her, old negro servants enters excitedly, indicates some one is coming—Alicia's father enters with Hugh—general greetings.

SCENE 11:
SUB TITLE: "A SPY WITHIN THE LINES"
Tent—Sergeant, Operator and Sentry discovered. Operator gets message, reports to Sergeant, who reads it.

SCENE 12:
Pretty exterior with bench—Love scene between Hugh and Alicia.

SCENE 13:
Tent—Sergeant calls—bugler enters—alarm sounded—general confusion.

SCENE 14:
Same as 12—Hugh hears bugle—indicates he must go—he exits leaving Alicia.

SCENE 15:
Tent—Hugh enters—sergeant explains about message—Hugh gives orders—then detachment is sent in different directions Hugh remains on scene.

SCENE 16:
SUB TITLE: "THE SPY IS ALICIA'S BROTHER"
Woods—Sidney stealthily passes through.

SCENE 17:
Same as 12—Alicia discovered—Sidney enters—makes himself known to Alicia—she exits with him.

SCENE 18:
Woods—Detachment of soldiers passes through looking for Sidney.

SCENE 19:
Exterior of House—Alicia and Sidney go into house.

SCENE 20:
Bedroom—Alicia and Sidney enter—he starts to tell her about being pursued. She offers her assistance.

SCENE 21:
Exterior of House—Detachment of soldiers enters—searching.

SCENE 22:
Bedroom—Alicia and Sidney hear noise, run to window, see soldiers—she conceals him in wardrobe and exits.

SCENE 23:
Exterior of House—Soldiers discovered—enter Alicia—they demand to search the house—she refuses—Sergeant dispatches man to get Hugh.

SCENE 24:
Tent—Man enters—tells Hugh about procedure—Hugh exits with man.
SCENE 25.
Exterior of House—Alicia and men discovered—enter Hugh and soldier—Sergeant explains to Hugh—Alicia denies all knowledge—Hugh orders men to enter house—Alicia offended.

SCENE 26:
Sitting-room—Hugh and Alicia enter—followed by men—she indicates no one is there—Sergeant insists upon searching further—Hugh consents—they exit.

SCENE 27:
Bedroom—al enter—look through both room—find wardrobe locked—ask her for key—she denies knowledge of it—Sergeant wants more information—insists—Hugh refuses—orders men out—as they are about to go—Alicia gives a sigh of relief—Hugh suspects—stops them—orders her to open door—she refuses—orders men to aim—Alicia throws herself in front of the wardrobe—general business enter Sidney from wardrobe—he is arrested, and exits with soldiers—Alicia begs for mercy—Hugh refuses and exits.

SCENE 28:
SUB TITLE: “SUNRISE—THE SPY TO BE SHOT”
Tent—The flaps of the tent are down. Hugh enters from tent—looks at watch. Sergeant, men and bugler enter with Sidney, whose hands are bound. Hugh hands Sergeant paper—speaks regretfully to Sidney. Alicia and her father enter—Carey protests to Hugh and Alicia speaks imploringly to him. Sidney intercedes and begs them to go. They bid him goodbye and exit, in despair. Men, with carbines, march off with Sidney and Sergeant.

SCENE 29:
Grove—men, Sergeant and Sidney march on—Sergeant places Sidney in front of men.

SCENE 30:
Exterior of House—Mrs. Carey and negro servant discovered. Alicia and her father enter and break the bad news. The women weep—the grieved man tries to comfort them and leads them toward the house.

SCENE 31:
Same as 29—Sergeant starting to put bandage over Sidney’s eyes—Sidney refuses to have it—Sergeant draws away from him—gives orders to men—who fall in close line and prepare to shoot.

SCENE 32:
SUB TITLE: “THE DECLARATION OF PEACE”
Tent—Hugh sitting on camp stool—Operator receiving message—cries to Hugh that it is the “Declaration of Peace.” Hugh orders Bugler to blow signal, and Sentry to get horse. This is quickly done—Hugh grasps message and rides away.

SCENE 33:
SCENE 34:
Exterior of House—Hugh and Sidney enter—Sidney tries to persuade Hugh to go into house—he refuses—Sidney enters alone.

SCENE 35:
Sitting-room—Alicia and parents discover 1 weeping—enter Sidney—general surprise—explanation and rejoicing—Sidney tells his father to get Hugh—father exits.

SCENE 36:
Exterior of House—Mr. Carey enters—shakes hands with Hugh—takes him into house.

SCENE 37:
Sitting-room—Mr. Carey enters with Hugh—mother greets him warmly—Alicia refuses to accept his hand—Sidney humiliated, exits. Sidney tells her how Hugh saved his life—her father goes to her.

SCENE 38:
SUB TITLE: “NO MAN IS WORTHY WHO DOES NOT DO HIS DUTY”
Same as 37—Alicia’s father convinces her of the truth of the above Sub Title.

SCENE 39:
Gate or Pretty Exterior—Hugh enters—disconsolate—Alicia enters—reconciliation.

Author .........................................................
Address ..................................................
City ......................................................
State ....................................................

PROTEST AT SCENARIOS BASED ON JEALOUSY.

Moving picture exhibitors are accustomed to the petty complaints of men and women reformers. It is generally understood that when tongues lag or fall to wag in the sewing circle, the first expedient in the direction of starting something is to swoop down upon the picture shows. Instantly there is excitement. "We will call on the mayor," it is declared in a jumbled chorus," and demand in the name of our fair city that a stop must be put to the display of all pictures that do not have OUR approval. So, there!"

And thus it goes. The mayor is visited. He, poor man, willing to, it is hoped, that they get it. But the "Various women’s organizations" should keep before them the fact that pictures are made in the majority for grown men and women; also, that the screen is the stage, the stage is life. In order to portray life accurately, it is impossible to depict everyone as honorable and upright.

In Harrisburg, Pa., the Mayor received complaints and turned the "kicks" over to Chief of Police Hutchison. The chief called the exhibitors together and told them what he did and did not like. Among the list of the banned as described in a local paper was this gem: "One emotion he decided was bad is jealousy."

It is fortunate for the exhibitors of Harrisburg that the most the chief can do in any case is to confiscate a film and the projector and bring suit in the county court—at least he cannot impose at his own discretion the penalty of a year’s imprisonment and $1,000 fine, which the law stipulates for producing an immoral show.

Manufacturers will do well to bear in mind this edict from Harrisburg, Pa., that "jealousy is bad." Te near humorist who reported the meeting said it "broke up in a general discussion as to whether the moving picture censors are really censore." Surely some people are hard to please, as every exhibitor knows, especially those whose information as to moving pictures is second-hand and not obtained through personal observation.

With all due respect to the aforesaid chief, however, it is unlikely that the exhibitors will cease showing pictures in which jealousy sometimes figures.—Universal Weekly.
This department is just as complete and authentic as it is possible to make it. Under this head we publish each month the names and correct addresses of the motion picture manufacturers who are in the market for playscripts. The information given here can be relied upon as a general statement of the wants of the various manufacturers, since we secure statements from the manufacturers for the compilation of this department. There is just one way to keep in touch with the photoplay market, and that is through the advices printed herein month by month. Now and then an error creeps into these reports owing to the sudden changes in the needs of the manufacturers. However, this list is a criterion of the wants just at this time and probably will hold good throughout the months of December and January.

To Chicago Photoplay Authors.

We desire to get in touch with a live wire in the city of Chicago who is in touch with all of the three studios located in that city, namely, Selig, Essanay and American. This person must be one who is writing and disposing of his scripts, if not regularly, every now and then. He must be on speaking terms with all the editors, or be able to get the information. If you are that person, write us. It means a pick-up every month of a few simoleons for simply giving us a few facts.

To Los Angeles Photoplay Authors.

We desire to get in touch with the same sort of person in Los Angeles—we want a man, or woman—it doesn't matter, who is on speaking terms with Richard V. Spencer and knows W. Hanson Durham; one that can get a statement from the men on the inside.

To New York Photoplay Authors.

We mean business, but you must deliver the goods. We do not want a nincopomp or a cub, but a person who can see the big men and women at any studio, licensed, universal or mutual.

You need not write unless you are qualified, as we have enough letters to answer. Adress: Editor, The Photo Playwright, Studio Place, Boonville, Indiana. Write at once.
The Vitagraph Company of America, East 15th St. and Locust Ave., Brooklyn, N. Y., manufactures and releases for exhibition, six reels of pictures every week, or one complete reel for every work day, which is more than any other producing company. Their demand for scenarios is greater than any of the other companies, and the stories must be varied. They are always glad to consider wholesome dramas and melodramas, light comedies, also farce comedies. Now and then they produce historical and biographical subjects but do not depend upon the photo playwright for this material. A single reel scenario should have at least one tense scene which will hold the audience breathless, unless it is comedy. This company is also glad to consider two and three reel stories when written around some new and novel situation or incident, and which contains sufficient punches to make it worth while. The Vitagraph company maintains a studio at Santa Monica, Cal., but all scripts should be sent to the Brooklyn office.

The New York Motion Picture Co., 1712 Allesandro St., Los Angeles, Cal., desires two and three reel stories of the frontier, military, trapper and Civil War variety. Plots must be of the spectacular sort permitting the use of large bodies of men, horses, etcetera. They offer exceptionally high prices for all accepted scenarios.

The Broncho Motion Picture Co., 1719 Allesandro St., Los Angeles, Cal., is always seeking big two and three reel stories of a spectacular nature, such as military and Civil War plots.

The Keystone Motion Picture Co., 1712 Allesandro St., Los Angeles, Cal., is on the lookout for genuine mirth provoking comedies either of the light variety or farcial nature.

The Essanay Film Mfg. Co., 1333 Argyle St., Chicago, Ill., states their demands as follows: "We are in the market for original dramatic stories with strong heart interest; for scenarios with unusual themes; we want something that is out of the beaten path. We are always on the alert for high class comedies with plenty of action. We are not soliciting Western scenarios, war stories or plays with foreign settings. Our prices vary according to the merit of the story."

Pathe Freres Studio, 1-3-5 Congress St., Jersey City Heights, N. J., are anxious to receive for consideration, clean comedies, wholesome dramas and historical and educational subjects of all kinds. They also say: "Adaptions from well known works are accepted, provided such works are not covered by copyrights. This is an important point which no scenario writer should overlook." A special
requirement of this company is as follows: "We beg all those who submit their scenarios to us, to write their name and address, not on the scenario itself, but on a separate sheet placed before the first or after the last page of the manuscript. These measures are taken with a view of rapid examination of the scenarios submitted and to enable us to give prompt attention and reply."

Thos. A. Edison, Inc., 2826 Decatur Ave., Bedford Park, Bronx, New York, N. Y., seeks the unusual sort of story. They are in the market for dramas and light, clean comedies. They ask all authors to comply with the following seven rules:

"Each plot must be submitted in scenario form and accompanied by a synopsis, not exceeding two hundred and fifty words in length, in which the essential points of the plot are clearly set forth.

"Scenarios must be typewritten, on one side of the paper only, and preferably on letter size paper about 8 1/2 by 11 inches.

"A stamped addressed envelope should accompany each scenario. No stamped stamps should be sent.

"If the plot sent is not original with the author the source from which it is taken must be plainly stated. No consideration will knowingly be given to an infringement upon a copyrighted book, magazine story or play and it should be clearly understood that the penalty for such infringement is severe.

"No acknowledgement will be made of the receipt of a scenario.

"Due care will be used in handling scenarios and, if the conditions above noted are complied with, in returning those rejected. We disclaim, however, all responsibility for their safe keeping or return. If submitted to us they are sent at the author's risk.

"Our prices for scenarios vary in accordance with their value to us. The author may, if he wishes, note on a scenario his own price, in which case it will be considered on that basis."

The Universal Film Mfg. Co., Mecca Bldg., Broadway at 48th St., New York, N. Y., has established a reading room where the directors, producers and scenario editors of nine different companies select the plots they desire. This company states their wants as follows: "We are in the market for bright, snappy comedies, also virile dramas of Eastern and Western environment, also military and cowboy comedies and dramas. We maintain several large companies in the West as well as in the East. For our Western companies we require stories calling for casts with large ensembles of Indians, cowboys and miners. For our Eastern companies we re-
quire comedies and dramas with mostly interior settings.” The brands of film represented by the Universal are as follows: Imp, Champion, Victor, Rex, Eclair, Powers, Nestor, Gem and Bison.

The American Film Mfg. Co., Ashland Block, Chicago, Ill., is not interested in Indian or Mexican stories. They state as follows: “We are interested in Western dramatic subjects dealing with cowboys, miners, etc. We want stories in which the plot is given a new or novel touch. Briefly, we want the decidedly new and unusual in Western scenarios.”

The Reliance Studio, 540 West 21st St., New York, N. Y., makes their wants known in this brief way: “Strong dramas of American life and original dainty comedies.”

The Majestic Motion Picture Co., 540 West 21st St., New York, N. Y., says: “We desire light, refined, full reel comedies—must have a good plot and be far removed from the old lines.” This company also buys good wholesome dramas.

The Solax Co., Fort Lee, N. J., produces intense emotional dramas, and their scenario editor says: “We want the best stuff on the market. Stuff with a punch is what we are after. We want subjects with a ‘thought’ behind them.” The Solax company also buys comedies.

The Kalem Co., 235 West 23rd St., New York, N. Y., is anxious to receive strong dramatic plots which are unusual in theme, also split reel comedies.

The Biograph Co., 11 East 14th St., New York, N. Y., buys farce comedies and now and then, purchases a good drama. This company maintains its own staff of writers, consequently little is wanted from the outside writers. A scenario, to get across with this company, must be all wool and a yard wide.

The Lubin Manufacturing Co., Indiana Ave., Philadelphia, Pa., is always in the market for light comedies. They desire dramas with tense situations, no matter what the environment, excepting Western.

The Punch Studios, 540 West 21st St., New York, N. Y., seek comedies of a farcical nature suited to their two comedians, “Big Nettie Grant” and “Little Herbert Rice.” Before submitting any material to this company, study “Punch” films.

Du Brock Feature Film Co., 1128 Foster Ave., Chicago, Ill., is a company making special pictures. They state their wants as follows: “We want strong, gripping Westerns of three reel length wherein the greater part of the love plot is eliminated. We must
have stories which are full of ginger and which give plenty of play to featuring our young cowboys, which are from four to sixteen years of age. We are making our reputation on the work of these children, including a little girl who is eleven years old. Our child-actors can do almost anything in the line of horsemanship."

The Kinemacolor Company of America, 1600 Broadway, New York, N. Y., is seeking the highest type of wholesome emotional dramas requiring Western settings. They also desire good clean comedies.

A VALUABLE METHOD

To those who would make a success of the art of writing photoplays, we would advise following the method used by an Albany, New York, author, who, after seriously studying his story, writes it carefully, neatly, sends it out, keeping a copy of the same, then going to work at once on the copy to improve it, so if the original is refused and returned he will be able to materially strengthen it before again submitting it. There is logic in that method. As we said last month, perhaps there never was a photoplay written that could not be improved by the editor or director, and if one can submit a story that needs but little changing, the chances for a sale are increased.—A. W. Thomas.

SIMPLICITY

Do not confound simplicity with silliness. Simplicity means naturalness, directness, lack of straining for effect. In photoplay writing it really means a holding to the cause. While your cause may be trivial, don't offend by making your effect and sequence so.

I would advise, before you finally decide upon the formal construction of your plot, that you tear it apart and reconstruct it from different angles. To do this will enable you to evolve new ideas from your first draught, after which you may select the one which appears to be the most striking and probable.—J. Arthur Nelson in "The Photoplay Dramatist."

AS TO CONDENSATION.

We believe that while condensation is preferable, the writer should be allowed to write his story in a more lengthy form if by so doing he can add to the value of the plot as the editor may grasp it. Not all writers can condense a story into six or seven hundred words; not all can intelligently write a synopsis of less than three hundred words, so we think the author should be permitted to "have his own way" in the writing of picture plays so long as good judgment is used. We don't mean to advocate that a writer should submit a young novel, but we feel as if many an author, just starting into the photoplay game, could be encouraged if they were allowed to write in their own way. It would take only a few lessons (not from "schools") and a little advice to get them into the proper groove whereby they could cut down on words and apply the technique of the studio.—A. W. Thomas.
In The Clipping Box

HAT most popular American playwright, the late Clyde Fitch, toiled perseveringly for years without recognition. And yet the picture playwright who dashes off one or two manuscripts, sends them out, has them returned, emits a yell to high heaven that "discrimination is practised," or "writers are favored," or that his "plots are swiped." The history of those lean years for Clyde Fitch has been lost sight of in the glamor of his later successes. He persevered, did painstaking work, refused to be come discouraged, and then fame and wealth came to him in an avalanche. The would-be picture playwright who carefully evolves his idea and laboriously works out his theme is likely to feel that he has at least made his plot explicit, with its motive discernible and its moral, if it has one, plain. If he is intelligent, he studies other good plays before he begins his work, and endeavors to master the fascinating mysteries of construction, the making of climaxes and the development of character. He may feel that his work lacks much that maturer years and added experience would give it, but he joys in the fact that his purpose is clear. One of the most horrible shocks likely in store for him when he sees his first story filmed is the radical changes, which, in the author's opinion, tumbles the entire edifice about his ears. And this is the first thing that directors invariably do with the work of new writers, and older ones, for that matter. That it is frequently a matter of habit with them is proven by the fact that ten suggestions of this sort as to strengthening the plot will differ in every particular. Many of the directors do not now have the license to cut and slash a plot after it leaves the editorial desk, and this custom will become rarer as time goes on. The day is coming when the director will be obliged to take the natural and consistent story and produce it, whether it "appeals to him" or not. However, the thing for the beginner to do is to persevere. Study the market, the demands of the various editors, and, above all, never say die!—Wm. Lord Wright in "The Moving Picture News."

The most recent addition to the scenario department of the Selig Company is J. Edward Hungerford, who for some time past has been a contributor to the department which he has now joined. Among the more recent scenarios produced by the Selig Company which emanated from the pen of Mr. Hungerford are A Man Among Men, The Voice of Warning, Bread Upon the Waters, and Under Suspicion.—Dramatic Mirror.

Excessive realism in depicting crime, even where it is but an incident to the general plot, is to be decried. It crops up constantly even in the films of clever and reputable producers. In one reel we recently saw a man who was gagged and tied, and as if that were not enough to keep him safe and quiet two men were shown at either side of him pressing pistols to his temples. In another "thriller" blood was seen running like a stream through the floor down into the basement. It cannot be pointed out too often and too plainly that such things do infinite harm to the industry as a whole. Let us say a man sees one of these "blood and thunder" films. He is sure to remember it when, a few days later, he reads in the papers that two half grown boys have been incited to the commission of crime by seeing moving pictures. There is as much difference between the ways of telling the story of a crime as there is between Shakespeare and the dime novel. Every one of Shakespeare's tragedies tells of crime, but does not exploit it and never revels in the harrowing details to produce a thrill. The dime novel wallows in the crime a sa crime. Some manufacturers do not seem to grasp this difference, obvious as it is to the average thinking person.—Editorial in "The Moving Picture World."

Out of some four-score manuscripts submitted to this department during the past few weeks, fourteen of them had their beginning in the East and the hero jumped to the West, where he "made good." The idea was similar to hundreds of already-produced pictures—a connection of East and West, city life and mountain range—and the idea is too old to be considered. Twelve of
the fourteen plots could have been strengthened and made available had the plots been conceived and presented in another manner. Writers should learn to know that one can not produce a picture play with all the characters in New York City and without their leaving the scene, show them in the next scene in Colorado, unless, of course, a break is made with a suitable "leader." As we have said before, there never was a plot written that could not be improved by the editor or director. But the author should put the story in such shape as to give the editor or director an immediate chance to grasp the idea to be conveyed and in such a manner as to need but little or no revamping. Improvement in manuscripts will be noted by the editors as from time to time they become familiar with the authors' names and the greater the improvements the greater the chance for purchase.—A. W. Thomas in "The Photoplay Magazine."

Horace Vinton, well-known script editor, has turned his attention to magazine writing, and recently had a short story accepted by one of the leading magazines entitled: "Vas Ist Los Mit Herrmano?" We don't know what this means but it sounds good. The story is enveloped about an incident in Mr. Vinton's early life at the Leipzig Conservatory of Music. Many of the better known picture playwrights and editors are successful magazine writers, and others are entering the field of fiction. Bannister Merwin wrote magazine yarns before he ever pictured, and so did Epes Sargent and "Pop" Hoadley. Mrs. Breull has long been successful in the field of fiction. By the way, we have drawn checks from three monthly magazines ourselves this month, and—maybe we are becoming too enthusiastically emotional.—Wm. Lord Wright in "The Moving Picture News."

There should be a great source of satisfaction to the picture playwright, and a strong incentive to hard work, in the fact that so many people are interested in his progress and anxious to put him on the back and give him so many words of helpful criticism and encouragement. What other poor devil struggling to make his livelihood in his chosen profession has pages of space each week devoted to good wholesome advice, and expert opinions as to the best and easiest way for him to succeed? Deep thinking and conscientious hard work are absolutely essential to success in any line of endeavor. Imagine an architect getting inspiration and saying: "Ah! I have a great idea for the construction of a public building," and then spending a few hours in dressing it off on paper before presenting it for acceptance. Speaking in tones of thunder, to be heard in a whisper, that is the method of labor employed by an appalling number of writers who are men of intelligence and education. It must be because they do not realize the amount of competition encountered in the field of picture play writing. Their script, representing a few hours of actual labor, is placed on the editor's desk, nestling snugly between the offerings of noted contributors to the magazine and newspaper worlds—and they suffer accordingly. The grade of scenarios on the market is rapidly improving, thanks to the men who so ably edit the scenario departments of the several periodicals to the moving picture art.—Hopp Hadley in "The Moving Picture News."

The Western producer of the American Film Mfg. Co. is possibly the youngest man in this branch of the business. He celebrates his natal day on April 3d of each year and claims never to have missed one since 1885. Much has been said by critics and the public at large about the remarkable histrionic abilities of the "Flying A" Western Stock Company under his directions, and the majority of his productions have met with very favorable comment.

Mr. Dwan hails from Toronto, Canada. He is a graduate of Notre Dame University and bears the degree of electrical engineer. His first experience in moving picture work was secured in scenario divisions, and after mature experience in this branch was given a trial at the production work. His success in this line is a matter of record and requires no further elucidation. For some time he has been writing his own scenarios and much credit is due him for his masterful efforts in this direction. The future plans of this promising career bid fair to eclipse his past successes by a large margin.—From "The Mutual Observer."

From a number of purchased stories of amateur writers, copies of the manuscripts having been submitted to us, it appears clear that the ideas were what sold, simply the ideas, and at a price that would not warrant one devoting all his time to writing photoplays. Yet, had these same stories had the required technique applied to them, thus relieving the work of both editor and director, who were, naturally, compelled to whip them into condition for production, the amount of the checks received in payment for them would have been increased correspondingly.—By A. W. Thomas in "The Photoplay Magazine."
To protect themselves in advance against possible charges of plagiarism Director Sturgeon, of the Western Vitagraph Company, of Santa Monica, and William E. Wing, author of a photoplay which has just been produced by the Vitagraph company, are scurrying around looking up people who knew about the story of the photoplay before the Saturday evening Post recently published a short story in which prominent use was made of vultures as birds of omen. This same detail is featured and made much the same use of in the Vitagraph drama which was completed and shipped East before the story appeared. It is purely a case of coincidence according to Sturgeon and Wing, but one which would be difficult to make most people believe.—Paul M. Powell in "The Moving Picture World."

You've been told that the best stories carry no leaders and if you are like the rest of the photoplaywrights, you've probably aimed more or less successfully at the desired end. Also, if you are like the average, you have not done so.

Please remember that a story is not without a leader unless it is absolutely without need of leader. It makes no difference in the final result whether you write in the leader or the editor does it for you. If there is leader in the finished product there is leader in your story. The other day a script was passed around proudly that should have carried fully one hundred feet of leader, but because the proud author had not written any in he declared that he had the leaderless script.

It is better to write in leader to make your action clear than to produce the leaderless script that is vague and uncertain. It is better to use five words of leader than ten, but if your script needs the ten words and you cannot get the idea over in less, use the ten. Aim not at the leaderless script but aim to write so clearly that little or no leader is needed, and one of the last things you should do before you clean copy your script is to go over it carefully and see if it is fully explained.

But much may be done in the way of condensation. Do not say "John, who is Mary's brother, lately discharged from prison, comes to her husband's house." That is clear and explicit, but too long. You know that Mary is married and so she is living in her husband's home. "Mary's convict brother visits her," is all you need. The fact that he is out of jail shows that he is an ex-convict but a convict still. If he were a refugee, an escaped convict, the fact should be made apparent in the action by the display of the convict coat under his other garments or in some other equally simple fashion.

When you see a photoplay and an unusually long leader, see if you cannot better it by cutting it down. Sometimes you can spend a half-hour with considerable profit working over a single leader. That is what is meant by studying the picture on the screen.

In the same way plan imaginary leaders and cut these down. Make up a situation that requires a long leader and then see how short you can make it. Then, as a post graduate course, plan the action to see if you cannot get the same explanation over in a short scene instead of a long leader, but in doing the same thing with the produced picture remember that there may have been such a scene that was cut out and bridged with leader to get the subject within the thousand-foot length.—Epes Winthrop Sargent in "The Moving Picture World."

Rollin S. Sturgeon, who has attracted wide attention with his Vitagraph westerns, by inserting something "not in the story," is turning to domestic drama and comedy without chaps. Little Mary Charleston, seen in her first ingenue role in Una of the Sierras, is due to make much of the fun. Puncher Fred Burns is "practising up" for the fast and furious stuff also. The remainder of the company are viewing the matter calmly. Eagle Eye has added to the occasion by alleging that he has written a three-reel western. He says it is all "punches." He has it locked in a safety deposit vault.—Dramatic Mirror.

HALF LUCK—HALF ME.

Sa all you please about the reign of law, pooh-pooh at luck, and pish-tush at hoodoos: the fact remains that one of the chief elements in successes is chance.

Men have made fortunes, won battles, achieved fame and captured women's hearts, because things happened just right. A bad run o fluck has not only broken men at cards, but it has kept men from being elected to the presidency, ruined business men's careers, thwarted the schemes of diplomats and lost kings their thrones and now and again their heads.
Even in the pie of all-lawful science, fickle Lady Fortune has put a vigorous finger. The Watts boy watches his grandmother’s kettle and stumbles upon the biggest idea of the nineteenth century—the steam-engine. Newton observes a falling apple and discovers the law of gravitation. The vulcanization of rubber, the master secret of this rubber age, was due to an accident. And Cham- pollion guessed—just plain guessed—the meaning of the Egyptian hieroglyphics.

So, it’s all luck? Not at all. It's about half luck. The other half is—the alert mind.

Luck is the pitcher; the alert mind is the catcher.

The formula for success is half luck—half me.

All the good fortune in the world will be of no use if I am not wide awake and do not grab the ball when it is thrown. Also, not all my skill and wit will avail if chance does not bring something my way.

To say “What’s the use? It's all luck” is wrong. It is also an error for one to imagine he can win the game of success with mathematical certainty. The truth lies between.—By Dr F.rank Crane.

Plots of The Plays

In this department we will publish, every month, the plots of all photoplays produced for the past thirty days, thus enabling the photo playwright to know what sort of stories all of the companies are producing, and what ideas have been employed.

AMERICA

THE THIEF’S WIFE (Nov. 18).—Left alone, excepting for the occasions when her husband returns to maltreat and abuse her, Effie Neville’s cup of bitterness was not full until one day he dashed into their rude hut and, hastily concealing something within the house, said to her: “If anyone asks for me, tell ’em I ain’t back yet.” He hurries away. After he has gone she enters the shack and finds what her husband had secreted—a bag of gold. Soon the sheriff’s posse arrives, but the wife tells them her husband has not yet returned. However, the sharp eyes of the sheriff has noted the tracks of a man, and, leading his posse away, the man-hunt is on. They soon come into the vicinity of the outlaw, who, by a circuitous route, regains his house and locks himself within. The posse discovers the ruse and attack the house until the sheriff orders them to cease firing. They attempt to rush the house, when the outlaw, firing, wounds the sheriff. Sliding down from the loft as the posse enters the house, the outlaw secures the sheriff’s horse and hurries away. The posse follows him, while the outlaw’s wife busies herself in binding up the sheriff’s wounds. The wife secures the bag of gold and gives it to the sheriff, and asks, now that the money is returned, they pursue her husband no further. In the meantime the posse has overtaken the outlaw, and on his refusal to surrender they fire and he is wounded. They hurry him back to the hut, where the sight of the sheriff and his wife infuriates him. Straining at his captors to release himself, he completes the work the bullet began and falls, dying, at their feet. The posse files away while the sheriff extends the hand of sympathy and succor to the bereaved woman.

THE WOULD-BE HEIR (Nov. 21).—Alone in the world, with the exception of her worthless cousin, Ethel Rivers had learned to love her foreman, Jack Mason. Her cousin determines to estrange the couple, as Ethel’s marriage would conflict with his plan to secure possession of the ranch. He confers with

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his servant and together they evolve a plot. He is to simulate an injury, and
the servant is to go to Ethel for succor. Then the servant is to entice the fore-
man to a convenient spot to witness his sweetheart’s perfidy. When the serv-
vant arrives at the ranch with the washing she feligns great excitement and tells
Ethel that her cousin has broken his leg. Ethel hurries to her cousin to help
him, and the servant seeks the foreman and tells him that his sweetheart is
false. The scene she brings him to witness sends a pang of jealousy through
him and he prepares to leave the ranch. He bids the boys goodbye, but ignores
his sweetheart. As he passes the hut of the servant he is startled by hearing
his name mentioned and that of his sweetheart. The plotters are talking over
the success of their plans. Jack rushes at them and assuants the cousin. He
then returns to his sweetheart and, after explanations, joy again reigns su-
preme in the hearts of the lovers.

AN IDYL OF HAWAII (Nov. 23).—Bob Ransom is the son of wealthy New
York parents. He is in love with Helen Braddon, but at the opening of the
story a lovers’ quarrel has temporarily marred the celestial horizon. At this
time Ransom, Sr., makes an extensive investment in Hawaiian plantations. At
the urgent insistence of Bob, Ransom, Sr., sends him to the Hawaiian Islands
to take charge of his interests there. Bob arrives. One day, while strolling
along the beach, he chances to catch sight of a native girl. Later he chances
into his hut, to find the native girl much interested in his typewriter, etc.

The native girl is daughter of the island potentate, but does not reveal her
identity to Bob. In the days that follow he teaches her American customs, and
their admiration of each other soon grows to love. Meanwhile Bob receives
letters from his people, telling him to return home, and that Helen will be glad
to see him. Bob, however, believes himself in love with the native girl and re-
plies that he is contented to remain where he is.

Trouble arises between the scattered island planters and the potentates.
Bob writes his father about the trouble and asks him to come to Hawaii.

The native girl is loved by a native high in the councils of the King, how-
ever, and that person makes it his business to discover the romance. He in-
forms the King, who promptly becomes furious at his daughter. Meanwhile
Ransom, Sr., with his wife and Helen, arrive. Bob is awakened from his dream
and finds that his real love is for Helen. The native girl discovers it ola, but
too late. With the consent of the King and the disappointed lover a ruse is
planned to poison Bob by inviting the American to drink with the King. The
wine is poisoned, and as Bob is about to drink she seizes the poisoned wine,
drains the bowl and before death claims the victim she heroically places the
hand of Helen in Bob’s.

JACK’S WORD (Nov. 25).—Jack Burton was very active in assisting the
sheriff of the county in running down cattle thieves and on the occasion of
the capture of Arizona Jim, a notorious horse-thief, he so distinguished himself
that he was nominated for sheriff.

Proud of the honor done him, Jack hurries to his sweetheart to inform
her of his newly elected office, but she, having a horror for gun-fights, exacts
a solemn promise from him never to shoot or seek to injure a fellow-man, if he
desires her for his wife. Lurking in the vicinity, Arizona Jim, having served
his term in prison, and nursing a grudge against Burton, overhears the promise
made and plans to turn it to his advantage. Realizing that he cannot keep his
promise and remain sheriff, Jack sees his predecessor and in the presence of
the assembled inhabitants of the town, turns over the office to him. The old
sheriff is at a loss to understand the reason and as Jack will not explain, his
friends believe he has developed a “streak of yellow” and are disgusted.

Their suspicions are confirmed when Arizona Jim, knowing he is immune
from punishment because of Jack’s promise, publicly insulsts him and when Jack
does not resent it with gun-play, he is branded a coward. The last straw is
added to his endurance when Arizona Jim insults him in the presence of his
girl. Jack controls himself, then taking the lady home he seeks his tormenter
in a saloon and invites him to drink. Not understanding this new attitude of
the submissive Burton, Arizona accepts the proffered drink and draws his gun
to further humiliate Jack in the presence of his old-time friends. Jack quickly
whips out his gun and dares the man with the drop to shoot. As a coward at
heart, Arizona looks into the muzzle of Jack’s gun and his nerve fails him.
His own gun drops to the floor. Jack takes him by the collar and jerking him
to the saloon shows him up as a coward and compels him to leave the town.
He hurries to his sweetheart’s home, where the news of the incident had al-
ready been carried and she accuses him of having broken his promise to her.
For an answer he draws his gun and opening the ejector shows that his weapon
had never been loaded throughout the encounter. The news reaches his old-time
friends and Jack is given an ovation that proves his complete vindication.
HER OWN COUNTRY (Nov. 28).—The Mendex family, never having had a child of their own, had raised the orphan daughter of an American ranger. Proud and arrogant themselves, they had tried to impart to their ward a spirit of intolerance for all things, excepting family pride and traditions, but in this they had failed.

The crisis came in Viola’s life with the arrival of Juan Corte, a cousin of the family. Meeting the unsophisticated girl, he desires to have her for his wife. His suit is lost in favor by he with great favor by his Spanish foster parents. But Viola starts them all by an indignant refusal. She steals out in the dead of the night in an effort to escape and she becomes lost on the desert, where she is discovered by an American ranger, who places her on his horse and brings her to his camp. In the morning she tells him her story and he determines to shield her from her foster-parents and lay siege to her heart.

Leaving her comfortable at the camp he goes out to hunt. When her absence is discovered, all is confusion and Juan Corte declares he will pursue her, bring her back and compel her to accede to marry him. He finds the right trail and coming upon the girl in the camp of the ranger, he seizes her and returns to the hacienda. Once within, the ponderous gate is locked and with the key in his possession the enraged Spaniard taunts the poor girl, telling her that on the morrow they will repair to the Mission and be married. Viola determines to make one more attempt to escape. Charley Dexter, the ranger, returns to his camp and seeing the horse’s tracks and signs of the struggle, at once surmises what has happened. He, in turn, follows the trail and comes to the hacienda. He hears Viola fumbling with the gate and calls out cautiously. She answered and then knaps under the night track. Carefully scaling the wall, he drops beside her. They start for the small gate when they are discovered by Juan, who rushes at the American intruder, poniard in hand. Dexter plants a blow directly between Juan’s eyes and he drops unconscious. Mendex aroused by the struggle, hurries to the gate with a gun, but already the American is mounted, speeding away with his countrywoman to a life of happiness.

THE HIDDEN TREASURE (Nov. 30).—Bill Binks sold his property and came home in high glee, carrying the currency, for Bill didn’t believe in banks. Bill tried to think of an unusual place to hide that currency and finally hit upon an old pair of boots. Then Bill betook himself off without saying a word to his faithful helpmeet. Pudd’efoot Pete, awakening from a delightful slumber beneath the sheltering side of a barrel, stretched himself and made way for the “eats.” Repeated knocks at Bill’s door so incensed Bill’s wife that in desperation she hurled half the articles from the kitchen at poor Pete and wound up with the boots.

Getting into the boots Pete found a giant stack of bills. Recovering from his faint, he set upon the task of making the world happier, and incidently spreading Bill’s bills wherever there seemed no joy. He hired an automobile and set out for a restaurant. What Pete did to the chicken and the sugar is a scream. With a full stomach he hailed forth once more and seeing a poor woman grinding an organ fell to dancing, much to the happiness of all concerned. He left a small package of bills behind him and sailed forth in quest of all sorts of funny adventures.

Passing a grocery store, Pete stopped dead. Perspiration broke out in great beads on his forehead, for there staring him in the face was forty boxes of soap, neatly arranged on the store front. Pete didn’t hesitate. Calling an express wagon, he paid for the soap and personally saw it taken to the wharf. Then he carefully piled it up and made one grand plunge into the middle of it, and thus did Pete get back at an old enemy. He wound up the day in a remarkable manner. Out of a new building, friends carried an injured workman. Pete followed them home. To the wife he gave what remained of his money, and after a brief interval of desperate misery, struck up a tune and went back to sleep on his lumber pile.

PALS (Dec. 2).—Employed on the ranch of Thomas Wells is old man Dan Matthews, Virginia, the three-year-old baby of Thomas and Kathleen Wells, is a constant companion to the old man and they are pals. Thomas tells Dan discharged from the ranch, a workman named Henry Willis and his man Steve Johnson, for which act they both hold a grudge against the ranch owner. The time has also arrived when he finds himself compelled to let Dan Matthews go. His wife pleads with him, but he is obdurate and after giving to Dan a worn-out caurse, Wells tells him he can use him no longer.

After the departure of Dan, the wife of the rancher is busy about household tasks and gives no attention to little Virgie. The little one is lonely without her “pals,” and unable to find them in the accustomed places about the house and ranch, she “goes back hills” in the open country. The search continues until she is worn out and night finds her asleep upon the open range. Henry Willis and his man are looking for a place in which to camp for the night and come upon the loping child of Thomas Wells. They pick up the sleeping child and
proceed to camp under a nearby tree, on the brow of a hill and near the spot where old Dan is resting. He is hidden from them by a slight undulation of the range and his moody thoughts are suddenly interrupted by the sound of strange voices.

At the ranch house all is confusion over the missing child, and a posse, headed by the father, starts out in search. They find traces of her little feet and follow them and thoroughly aroused, the old man cautiously creeps upon the two men, who are planning, their dastardly revenge. Dan fires a shot which kills the companion of Henry Willis, then charges upon Willis in an effort to rescue the little pal of other days. A struggle ensues, in which old Dan is worsted, but an opportune shot from the leader of the posse lays low the villainous Willis. The posse come upon old Dan and little Virgie in an embrace of greeting. The little one is given into the keeping of her father and the "boys" place old Dan upon a horse and gently lead him back to the ranch house, where an anxious mother waits. The child is given to her amid shouts from the cow-boys and old Dan is given a rousing welcome and the assurance that he will never need for anything as long as the father and mother of little Virgie live.

THE ANIMAL WITHIN (Dec. 5).—In a lonely region of the Mojave Mountains lives Anne Carey with her son, Jonothan. One day while Jonothan is going to the city for their week's supplies, he comes upon the hut of Jane Stevens, just at the noon hour, and seats himself under a tree near her home to eat his lunch. In his return to his camp that night his mother notices in his actions an attitude of indifference. While in the town, Jonothan had made the purchase of a shawl and some ribbons as a gift to his mother, but in passing the hut of Jane Stevens on his way home she had come out and asked him to give her the ribbon instead of taking it home to his mother. These actions had been carefully watched from ambush by Hal Evers, an admirer of the woman, and he is filled with jealousy.

Jonothan goes to see Jane often and becomes more and more infatuated with her. The mother follows him one day to ascertain his destination and when she learns the truth her heart is filled with misgivings for her boy. The mother goes to the woman and pleads for her son, but an obdurate ear is turned to her entreaties.

Jane Stevens has a vain nature and desires more gold with which to purchase finery and attire. She devises a scheme with Hal Evers for a daring holdup of the stage coach and plans to use the unsophisticated for a dupe. The woman unfolds her plans to Jonothan and persuades him to commit the deed. At the opportune time and when the "haul" will be sufficient to justify their ends, Jonothan is given the signal by the wicked Jane and he perpetrates the robbery. In his flight he seeks and finds shelter in the hut of the woman. He gives her the booty. Threw oman espies the posse in the distance and quickly hurried Jonothan out of the hut toward a clump of underbrush. The posse ride up to the door of the hut, points to and brush. Jonothan is standing the biding place of the man who had given more than his life to satisfy her sinful vanity. Jonothan turns, and seeing the posse in pursuit, rushes to his home. The posse follow him to his home and tear him from the arms of his mother. A suddenly awakened realization comes to Anne Carey that the entire wrong doing of her son is due to the influence of Jane Stevens and the "animal within" her is fired into action. Taking a rifle from the wall of her cabin she rushes to the hut of the woman. Her arrival at the hut occurs during a violent quarrel between Jane Stevens and Hal Evers, who has come to her for his share of the booty. During the disagreement Jane aims a gun at Hal and shoots him. The mother of the wronged Jonothan now rushes upon Jane making a scathing denunciation of the mischief she has wrought and shoots her upon her own door step without a quaver.

BLUDSOE'S DILEMMA, (Dec. 7).—Bill Hawkins with his latest sweet-heart, Anita, the Spanish dancer, came from the dance hall with Anita lovingly leaning on his arm. Iola, an Indian maid of fierce passions, saw the loving pair and in jealous rage followed them to Hawkins' cabin. John Bludsoe, on his claim some two miles from his cabin, made a rich strike. He hurried home, told his wife, had a hasty dinner, concealed the treasure in a trap door beneath the floor and went again to work. Mrs. Bludsoe then devoted her efforts toward putting the little child to sleep. Bludsoe's strike had been witnessed by Hawkins who followed him and through Bludsoe's window, saw the gold secreted. After Bludsoe's departure, Hawkins crept through the window and made short work of the treasure. In an adjoining room, Mrs. Bludsoe heard the noise, and coming into the living room, at once grappled with Hawkins. The child awakened by the struggle, asked who was there, and with Hawkins' gun at her throat, Mrs. Bludsoe was compelled to reply, "It is your father." She fought again and fell with a bullet in her side.
Hawkins, with the gold, hurried from the house, little knowing that the jealous eyes of Iola, his discarded lover, were upon him. He went straight by the sheriff’s window and dropped a missive, asking the sheriff to go straight to Bud Bludsoe’s. Gathering a posse, the sheriff did so just in time to find Bludsoe kneeling beside his injured wife. The child, in answer to the sheriff’s question, said that the father had been with Mrs. Bludsoe, and on this evidence the posse made ready to lynch Bludsoe. Then Iola interfered and the posse gave chase to Hawkins.

But Iola had preceded them. Arriving at Hawkins’ cabin, she entered without knocking and found Anita and Hawkins examining their spoils. Blocking the door she bade Hawkins flee and then drawing her dangerous knife gave battle to Anita. Anita, with quick Spanish wit, slipped behind the table, drawing her dagger as she did so. A royal battle followed, the forms of the feminine combatants, one torn with wounded pride and jealousy, the other threatened with frightful death rocked to and fro across the floor. Just as Iola bent her antagonist across her knee for the death stroke, the posse entered. Anita slipped away, Iola sheathed her knife and followed the posse.

In the meantime Hawkins, with the aid of a rope, had let himself over a dangerous precipice. The sharp edge of the rock bit through the hemp and when his body dangled mid-way, it broke. The posse found a mangled heap of human flesh at the foot of the great divide and wended its way to the Bludsoe cabin, where they found Mrs. Bludsoe smiling happily into the eyes of her husband.

THE LAW OF GOD (Dec. 9).—In the course of his wanderings Jim Gleason had come to Montecito, where Vera Bradley, the daughter of the minister, attracted his fancy. In her innocence, she confides to her father and he, with the welfare of his daughter at heart, consults the young man as to his religious beliefs, and is horrified to learn that he is an Atheist. The following Sunday a wandering cripple stops at the church and endeavors to sell small religious pamphlets. The minister examines them and finding the Ten Commandments and our Lord’s Prayer, procures a copy and urges the congregation to do the same. Vera gets a copy and meeting Jim Gleason, she shows him the book and is so horrified at his blasphemous remarks that she refuses to see or hear from him again.

Disappointed in love, Jim Gleason falls in with the lawless element of the town and becomes a great crony of the leader, Bud Black. One day Bud Black plans on a crime of large dimensions. If he can get Jim to throw the recalling switch outside the town at the railroads yard limit they could wreck the Sunset Limited and secure a large booty. In Bud Black’s gang one member, who has always been timid, in thinking over the magnitude of the proposed crime, began to fear for his safety and determined to notify the sheriff. So it was that when Jim arrived at the scene of action his every movement was watched by Bud Black and his gang to make sure of no weakening, and the sheriff and posse was on the way to surprise the outlaws and save the train.

In waiting for the train Jim consulted his plans which were drawn on a page of the pamphlet sold by the cripple and then having fixed it in his mind turned over the page and found “THE LAW OF GOD.” And in the Holy Writ he finds “THOU SHALT NOT STEAL.” And a vision of Vera’s horrified face comes to him as she looked when he uttered his remarks about the pamphlet. “THOU SHALT NOT KILL.” He starts away just as the Limited goes shrieking by. Bud Black and his gang watch for the expected wreck and in their anger at the failure of their plan they decide to wreak vengeance upon Jim. They start in pursuit of the fleeing man and thundering at their own heels is the sheriff’s posse. Bud Black is soon within shooting distance of the intended victim, his gun barks and Jim falls. But now apprised that the posse is after him he rides with his gang for his own liberty. They are soon captured and the posse start on the return trip. Picking up the wounded man they return to town where Jim is left to the tender mercy of the Rev. Bradley and his daughter. When Jim sees Vera his face lights up and extending his hand he places in hers the half-fallen “LAW OF GOD.” And when Jim is able to be out again he visits the church as the accepted suitor of the minister’s daughter, for he has “come into the light.”

NELL OF THE PAMPAS (Dec. 12).—Down among the pampas growers Nell, the daughter of old Pedro Villlar, has many suitors. In the kindness of her heart she has been generous to an orphan idiot who lives off her father’s bounty, and she becomes the idol of his eye and he follows her like a faithful dog. Among all her suitors Juan Cardoza is the favored one. But Juan’s personality has unwittingly aroused the affections of another woman, a half-breed who has desired to win him. She watches the lovers with jealous eye and one day, seeing Juan giving Nell a bracelet of silver, she waits until he leaves Nell
and when he passes her she throws herself into his arms and implores his love. All this is witnessed by Nell and sick at heart she throws the trinket away and starts home. Juan renounces the woman but the harm is done. Enroute to her home, Nell encounters a stranger and takes him with her and he engages board with her parents. But Jim Beverly soon shows his true colors, abusing the poor idiot thus securing the enmity and lording it over the simple pampas-growers. He over-reaches himself when he insults Nell. Juan sees the attempt and gives him a trouncing. Smarting for revenge he plots with the half-breed woman to kidnap Nell, thus securing her and leaving Juan for the half-breed. Watching his opportunity, Beverly sees Nell leaving her home one evening for her accustomed stroll in the pampas field and getting his horse follows her and is in turn followed by the idiot. Juan starts out in hope of seeing Nell and is followed by the half-breed woman. Jim sees Juan coming and raising his gun attempts to kill him but the half-breed anticipating the treacherous act springs in front of him and receives the bullet in her own breast, giving her life for her love. Jim hurries back to his horse and finds the vindictive idiot waiting for him. In the fight that follows both are mortally wounded, Nell, startled by the sounds of shooting in the night air, hurries in the direction of the sound to find Juan kneeling over the body of the woman. All is explained and the lovers are re-united.

**THE HEART OF A SOLDIER** (Dec. 14).—In the twilight of his life, John Mentor, an old veteran, finds himself alone and destitute. In desperation he turns to the statue of his old commander, General Grant, then to that of President Lincoln, hoping in vain that one or the other might offer an inspiration, but in both cases the marble statues look upon his wretchedness in mute silence. Disconsolate, he wanders down the avenue in quest of aid. At the Revere mansion he pitifully begs for alms from the wealthy owners, who are about to enter their automobile. His plea is to be refused by this man of means, when Bob Lucas, the young suitor of Ruth Revere, moved by the old man's evident want, offers him substantial alms, which incurs for Lucas the animosity of Mrs. Revere.

On the return of the parents, young Lucas makes a strong appeal for the hand of the daughter, but his suit is refused and he dejectedly leaves the house. In due course, a locket of the madam is missing and she recalls having placed it on the library table at the time of her talk with Bob Lucas. All search proves unavailing and she summons Lucas by telephone and on his arrival, brazenly accuses him of having stolen the locket. His earnest and strong assurance of any knowledge concerning the loss is totally disregarded. Sorrowful and dejected, he wanders away to grieve over the multitude of catastrophes that have befallen him.

In the meantime, the missing locket, which accidentally fell into the waste basket, passes along the route to the city dumps. Through force of circumstances the old veteran has bided himself to that quarter as was his custom when in dire distress, to seek in the refuse of the city something that might be of value. Lo, and behold! this trip is not unrewarded. Debating with himself the course to pursue, he finds a seat in the park, where the fates fortunately guided the heart-sick lover. Recognition is mutual, but what service can the old soldier render our friend? The newly found token of wealth is uppermost in the soldier's heart and he tells his former benefactor of his lucky find. Young Lucas looks, then stares at the locket, he scarcely can believe his eyes. Is he awake or are the fates taunting him? He tells the old soldier of the cloud resting over him, and together the two hurry to the Revers, where joy over the recovery knows no bounds. Old Revere liberally rewards the needy old veteran and young Lucas could almost mortgage his future prospects to pay the good fortune this vindication means to him. The heart of Mrs. Revere is softened, the barriers are broken down and Bob Lucas is to have the hand of Ruth for his keeping for life.

The old veteran slowly repairs to the statue of President Lincoln, his heart too full for utterance. The shock of this unexpected joy is too great and at the base of the statue his frail stature falters and his soul passes on to join the army in the great beyond.

**BIOGRAPH**

**GOLD AND GLITTER** (Nov. 11).—As the husband leaves for the lumber regions, his wife gives him a memory message to be opened after his arrival. Attracted by a maid, cherished by the love of two old brothers, he forgets it until sometime later. The message serves its purpose, however, for through it after a thrilling experience, the maid learns the true value of the man's love, while he in his turn, goes back to his waiting wife and finds there, along with his shame and regeneration, his heart's desire.
MY BABY (Nov. 14).—When the double wedding takes two daughters away from the old man at once, the youngest, now the only one left, in outraged spirit promises never to leave her father, but soon she too is departing for a new home. Then comes a cold hard fact of life. The son-in-law claims his right to make a home alone for his wife. In his bitterness and anger, the father denies them both the house. Several years later the lonely old man meets at the gate a babe in arms. When he learns whose baby it is, heart hunger craves another sight, and sought, brings with it the only natural result.

THEIR IDOLS (Nov. 18).—Schmaltz and Labrun are neighbors and chums. Heine Schmaltz and Irene LaBrun, their respective son and daughter, are engaged to be married. All is serene until each of the chums, while having a little social drink, toasts and lauds his particular idol. Schmaltz, of course, holds Bismarck as the greatest hero that ever lived; LaBrun favors Napoleon—then there is trouble.

HOIST ON HIS OWN PETARD (Nov. 18).—Invitations are sent out to a grand mask-ball to be held at the Metropolitan Dancing Academy, and a feature of the affair is the awarding of a gold medal to the wearer of the best costume. The maid at Smith’s house receives an invitation from her sweetheart. This invitation falls into the hands of Smith and, being of a jealous nature, he thinks it is intended for Mrs. Smith. This suspicion leads him into some very embarrassing situations and teaches him a lesson.

THE INFORMER (Nov. 21).—The young lover leaving home at the opening of the war to join the Confederate Army, tells his brother to take care of his fatherless sweetheart during the perilous times which are to follow. But the brother weakens and falls to be true to his trust. He permits her to believe that each day he looks at the neighborhood, hoping that unless the lines of the enemy, the brother appears before them at the crucial moment. In retaliation the false brother turns informer. Both forces are aroused to arms and during the attack upon the girl defending her wounded lover and family alone in the negro’s cabin, retribution comes in the form of a stray bullet.

A SAILOR’S HEART (Nov. 25).—A sweetheart at every port has ever characterized the sailor, but it is believed that the sailor in this comedy carries the tradition a trifle further. Perhaps he was sincere for the moment in his declaration that each girl he met was the first and only, but with a sweetheart at home and one in another port and a wife in still another, fate dealt very kindly with him. He was the victim of his own impulse and paid back in his own coin, went his merry way.

AN ABSENT-MINDED BURGLAR (Nov. 28).—Of course he is a big bood, but he aspired to be a hold-up man. In trying to hold up a couple of fellows on the street he is held up himself for they are professionals at the game. They tell him to join them and become are al crook. The ambition of his life is realized. At first he looks promising to the gang, so enthusiastic is he, but later they come to find on him account of his blunders.

AFTER THE HONEYMOON (Nov. 28).—Willie Doodressen marries the belle of his home town. They are both considered the fashion plates of the village, and hence the pair are well matched. But six months later, after the honeymoon is past, what a difference! No one would believe them to be the same persons—he slovenly in appearance, and she a positive slattern. Is it any wonder that they lose interest in each other? This little comedy is an object lesson, showing why many marriages are failures.

BRUTALITY (Dec. 2).—In every man struggles the two natures in conflict. Some, as in the case of the brute, pass through life dominated alone by the brute force, until there comes a regenerating influence arousing the latent good. Into his life first comes the instinctive attraction for the coquetry of the mail, but the strength she may have fancied she admired in him turns into gross brutality, subduing her hidden spirit. Then two tickets for the theater change the entire course of his life. The Bill Sikes in the play holds up the mirror to the Bill Sikes in life, and both man and wife are both anew.

THE NEW YORK HAT (Dec. 5).—The young village minister was not quite as discreet as he might have been in fulfilling the strange trust left by the dying mother, but it certainly worked for the common good. By the request the mother desired that her daughter possess some of the finery previously denied her. As a result the minister and Mary were linked in a scandal, with the church board in judgment. Gossip received the largh, however, as it generally does, while the minister assumed a trust quite unexpected.

JINX’S BIRTHDAY PARTY (Dec. 9).—Housecleaning interferes, as housecleaning is wont to do, with Jinx’s birthday party. His wife writes a number of letters postponing the affair, but Jinx, true to the tradition of man, falls to mail them. The guests begin to arrive that afternoon, and Jinx is seized with the happy thought of pretending illness in order to evade them. His hoax is discovered, and, well—Jinx has a birthday party.

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SHE IS A PIPPIN (Dec. 9).—No one can touch hubby but herself. He is strictly her own. She even interferes with his business until hubby hits on a plan to cure her. He writes a letter to himself, “She's at your office now. Pretty as a picture. She is a pippin.” The wife finds the letter, which was left behind on purpose, and rushing to the office, discovers a pippin, not the kind she expected, but one that made her think.

MY HERO (Dec. 12).—Stern parents have ever been relentless obstacles in love's young dream, but it is perhaps quite doubtful if ever love could equal the accentually abandons them of these two. She refused to eat for her hero and for her he bore the marks of battle, an eye made black by a cruel parent's fist. Tired of such an unsympathetic world, they sought the wilderness, where, had it not been for Indian Charlie, these two “babes in the wood” would have ended their dream in a manner quite too disagreeable to think of.

BISON

BLACKFOOT'S CONSPIRACY (Nov. 12).—The old blind chief, believing it time to appoint a new chief to succeed him, selects Swift Wind, his son. The latter is promised the beautiful Rainbow for his squaw, and thereby incurs the enmity and hatred of the warrior Black Ox, his half-brother, and Dark Cloud, the latter's mother. Black Ox and Dark Cloud plot to get the chieftainship away from Swift Wind, and Dark Cloud steals Swift Wind's fur covering and bearstooth necklace and puts them on Black Ox. The two enter the old chief's tepee and make him believe that Black Ox is Swift Wind, and the old man orders Dark Cloud to put his head dress, necklace and other articles on Black Ox. As they emerge from the tepee Dark Cloud encounters Rainbow, claps her hand over the astonished maiden's mouth and drags her from the scene. Black Ox is acclaimed the new chief and the Indians greyet him. The feast is prepared, and while it is in progress Swift Wind returns. He scents the treachery and, after a desperate knife fight with Black Ox, he succeeds in telling the old chief of the deception. The chief commands silence and summons the tribe, and is about to address them when the dread call comes and he falls dead. Despite his protests Swift Wind is banished and the struggling and heart-broken Rainbow is held by Black Ox and his mother, Dark Cloud.

Swift Wind wanders in the desert and suffers from hunger and thirst. He is eventually rescued by a company of trappers, who take him with them. Later Black Ox and his warriors attack the trappers' camp, and as Black Ox scales the defenders' stockade he comes face to face with Swift Wind. They have a knife duel, and as Swift Wind is about to kill his rival he is wounded by a shot from the outside, and Black Ox escapes. Dark Cloud shows Rainbow her wedding dress, and the latter watches her chance and escapes, after half strangling Dark Cloud. She meets the trappers on their way to put out C Ranch, and with them sends her lover, Swift Wind. The Indians suffer defeat, and Black Ox is banished and Swift Wind is proclaimed the chief of the tribe, and the trappers and Indians smoke the pipe of peace.

TRAPPED BY FIRE (Nov. 19).—The mother is dying. She commends the care of her younger son, Bill, to his eldest brother, Jack, who accepts the trust. Jack is steady and trustworthy and has his hands full with his well-meaning but harum-scarum brothers. The boys go West and obtain employment on Circle C Ranch, where both fall in love with Milly, the ranchman's daughter. Jack proposes to Milly, but it is made clear to him that the girl is interested in Billy. As soon as Jack sees this he accepts the situation sorrowfully. The cowboys go off to the round-up, leaving Jack and Bill in charge. Bill and Jack go riding; they see the Indians drinking and scent trouble. It becomes necessary for one of the boys to defend the pass in order to let the other carry a warning to the cowboys. They draw and Jack so arranges it that Billy may get away. The Indians give chase and divide up, one hotly pressing to the ranch and the other chasing the boys. Billy warns the cowboys and they get to the ranch in time to rescue Milly and her father from the burning cabin in which they have taken refuge. The Indians are repulsed and Jack's body is found and all recognize how faithfully poor Jack kept his trust.

THE HALF-BREED SCOUT (Nov. 23).—The pioneers are moving West. The guide Dickson, and Jim are both in love with Lucy. Jim has the call. Dickson cannot accept his defeat gracefully, and when Jim finds Dickson's attention upon Lucy, there is a struggle in which Dickson is worsted. Dickson temporarily abandons the wagon train, which runs out of water on the desert. Great suffering results. Dickson rides up with water and offers to supply the wagon train if Lucy is given him in marriage. Lucy, seeing the suffering around her, offers to go with him, but Jim and others interfere and he rides away.

Jim starts out to find water and is found on the point of death by some trappers, who revive him. They ride in haste to the wagons and find a few
survivors, Lucy being one of them. The refugees are taken to the settlement. Later the Indians visit the settlement for trading purposes, Dickson accompanying them. He sees and recognizes Jim and Lucy, but they do not see him. Dickson awaits his chance, selects a moment when Lucy is out alone, seizes her and rides off with her. He takes her to his squaw, Red Flower's tepee. Jim and the trappers give chase when her absence is discovered, but have to abandon their search. Red Flower resents the intrusion of the "white squaw," but relents when Lucy soothes her and attends to the bruises inflicted by Dickson. She随后 through the back of the tepee with Lucy, leads her to the edge of the cliff and going down first, the two women cautiously descend to the bottom of the cliff.

Dickson and the Indians set out to track them, but Red Flower's cunning is more than equal to theirs, and after hiding during the day, Red Flower steals up to the camp at nightfall and takes two horses. The women ride away. Dickson and the Indians hear the sound of galloping and follow. The girls reach the border of the settlement just in time, and Jim and the trappers ride out and rescue them. Dickson and the braves are pursued, and Dickson is killed. Jim and Lucy are reunited.

"AN INDIAN OUTCAST." (Nov. 26).—Black Wolf, a brave, wants Whispering Water to be his squaw. Whispering Water is afraid of this taciturn Indian and refuses. He tries to carry her off, but is stopped by another Indian, Brave Heart, and there is a savage fight in which Black Wolf is worsted. He appeals to the chief to banish Brave Heart. The young brave has his arm bound, is blindfolded and cast out. He wanders about and falls into a deep hole.

Wally is visiting his sweetheart Milly. He rides away, and hearing the Indian's cries goes to him, releases him, attends to his wounds and, putting him on his horse, takes him back to camp. Sometime Wally and Milly's father go hunting, and Black Pete calls at the cabin. He is a brave with a big name, and respect for anyone. He kisses Milly and would pay her further unwilling attention when Brave Heart, fishing near at hand comes upon the scene and worsts the bad man. Black Pete goes to the Indians, presents the Chief with a rifle and interests him in his revengeful project. He leads a band of Indians to the cabin, seizes Milly and has Brave Heart thrown over a cliff. The Indians then set fire to the cabin and dance around it.

Brave Heart's fall is broken by some bushes. He climbs up the cliff and unseen runs off to the trapper's camp, where he finds Milly's father and Wally. The whole outfit mounts and rides to the rescue. They reach the charred cabin, find the trail of the fleeing maudrers and pursue them. They come up with them at nightfall, surround the camp, ambush the Indians and kill a number of them. Brave Heart hunts for Black Pete and in a hand to hand fight kills him and takes Milly in triumph to Wally, who folds her in his arms.

"THE MASSACRE OF THE FOURTH CAVALRY." (Nov. 30).—The Apache Chiefs and Sub-Chiefs, Naltche, Ketena, Tahchilsa and others, come to the reservation barracks and demand liquor. They are very angry at the refusal of Lieut. Davis, in charge, to grant their wishes. The Apaches return to camp and make the squaws brew tzizwin, their native liquor. A scout sees the effects of the brew and notes the braves in full war paint dancing. The scout reports to Lieut. Davis, who sends Second Lieut. Clark, with a troop of cavalry, to stop the warlike preparations. The troopers go to the Indian camp and the chief is informed that his tribe will be punished if he is not careful. The Indians show their resentment plainly and Chief Mangus's squaw would shoot Clark but for the interference of Mangus. After their departure, the squaw fires the braves on to action, and they start out to exterminate the Pale Face upstarts. They fire a pioneer cabin, kill the man and take the woman off.

Clark reports to Davis, who leads a troop to the Indian camp and confiscates the tepees and takes the squaws prisoners. Mangus's squaw, Huera, being amongst the number. The Indians swear a terrible oath of vengeance. From their mountain retreat they descend cautiously to the reservation barracks and Chief Mangus climbs the brush stockade and rescues his squaw, Huera. An Indian climbs a telegraph pole and cuts the wires to destroy communication. Davis deems it advisable to call for reinforcements. He finds the wires are cut. The Indians see them and plan an ambush. They see the troopers enter a pass, which He determines upon an immediate attack and rides after the Red Skins. They lead to a sandy plain. The Indians race across the mountain path, enter the plain and bury themselves in the sand. The Cavalry comes along and falls into the trap. The Indians rise from the sand on every side and annihilate them, and all that is left the next day are the naked bodics of the dead troopers.

THE RIGHTS OF A SAVAGE (Dec. 7).—A gambler is caught red-handed cheating at the old game of short cards, and, though wounded, he gets away, eludes pursuers, seeks shelter and is cared for by a semi-civilized Hopi Indian who takes the man to his pueblo, and in return, the gambler induces the squaw
to elope with him. The redskin takes his loss stoically. Three years later, it is the fourth of July at Circle City and the ranch hands from the surrounding country are whooping things up, roping and tying steers, riding bucking broncos and the world famous cowboy pastime called "Bulldogging a Steer" are being indulged in, right in the main street of Circle City when we see our trio meet. Events from now on move quickly to a logical conclusion and the redman claims the inherent right of his race to revert to savagery and repay the gambler in his own way.

BRONCHO

THE CIVILIAN (2 reels) (Nov. 20).—Lieutenant Wade is the favored suitor of Ethel Brown until a young doctor comes to the post on a visit, who supplants him in her affections. The attention she pays the doctor at a ball nearlybrakes his heart, and he passes a sleepless night. In the early morning he orders his horse and goes for a ride. A pioneer comes to the post and asks for a doctor to attend his wife, who is seriously ill. The young physician volunteers his services, and Ethel accompanies him. On the way a wheel falls off the buggy, and as he is trying to put it back he sees a band of hostile Indians riding toward him. Lieutenant Wade, from the top of the hill, takes the situation and gallops to his assistance. As Wade dismounts and hurriedly tries to bolt the wheel on the doctor is overcome with fear and, leaping on the Lieutenant's horse, makes his escape. Wade and the girl jump into the buggy and a running fight takes place, in which the couple are compelled to take to the hills. They find a cave in which they remain all night. In the morning the Indians take up the trail, and to save the girl he boldly draws their attention to himself and makes an attempt to escape, leading them away. Wade finally takes his stand behind a boulder at the top of a mountain pass and fights desperately, though severely wounded. The doctor, in his mad haste to escape, rides the horse over an embankment and is killed. The animal limps back to the post, and the soldiers, reading the message conveyed, go out after the Indians. The redskins are driven off, after a fight, and the Lieutenant and the girl are rescued. After Wade is restored to health Ethel comes to him and assures him of her love.

his SQUAW (2 Reels) (Dec. 4).—Jim Hale is engaged to a pretty girl, Irene Smith, and goes West to search for gold. After enduring many privations he finally strikes a promising vein of rock, and spends his last money for powder to blast with. A terrific explosion rends the mountain side, revealing no yellow metal. Despondent and discouraged, Jim writes to his sweetheart, releasing her from her engagement and bidding her good-bye forever, and goes on his way. In his abstraction he becomes lost in the desert and suffers from the blistering rays of the sun and raging thirst. In a dying condition he is found by the Indians, who bring him back to health, and Jim marries an Indian girl and becomes a fur trader.

Irene Smith and her father go in search of Jim, joining an immigrant train. The Indians plan to capture the train, and Jim determines to prevent the massacre of the whites. His squaw aids him in this, and he reaches the emigrants and leads the women and children to a distant fort, while the men remain to guard the horses, oxen and equipment. The meeting between Jim and Irene is pathetic, Jim confessing his marriage. A terrible battle takes place between the whites and the Indians, while Jim leads the soldiers to the scene. They arrive too late, as they find nothing but the smoking ruins of the camp. The squaw, thinking her husband is among the slain, determines to avenge Jim's death, and during the night enters the chief's tent and kills him. She is caught by the squaws, who beat her and throw her over a cliff. She painfully drags herself to the door of the cabin, where Jim finds her, and she expires in his arms. The picture ends with a silhouetted dissolving scene after a title, "The call of the Wild."—Jim riding slowly back to civilization—and Irene.

A DOUBLE REWARD (Dec. 11).—Jack Williams and Nellie Wayne are in love, but her father favors the suit of a rich Easterner, Wm. Ford, who is vacationing in the West. Jack resents the latter's attentions, and during the argument, knocks him down. Ford attempts to draw a gun, but the two are separated. A horse thief gets away with Ford's horse, and as Jack has left a few minutes before, Ford thinks he has taken the animal. As Jack is rolling a cigarette by the roadside the thief asks him for a match, and when Jack goes to comply with his request, he leaps on Jack's horse and gallops away. Jack mounts the stolen horse and starts in pursuit, but is left behind. The posse catches up with him and he is accused of being a thief. When he is brought to the sheriff's office, Nellie pushes him through a door and covers his escape with a gun. A reward is offered for his capture and Nellie determines to win the money. She goes in search of the real thief and by a clever lariat throw, holds him prisoner while she ties him to a tree. She then captures Jim and secures the re-
ward, after which she tells the sheriff where to find the thief, who is taken prisoner. Jack is released and elopes with Nellie. Her father and Ford arrive too late to prevent the marriage, and the old man gives them his blessing, while Ford goes away in a rage at having been outwitted by a cowboy.

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**CHAMPION**

BLUE RIDGE FOLKS (Nov. 18).—Dallas Walters and James Barker, two young farmers, love Ruth Barton. Dallas is the favored suitor, and this incites the jealousy of Barker to such an extent that he threatens to foreclose the mortgage on the house of Mrs. Walters, Dallas' mother. But the demand is met by Dallas, much to the surprise of Barker, who then picks a quarrel with Dallas. A tramp who had heard Dallas tell Ruth of his payment to Barker, goes to Barker's house with the intention of stealing the money, but is caught by Barker. In the fight which follows the tramp hits Barker over the head, rendering him devoid of his reasoning powers, but Barker manages to fire a shot at the tramp, who, in falling down, knocks over a lamp, which sets the house on fire. Barker walks out of the burning house unseen by anyone. Dallas hears the alarm of fire and rushes to the home of Barker, believing that he is responsible for the fire, on account of the squabble he had with him. He is seen coming out by the housekeeper and is arrested. By the aid of Dallas' brother he makes his escape from the courthouse. They go to the mountains, pursued by the sheriff and his posse, where they discover Barker, whom they thought had perished in the fire. Barker, whose reason has been returned by a fall, explains his fight with the tramp who had perished in the fire. This exonerates Dallas, who immediately marries Ruth.

BILLY JONES OF NEW YORK (Dec. 2).—Mario Bartini, a barber, sees a newspaper article about a well-known Italian Count marrying a rich heiress. This gives Mario an idea, which he decides to work out. He sells out his shop and goes away, leaving behind him a girl whom he is about to wed. The girl's father, enraged at Mario's treatment of this daughter, swears that if ever he should meet Bartini he would pay dearly for his action. Several years elapse when we are introduced to Billy Jones, a typical youth, who is going the pace too strong to suit his rich father. Billy quarrels with his father, and the boy's independent spirit asserts itself. He tells his father that he will make his own way. Billy, with but a few dollars in his pocket, decides to spend the money for a ticket to some small town. He arrives in Bendersville broke, but regardless of that, he registers at a first-class hotel. He catches a glimpse of Mary McCarthy, the daughter of a wealthy contractor. It is a case of love at first sight with the boy; he is determined to remain in town and make an acquaintance of the girl. Billy secures a position as time clerk on one of Mr. McCarthy's contracting operations, but does not realize that he is working for the girl's father until one day she rides up to the works in her auto to visit her father. Billy has an opportunity to get acquainted with Mary, and receives encouragement from her. Count Carloni is paying attention to Mary and is encouraged by the girl's mother, who welcomes the count as a prospective son-in-law. The father is indifferent, but the girl rebels and declares that she will marry a man of her choice and not a titled fortune-hunter. All arguments are of no avail. The girl promptly falls in love with Billy, which is opposed by the mother. At Mr. McCarthy's works is an Italian foreman—no other than the father of the girl whom the barber deceived. Both father and daughter have made their home in Bendersville. The father is hurt by a premature explosion, and, being assisted by Billy, is brought home. Billy becomes acquainted with Rosa, and later, when Billy meets Rosa at the works, he accompanies her on her way home. Mary sees them together, becomes jealous and refuses to listen to Billy's explanations. But things are put right. When Mr. McCarthy brings his daughter and the count to look over the works the Italian foreman recognizes in Count Carloni no other than Mario the barber. Billy prevents the foreman from killing Mario, who later escapes terrified. The Italian and his daughter explain the deception and the McCarthy's are thankful that the bogus count has been exposed. This paves the way nicely for Bil and Mary.

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**CRYSTAL**

THE CHORUS GIRL (Nov. 17).—Jack Gray borrows $50 from his friend the doctor. He gives the doctor his I. O. U. On the reverse side of the card is a message to Jack from some chorus girl, asking Jack to meet her at the chorus girls' ball. The doctor's wife while sewing a button on the doctor's coat finds the card and thinks it is meant for her husband. She determines to dis
guise herself as a chorus girl and meet her husband herself. This she does, but
on her way to the ball her auto runs into a post and she is rendered unconscious.
Jack sees the accident and carries her into his house. She revives and he induces
her to take a few drinks. Meanwhile Jack telephones his friend the doctor to
call at once, believing her seriously injured. When the doctor calls he finds
his supposed patient doing a bear dance with Jack. He recognizes his wife in
the chorus girl and proceeds to give Jack a very artistic beating. His wife,
having gone home, awaits his return, finding his the card as the reason for her
actions. He shows her the reverse side of the card, with Jack’s I. O. U., and
serious complications are thus averted.

HER OLD LOVE (Nov. 17).—Irene before being married was in love with one of Uncle Sam’s sailor boys. A few years later he returns, honorably discharged. He sees Irene on the street and follows her to
her home. Thinking to surprise her, he enters the house and makes his presence
known by kissing and hugging Irene. Just at this moment Irene’s mother-in-
law enters and sees this lavish display of affection. She runs out to tell hubby.
Irene explains to her old lady that she is married and bids him to be on his
way. Hubby returns and Jack hides in mother-in-law’s trunk. She sees him and
determines to lock him in. She looks for her keys and Jack gets out. Hubby,
still hunting Jack with a gun, comes upon the open trunk. His mother, thinking
him Jack, throws him in and locks the trunk. She sits on the trunk to keep
him safe, and hubby shoots through the top of the trunk, the bullet lodging in
her hand. Meanwhile Jack escapes through the window, and hubby, being let
out of the trunk, nearly suffocated, upbraids his mother for falsely accusing his
faithful wife.

THE QUARREL (Nov. 24).—Mr. and Mrs. Lovey are the happiest of
newlyweds until one evening they play poker with their friend Joker. The
young couple have their first quarrel, and Joker tries, without success, to have
them make up. Joker captures a burglar, takes his gun and clothes, and, disguised, compels the Loveys to kiss and hug. Then he ties them together with a
curtain rope and phones for the police. The frantic efforts of the frightened
couple to get to the telephone, and the arrival of the police, who accuse them
of having done the job themselves, make a series of laugh provoking scenes.

THE VALET AND THE MAID (Nov. 24).—A valet has a propensity for
wearing his master’s clothes, meets a maid who is in the employ of his master’s
lady friend. He thinks the maid is a sweeet, and she imagines he is the same. He
takes her to the theater and to supper afterwards, but greatly to his misfortune,
picks out the restaurant where his master and the maid’s mistress are dining.
They imbibe too freely of liquid nourishment and when each is discovered by
their respective employers and ordered to their homes, the valet upsets two
heavily food-laden tables, and helps make a wreck of what was formerly a per-
fectly good restaurant. The next day master and valet are walking through
the park, the valet carrying the master’s grips, when they chance to meet the
maid and her mistress, the maid leading her mistress’ dog. They see each other
as they really are and their flirtation at is an end.

EDISON

HOPE (Nov. 16).—John Harvey believed that tuberculosis did not flourish
in the country town in which he lived, and when he received a letter from the
National Association for the Study and Prevention of Tuberculosis, asking him
to aid the cause by selling Christmas seals, he was greatly amused. A week
later he was reminded that tuberculosis did exist in his town. This knowledge
came the more bitter because it was no other than his fiancee who was the affec-
ted one. She had left him a note that told of the discovery and her deter-
mination to go away and be cured.

He and the girl’s father found her name registered at Bellevue Hospital,
in New York. They went to her address, and in the small bedroom where she
was living met with a surprise. Edith refused to return with them! She said
there was no place to be cured in their home town, and therefore she would re-
main under the present treatment, uncomfortable as it was. So they went home
with a new thought.

Now Harvey aroused the people of his town to a mighty effort! He spoke
to crowds like one inspired, and his slogan was insistent: ‘Let us build a san-
atorium together.’ Shortly after the building was completed. Not a moment
did he lose in bringing Edith home and having her enter the new sanatorium.

TIM (Nov. 18).—Tim has been having a bad time of it. His father is
disappointed in him, for the boy has been idling away his time with the “gang”
in the railroad yards. One night Tim comes in late, crawls through his father’s
room and curls up in a corner of his own and falls asleep. He is awakened
before dawn by his mother. His father is sick. Tim is sullen, and goes in and

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confronts the "old man." Tim's father will never be able to work again. Tim gets a job. He doesn't like it the first day, for he is well knocked about. He goes to work again the next day, and now begins to like it. He comes home, but the kitchen is empty, so he calls upstairs for his mother, ordering her to hurry down and fix his supper for him. He pulls out his father's pipe and lights it.

His mother comes slowly down the stairs with a candle. He looks up and starts to order, but she tells him his father is dead. He says he doesn't care; she leans over and tells him again. The pipe drops from his mouth; he starts up the stairs, pushes her aside and goes into his father's room. This changes his whole life. He becomes the man of the house; his father had his turn; now it's Tim's turn. He becomes a steady worker, supports his mother and becomes a man. Indeed. James Oppenheim, author.

A NOBLE PROFESSION (Nov. 19).—The story that runs through this film is one of a young woman who is suddenly thrown out upon her own resources to make her living. When a friend of hers, a graduate nurse, tells her to come with her to Blackwell's Island she throws up her hands in horror, as she thinks Blackwell's Island means penal institutions, prisoners, etc. She is soon enlightened, and when she arrives at the island she finds a system of the finest hospitals in the world, not even excelled in Europe, and all free to the patients. Her heart swells with pride as she looks around and sees the work she is able to do in the world after all.

She looks with admiration upon the next nurses in white, with happy smiles upon their faces, a gentle word for all, and the pupil nurses in their blue and white. The hospital staff of smart-looking young men, all wrapped in their work, are also arrayed in immaculate white. The homes for the nurses are equipped equal to the best hotels; every comfort is provided for them, even to a private hospital and beautiful halls, where they have dances, to which the interns are invited, and more, they are paid while learning.

SALLY ANN'S STRATEGY (Nov. 20).—Silas Wilkins goes to the city to deposit the first payment that he received on the sale of his farm. His wife tells him to be careful, but he pays little attention to her precautions. In the city a realization of Sally Ann's misgivings comes to Silas when a "buco steerer" manages to extract what he supposes to be a bundle of bills. Silas thinks that he has lost his all and goes home in a state of depression. After his wife has admonished him she shows him the bankroll, which she had taken out of his pocket and substituted a similar package containing a bundle of wood. Now Sally Ann goes to the city to deposit the money, while Silas is obliged to do the housework.—Louise Alvord, authoress.

A LETTER TO THE PRINCESS (Nov. 22).—(This is the fifth story of "What Happened to Mary.") Mary arrives in a suburb of London with a letter to the Princess. Her movements are watched by an agent of a foreign government who is interested in the contents of the letter. He follows her into a railway carlage, where he introduces himself as being her fellow agent, and tries to persuade her to give him the letter. Just then the train stops and a clergyman enters their compartment.

In London, Mary gets the clergyman to take her to a hotel, from where she writes the Princess that she has the missing document. The letter is intercepted by the clergyman, and as a result she receives a letter which purports to come from the Princess. She enters an automobile which she supposes to have been sent by her highness. Arrived at the great house, she even delivers the letter to the lady who demands it; then, glancing out of a window, discovers that her adversary is the chauffeur who brought her. Just in time she reaches for the letter, gets it, and darting from the house, finds herself caught by the man. But her friend the clergyman happens to pass that way, which gives her an opportunity and distracts the attention of the supposed chauffeur that Mary has time to jump into the automobile. Pursued in the automobile, in the house, on the side of the road, running up a ladder which she finds there, drops down on the other side, but her enemy follows, and running to escape from him she finds herself in the midst of a garden party, to whom she appeals for protection. As the chauffeur who has followed her faces the hostess, Mary sees that she is a person of importance, for he is evidently nonplused by the encounter, and then she discovers the lady is none other than the Princess she seeks, and with her enemy standing by she delivers the letter to its rightful owner.

CHASE ACROSS THE CONTINENT (Nov. 23).—This subject tells of the theft of a jewel case from one of the guests of a wealthy New York business man. A famous detective is called upon the case, and suspicion points strongly toward the niece of the hosts, and the strangest part of it all is that the uncle seems particularly anxious to fasten the guilt upon the young lady. Subsequently a maid discovers a secret cabinet in an old clock, and when her mistress inspects it she finds a supposedly lost will which reveals the fact that her father's wealth and property will revert to his brother unless the young lady in question marries the man of her choice in the state of California on or before a certain
date. She then realizes why her uncle was so anxious to involve her in this theft, in order to keep her in New York until after the designated time in the will. Realizing his criminal intent, she and her maid leave the house secretly, after revealing her plans to her lover and arranging a meeting to take place in Denver. Then the two girls started out on the chase across the continent against time and the shrewdness of a detective who, believing her flight to be evidence of guilt, follows by train fifteen minutes later. Chicago, Denver, Salt Lake and San Francisco are included in the race, and even at the very close one is led to believe that the chase has been all in vain, as she is arrested at the church door on her wedding day, when news arrives of her uncle's perfidy, bringing about a happy ending.

THE TOTVILLE EYE (Nov. 27).—The Totville Eye is the name of a newspaper published in Totville. John Adams, the editor, has an assistant in the printing office, a kindly old fellow known as Scotty. Having at one time stuck type on a metropolitan daily, Scotty favors modern journalism, but his views make no impression on the formal Mr. Adams. Mr. Adams is suddenly called out of town. He departs leaving Scotty in charge. Just as Scotty and Sammy (the printer's devil) are about to lift the form of the page on to the old-fashioned hand press they drop it and the type is "pled." Scotty decides to set up an entirely new page and to that end he nominates Sammy as the reporter and sends the youngster out to gather some real live village news. Sammy is seen in the act of picking up several choice bits of information and rushing back with his stories to Scotty who hastily puts them into type. When the paper is given out to the villagers the following morning the population is in an uproar, but as it happened in each case the publication of the sensational news works out well for the persons involved. When Mr. Adams, the editor, returns and discovers the audacious articles in his staid old paper he has visions of a half dozen libel suits, and his rage against Scotty knows no bounds for taking such a liberty. In the midst of his tirade he is interrupted by the various parties concerned, who come rushing into his office, as he supposes, to demand an explanation for his daring publication, but to his great astonishment, they express themselves most gratefully for the lesson it has taught them, and thank him again and again.—Bannister Merwin, author.

ON DONOVAN'S DIVISION (Nov. 30).—Donovan "fired" for Engineer Tracey on the fast fright run. The manly ways of the big fireman had completely won little Kitty Carlin, the daughter and assistant of John Carlin, station agent at Hillsdale. Donovan adored Kitty, but dared not tell her of his love. The regular excursion train to the lake left Perrin Station, half way down the mountain, loaded with women and children. It was followed by the fast fright with Tracey at the throttle and Donovan "firing."

All went well until the steep south grade was reached, when Tracey looked down across the double reverse curve that stretched three miles below. The excursion train had slowed down a bit to keep on schedule time, so Tracey applied the air brakes to avoid getting too close to the other train on the grade. They failed to work! He quickly called Donovan and together they worked at the brakes; the forty heavily laden box cars behind, fast gaining momentum and pushing them, now useless engine ahead, at increasing speed. Then the yellow signal, in Tracey's assertive voice, was heard; prepared to jump and desert his engine, Donovan was at him like a tiger and together they grappled in the swaying cab until a blow sent Donovan down long enough to enable the cowardly engineer to jump.

Donovan sprang to the throttle. God! only a quarter of a mile now separated the trains. A sudden thought—there was one chance in ten thousand, and Donovan took it. South River station was just ahead. Quickly scribbling a message on the back of an order slip, he wrapped it in his handkerchief, weighted it with a lump of coal—leaped far out of the swaying cab and beaved it through the window of the little station. In one minute that message was flashed to Hillsdale, where Kitty was at the key, and in thirty seconds more the brave girl had side-tracked the excursion train and turned the switch back, sending Donovan and the fast fright on down the main line.

Donovan runs the fast trains regularly now and at a certain crossing waves to little Mr. Donovan.—W. Hanson Downham, author.

THE NEW SQUIRE (Dec. 2).—To the great house of the village comes a new squire in the person of an attractive young man who has recently fallen heir to the great estates which Manor House overlooks. Among the tenants is a farmer who has a burly assistant and also a niece whom the assistant intends to marry. On a morning ride the new squire seizes the maiden and loses his heart. Unseen by her he follows cautiously until he learns where she lives and half in love of adventure and half in love of her he returns to his house, dons a workman's attire and applies for a place among the harvesters in her uncle's fields.

Of course as the love affair progresses jealousy grows and in the breast of the rival and when he chances to see a stolen kiss he plans a revenge. Break-
ing a portion of the harvesting machinery he throws the blame on the new hand and the squire is incontinent thrown from the place. Being a man of determination, he telegraphs his uncle, the bishop, for a special license and taking his canoe goes to get the girl. He succeeds in getting a ladder to her window, but is attacked by his rival, and the girl receives a blow meant for him, which renders her unconscious. Our hero, however, bests his adversary and taking the unconscious girl starts down the river in his canoe, the farmer and the other man in pursuit. To go through the lock meant a loss of time and the young man dares to shoot the rapids with his precious burden. He thus escapes and puts the girl in charge of his housekeeper. The farmer decides to lay his wounds before the new squire, where, of course, he finds a most disconcerting surprise awaiting him. Under the circumstances one can imagine that the farmer’s opposition to a wedding is shortlived.—Bannister Merwin, Author.

**A DOLLAR SAVED IS A DOLLAR EARNED (Dec. 3).**—A youth of twenty starts his business career with hopes of advancement and increases in salary. He marries the stenographer of the office. Year after year the bookkeeper works in the same monotonous way. Marriage, children, illness, drain the small bank account. At the end of twenty years the former ambitious youth is now a premature, tottering, shrunken, old man. A young clerk reproves the older man, whose latent manhood asserts itself. Crushing his pride, he recalls hasty action and offers apologies; but the following Saturday brings the “blue envelope.”

Unknown to her husband the wife has saved the small sum of one dollar each week out of his salary. When she learns of her husband’s discharge and suspects his discouragement over inability to find employment, she carefully counts his savings. She shows it to him in his travels. While searching for work he sees pictures of farming land for sale and with part of his wealth the happy couple purchase a farm. A year later we see the old office man together with his little family healthy and happy.

**THE WINKING PARSON (Dec. 4).—**The Rev. Anthony Gay is appointed to the pulpit of a church at Newtonville. Unfortunately, he suffers from a nervous affection of the muscles of the right eye, causing an involuntary wink. Upon his arrival in Newtonville he is introduced to his new flock by the deacon, each individual interpreting the wink differently. Some were shocked, others pleased, girls giggled and old women matrimonially inclined, take his seriously. One, an old spinster, the other a widow, are both under the impression that the parson is making advances to them. They quickly respond to his winks, overwhelm him with attention and become insanely jealous of each other, which nearly results in a hair-pulling match. Finally it gets too hot for the parson, who realizes he is misunderstood all around and there is but one thing to do and do quickly— resign. His “getting away” is discovered by the two females, who pursue him to the depot. He succeeds in eluding them by grasping the platform of the last coach just as the train is leaving the station.—Page Spence, Author.

**HIS MOTHER’S HOPE (Dec. 7).—**Wandering in his childish gambols from the unwatchful eyes of his governess, a little boy mysteriously disappears. Then follows the anguish of parental devotion. Time goes on, lonesome days and weary nights come and go, the mother’s anxious outstretched arms day by day fall closer to her side. Whispering hope into her husband’s ear she exp
dres.

There is a row in a gypsy camp. A scrawny youth still in his twenties is defending a wretched rag from the brutalities of his husband. For his white act he is turned from the camp, the only home he knows, where he wandered some years before. The hand of fate again marks his course and eventually his becomes the father of a happy home. Happiness and small prosperity are but momentary, for in the wayward flight of time reverses befal him and the merciless fangs of starvation have already begun to gnaw.

In desperation, he enters the home of a wealthy gentleman, seated by his fireside. Hearing a strange noise, he turns and, crouching on the floor in abject fear, is the despicable form of a thief. In a climactic situation, the appari
tion of his wife appears; the hand of justice is replaced by that of clemency and the intruder is turned free. A strong resemblance in his face, however, causes him to follow. As he do the door of hope begins to brighten and in a strong heart scene, the story terminates with the return of the loved to the lost and the gratification of “His Mother’s Hope.”

**SAVING THE GAME (Dec. 9).—**In the school we find jealousy in the shape of a substitute who is jealous of a half-back who is to play in the big game of the season. At the practice game the day before, Jim Ralston, the half-back, gets a telegram from his mother saying it is imperative for him to be at his home the next day to sign some papers for the settlement of a estate. Ed. Hobart, the substitute, looks over Jim’s shoulder, reads the telegram and sees an opportunity to play in Ralston’s place. Billy Hanks, one of the boys of the college, loans Ralston his car to drive to his home, thirty-five miles away, so as to be back in time for the game. Ed. Hobart gets a pal of his, Fred.
Owens, to follow in another car, telling him to let the gasoline out of the tank of Ralston’s automobile. The gasoline is emptied and he, Fred Owens, stops at a road house for refreshments, confident of his success.

Upon the discovery of the loss of the power in Jim’s car, the old lawyer starts to drive by a short cut to the nearest garage. Accidentally they run across Fred’s automobile in front of the road house. Ralston tries to bribe the chauffeur. He refuses to accept but by the dint of muscular persuasion he is brought along. In the meantime the game is very close. In fact it looks bad for Ralston’s side and when he reaches the oval the score is six to six and four minutes to play. Ralston gets a big reception and proves to be just in the nick of time to save the day.—Chas. M. Seay, Author.

ANNE CRAWLS UPSTAIRS (Dec. 10).—Annie, the daughter of the janitor who wears a brace and is three years old, is neglected by her parents. They quarrel. She finds the door ajar and crawls out and up the stairs.

A young girl on the first floor is tempted to go out for a wild night; her mother has been unable to dissuade her. As she opens the door to go, Annie crawls in. In a few minutes the girl goes back to the mirror and takes off her finery. Annie, neglected again, crawls out and up stairs again.

On the second floor an ex-convict is contemplating a burglary. He is making ready when Annie knocks at the door. When she comes in the man takes her up and kisses her. He puts away his burglar’s kit and Annie crawls out and up again.

On the third floor there is trouble between a pair of lovers. The girl does not want to marry, she wants a career, so the young man says goodbye but as he opened the door, Annie crawls in. He picks her up, shows the lame leg to the girl. The girl hugs Annie and Annie hugs them both together. Naturally the young man puts her down and turns his whole attention to the young lady. Annie crawls out.

On the fourth floor, a seamstress is sewing at the machine and her little girl, a child of about Annie’s age, is trying to attract her attention. The woman gives the child a slap and the child cries. Annie crawls in and the two begin to play together. The woman notices this, picks up her own child, hugs her and feels of her little limbs which unlike Annie’s are sound and whole, and so neglected, Annie has to go out and crawl on.

By now she is so tired that she can hardly crawl up the remaining stairs. On the top floor a young man, a stranger in the city, is contemplating suicide. He is alone, without friends and in despair. Annie comes sleepily in. He picks her up and she falls asleep in his arms. Very gently he carries her downstairs again. The janitor and his wife are still quarrelling but when the young man appears with Annie fast asleep, they are silent, look at the sleeping child and draw each other close.—James Oppenheim, Author.

NO PLACE FOR A MINISTER’S SON (Dec. 11).—In a letter from college Cyrus Brent tells of a play to be presented by the fraternity. His parents, a country minister and an old fashioned wife, determine to pay him a visit and be present at the rendition of the play. The yarrrive at the college town the evening before the play is to be presented and manage to locate their son’s boarding house only to find that he and his chums are attending a dress rehearsal of the play. The landlady, however, ushers them into Cyrus’ room where they decide to await his return.

In the meantime Cyrus and his college chums are struggling with their final dress rehearsal at the local Town Hall where the stage carpenters are very busy building the scenery. Their hammering finally becomes unbearable and the stage director calls off the rehearsal for one hour in the hope that by that time they will have finished their hammering.

Cyrus and his chums avail themselves of this opportunity to finish the game of cards at his room in the boarding house where the old folks, unknown to him, are patiently awaiting his return.

At the sound of the boys’ footsteps on the stairway the old folks conceal themselves in an adjoining room in order to surprise their son. They see Cyrus and his chums enter, and throw off their overcoats, disclosing their stage costumes. One young man represents a gay young thing in a harem skirt and another a ballet dancer with a short gauze skirt. They resume their game of cards, the old people watching them from their hiding place. When, however, they see the “ladies” smoking cigarettes, they are filled with indignation at their son’s downfall and burst into the room upbraiding him and his brazen associates. Explanations follow and wigs are removed to the satisfaction of the old people who decide that college life is too deep for them.—E. R. Coffin, Author.
FOG (Dec. 13).—We are introduced to Liz, an East Side vender of vegetables and we see her driving her moke through the East End of London. The next scene shows Lady Cecily of Park Lane breaking a pearl necklace which the Honorable Jack Penderberry offers to have repaired for her. As the Honorable Jack leaves the house and travels past Hyde Park Corners and down Picadilly, a London fog begins to fill the air and soon he finds himself wandering helplessly in its obscurity.

A member of the under world, familiarly called “the rat,” who has been talking with Liz and her father, hears a sound in the distance and following the scent, comes up behind the Honorable Jack and bowls him over with a blow on the head. The handsome young man falls at the feet of Liz and when “the rat” comes to complete his work and rob his victim, Liz, who has been struck by the looks of the stranger, protects him. Her father backs her up and “the rat” is sent about his business while Liz and her father take Jack home. They find that he has entirely lost his memory of the past and Liz decides that she will keep him and make him learn to love her, so she rides the pearls in what she considers a safe place and Jack begins a different life which continues until Lady Cecily joins a slumming party one night and stumbles into a restaurant where Jack and Liz are having supper. Then the cloud clears from Jack’s mind but Lady Cecily seeing him with Liz cannot understand the situation and refuses to hear any explanation. That night in the welf cottage, Liz realizes that she has really lost the man she loves and that his happiness depends on her making his peace with the girl he loves. She makes the sacrifice and finding Lady Cecily at home, tells her how it all happened.—Bannister Merwin, Author.

A CHRISTMAS ACCIDENT (Dec. 14).—The Biltons are next door neighbors to the Biltons. The houses are exactly alike and adjoin each other; the back yards are even unseparated by a fence. Gilton is a crabbed old money-maker and childless while his wife has grown submissive through years of continual nagging.

The Biltons are a happy family of seven: poverty and scrimping have not soured them. The struggle to maintain his wife and the little ones has left Bilton threadbare, it is true, but the loving wife and five pairs of little arms that crept around his neck each morning and night were worth the fight. The fact that old Gilton fumed and fussed about the children sometimes stepping over the line of his back-yard, bothered him only in so far as he disliked discord; and when Gilton’s dog was poisoned Bilton was as sorry as though it had been his own, yet old Gilton accused him of having been the poisoner. Even the heart-broken sobs of Cora Corella, Bilton’s sweet little daughter, over the death of her canine playfellow, failed to convince the crusty old man. When the grocer’s boy delivered Gilton’s order to Mrs. Bilton and she cooked the dinner, thinking her husband had sent the things home, Gilton was almost ready to commit murder.

As Christmas approached the Biltons were hard pressed but gave their little store to the children to buy presents, telling them that Santa Claus was too poor to leave them a turkey.

On Christmas eve old Gilton staggered home in a blizzard, the turkey for Christmas dinner under his arm; on the porch that led to the twin doors of his house and Bilton’s a terrific gust of wind and snow closed his eyes and horror of horrors, he entered the home of the hated neighbor. Blinded and cold, his entire figure snow covered, he stepped into the midst of the Biltons, gathered as they were about the table laden with the cheap presents listening open-mouthed to Bilton reading “The Night Before Christmas.” The children’s vision of cheery Santa was rudely interrupted by Gilton’s snow covered figure. To them he was a real Santa Claus.

In a beautiful closing scene old Gilton’s flinty eyes filled with tears and the breach between the families is closed as though the spirit of Santa Claus himself had welded it.—Annie Elliott Trumbull, Author.

ESSANAY

THE DANCE AT SILVER GULCH. (Nov. 19).—A dance is held one night at Silver Gulch hall, and Joe Barton attends, in company with Mildred, his sweetheart. One unwelcome guest is Jim Silver, a cowpuncher, who is an old sweetheart of Mildred’s. Mildred’s refusal to dance with Silver infuriates him, and he is attempting to embrace her when Joe enters the hall, knocks Silver to the floor, and the two are separated by friends and their guns wrested from them. Silver leaves, swearing vengeance, and a few moments later Joe gallops madly after him to force an apology. Far out on the trail Silver’s revolver accidentally explodes in the holster, wounding him severely. A moment later Joe finds him stretched out in the trail with his horse grazing nearby. In a
terror of fear Joe gallops away, frightened at the thought that he may be accused of the shooting. Silver is found by Graham, a ranchman, who carries him into the house and summons the doctor. Graham's daughter, Rose, informs the sheriff, who immediately suspects Joe and sets out to find him. Joe is taken as he comes from the town saloon, and the next day is brought to trial. A friend, feeling the evidence is all against Joe, fires a shot through the courthouse window, that enables Joe to escape during the excitement. Reaching his sweetheart's ranch, he concealed in the loft of the barn. Meanwhile Silver regains consciousness and signs a statement of Joe's innocence in the shoot. This is carried to Mildred by Rose; Joe is called from the barn and immediately starts on a run to town to inform the sheriff. He reaches the office just as the posse is returning from the search, is congratulated by the boys and starts back with the girls as the punchers give them a rousing cheer.

THE SCHEME (Nov. 20).—Old Bickley refuses to allow his daughter, Bertha, to attend a ball with Bert Brisk, her sweetheart. Now, Bickley intends to take Bert's charming aunt, whereupon Bertha has an idea to bring her father to terms. Taking Bert and his aunt into the scheme, Bertha proposes to attend the ball dressed as a man, declares she will flirt with the widow, arouse her father's jealousy and trap him into fighting a duel. Then, having scared the old man to death, she will reveal her true identity, and have the laugh on him. This plan is carried out, and old Bickley is forced into the supposed duel to the death with his disguised daughter. In the bright moonlight, in the thicket of a wood, they meet, and Bickley is now put through a farcical "third degree," when a group of friends, made up as undertakers and grave-diggers, measure him for his grave and stalk around him with solemn visages and uplifted spades. Bickley nearly dies of fright, and frantically pleads with his seconds to call the duel off. Meanwhile Bertha and Bert are nearly dying of laughter, and the widow is enjoying the scene immensely. The two duelists are finally placed back to back, each with a huge revolver hand, and, after several copious drinks of whiskey, Bickley gains enough courage to die, if need be. Of course, as they are about to fire, the widow throws herself between them and pleads with Bertha to "spare" her father's life. This is the cue for Bertha to throw off her disguise, and old Bickley is so astonished and happy that he readily consents to the marriage of the young couple, after planting several resounding smack-ups on Bertha's upturned face.

BILLY McGRATH'S ART CAREER (Nov. 21).—This time Billy attends an art exhibit of the new French "impressionistic" style, in company with his fiancée, Catherine Van Zandt, and her mother. Billy is introduced to the artist, Lecomte, but insults the dauber greatly at his display of ignorance over the paintings. Strolling down the gallery, Billy meets Ruth Radcliffe, an art student, whom he immediately takes a great interest in. That night he calls on Catherine, who declares he must do something to distinguish himself before she will be his wife. Billy is stumped, but happening to visit the art gallery again, he finds Ruth in tears, and learns that she is forced to return to her country home because of her parent's poverty. Taking her boarding house address, Billy returns home. Deciding to distinguish himself in art work, he goes in for the new impressionistic style and succeeds in making a fine lot of daubs of everything, including James, his butler. One of these daubs he angrily smears up, and during his absence Catherine and her mother call, and the artist, thinking it marvelous and take it with them, leaving a blank check for him to fill out at his own figure. The result of this laughable experience gives Billy an idea. He visits Ruth, smears up all her paintings, calls in a group of wealthy friends and disposes of the daubs for a large sum of money. Ruth is now enabled to finish her art course, while Billy, supremely happy over the fact that he has really done a big thing, lights his pipe and dreams happily of approaching wedding chimes.

THE PENITENT (Nov. 22).—Bob Arling and Hugh Thompson, two chums, are rivals for the love of pretty Alice Danville. Hugh wins her, and Bob, though heartbroken, wishes them life happiness. A few days later Professor Danville, a noted scientist, is experimenting in his laboratory, when Alice enters. In spite of his precaution, she causes an explosion of chemicals that renders her blind. Hugh now shows the despicable side of his character in tiring of his blind sweetheart, and transfers his affection to Dorothy Haddon, his cousin, who is paying her a visit. Bob notices Hugh's fickleness and upbards him angrily, but Hugh refuses to listen. Still loving Alice with all his heart, Bob gives her every kindly attention. Dr. Hardcastle, a noted specialist, now examines Alice's eyes and agrees to perform an operation he believes will restore her sight. This operation is successful and Alice is overjoyed. Hurrying out into the bright sunshine to find Hugh and surprise him, she discovers he and Dorothy together and realizes his perfidy. Pretending to still affect her blindness, Alice approaches them; then suddenly reveals the truth just as Bob comes
on the scene. Stricken with remorse, Hugh leaves, while Dorothy humbly asks Alice's forgiveness. A few hours later, in the quiet of the conservatory, Bob again asks Alice to be his wife, and this time does not ask in vain.

**BRONCHO BILLY'S HEART** (Nov. 23).—Old Silas Jordan, a settler, finds that his horse is not able to pull the heavy load demanded, and discovers the well-fed broncho of Jim Davis, a ranchman, staked out near the trail. Jordan deliberately takes the broncho, hitches it to his wagon and drives on. A few hours later he stops to cook dinner, and meets Broncho Billy, who has a great romp with Jordan's children and eats with them. The meal finished, Broncho bids Jordan goodby, and rides on. Late in the afternoon, Broncho meets Jim Davis, and finds that care on the trail of the broncho. Davis tells Broncho of the matter, declares that they will string up the man who has stolen the horse, and gallop on. For a moment Broncho studies, then suddenly remembers that Jordan was driving a horse answering Davis' description and leading another behind the wagon. Realizing the danger of the old settler if he is caught, Broncho rides desperately down the trail, overtakes Jordan and offers to trade horses with him. Jordan agrees, exchange is made, and Jordan goes on. Turning the white horse loose on the trail, Broncho finds a good place nearby to bunk for the night, and has just pillow ed his head on his saddle when he sees Davis and the boys gallop up, identify the horse and, thinking it had merely strayed away, gallop back up the trail. With a deep sigh of satisfaction Broncho lights a cigarette and puffs away contentedly, with a grim smile playing over his brown face.

**MR. HUBBY'S WIFE** (Nov. 26).—Mr. Hubby, who attempts to flirt with his pretty stenographer, has his face soundly slapped by the girl and she leaves at once. Getting his friend Hobbs on the 'phone, Hubby asks him to send up a peach of a stenographer and Hobbs does so. Cassie proves to be a bewitching girl, and Hubby is making outrageous love to her when his wife enters and catches them. She gets rid of Cassie in short order, upholds her unfaithful spouse and makes him carry her grips to the station, as she is planning a trip to the country. Hubby accompanies her halfway; then begs off and she allows him to return. But she does not take the train. Instead, she plans with her friend, Mrs. Briggs, to cure Hubby of his flirting. Next morning Mrs. Briggs, disguised as an ugly old maid, is installed in Hubby's office as stenographer by Mrs. Hubby; then Mrs. Hubby again departs, supposedly to take the train. But she makes a detour, returns to the office during Hubby's absence, changes places with Mrs. Briggs and prepares for Hubby. Thinking wife gone, Hubby returns and starts to dictate a letter to Cassie, saying wife was gone to the country, etc. Then suddenly Mrs. Hubby throws off her disguise, and Hubby is mauled about the office until he is a sight, by the enraged woman. He finally promises to be good, and she forgives him.

**THE STAIN** (Nov. 27).—Fred Winters, a young chap, loves Miriam Shelby. Calling on her one evening, Fred is about to propose, when his chum, Arthur, enters, and Miriam appears to slight Fred with her attentions to Arthur. Fred leaves and, in his room, contemplates ending his life. Falling asleep, he dreams of his ancestor, Rosny, who loves the fair Lady Madeline. Louis, a gallant, is also a suitor for Madeline's hand. Finding them together one morning, Rosny insults Louis, a duel is fought and Louis is slain. Seeking out the Duke, Madeline's father, Rosny demands her hand in marriage. Forced into the union with Rosny, whom she loathes, Lady Madeline dies of a broken heart, and the repentant Rosny is left to mourn beside her bier. Tossing in fitful sleep, Fred is suddenly awakened and has only time to hide the revolver when Arthur hands him a letter that has just been brought to the house. Tearing it open Fred finds it is from Miriam, asking why he left so hurriedly and to be sure to come and see her next evening. Realizing the folly of his intended step, Fred warmly wrings his chum's hand and rejoices at his self-salvation.

**THE BOSS OF THE KATY MINE** (Nov. 28).—Joe Benson, foreman of the Katy Mine, breaks the rules one day by taking a drink of whiskey while at work. He is seen by Bushnell, the mine boss, who lectures him severely. At noon him Mrs. Benson. Starting Joe's steed into Bushnell's office, and the scoundrel attempts to force his love upon her. Looking through the window, Benson discovers the situation, bursts in, knocks Bushnell down and takes his wife home. A few days later Mrs. Benson calls on Bushnell and begs him to put Benson back to work. Bushnell agrees to do so if she will leave her husband. Desiring to get Benson away from the mine, Bushnell has one of his men attempt to intoxicate him. An hour later Bushnell leaves a note at Benson's home, advising Mrs. Benson he will await her answer at his office that night. Staggering into the house Benson finds the note, seizes his revolver, goes to Bushnell's office with the intention of killing him, only to find the mine boss dead on the floor from a stroke of apoplexy. Seeing that providence has stayed his hand, Benson returns home and joins his wife and little one in a prayer of thanksgiving.
THE IRON HEEL (Nov. 29).—Old Abner Wiley, a wealthy and crabbed miser, is rescued from some tormenting boys by the son of his bitterest enemy, Robert Gregg. Back in the rebellion days, Wiley and the elder Gregg both loved the pretty Laura. Gregg won her and Wiley has nursed his revenge long after Gregg's death. Discovering the identity of the younger Gregg, Wiley concocts a fiendish plan to bring about his revenge. He makes Gregg heir to all his possessions. In his excitement young Gregg leaves his heavy walking stick in Wiley's library. Next morning Gregg is arrested at the breakfast table for Wiley's murder. An investigation of the miser's library reveals the walking stick blotted with blood, and the entire room showing evidences of a struggle. Detective Ross discovers pieces of Wiley's personal belongings in the ruins of a burned house nearby, and Gregg is further accused of having burned the body after the murder. He is tried, convicted, and sentenced to death. On the morning of the execution Ross is at headquarters when one of the attendants passes him with a tray of empty dishes. Instantly Ross recals seeing Wiley's maid coming from the second floor of the old house with a similar tray of dishes. His brain working rapidly, Ross rushes to the Wiley home, places the maid and butler under arrest, then lights a smoke torch, places it in the hallway, and shouts "Fire!" loudly. Suddenly, through the dense smoke, a panel in the wall slides back and old Wiley, trapped like a rat, staggers out in a paroxysm of fear. Captured by Ross, and realizing his dastardly scheme has come to naught, Wiley dies of heart failure, while Ross reaches the jail in time to stop Gregg's execution.

BRONCHO BILLY'S MEXICAN WIFE (Nov. 30).—Broncho marries a Mexican girl at the earnest entreaty of his dying father. Later a Mexican singer wins her away from him. Broncho, out of the way, goes to jail on the charge of having assaulted her. In a frenzy of rage, Broncho secures the sheriff's revolver, escapes from jail and tracks the pair at his shack. Meanwhile the Mexican singer's sweetheart, jealous of his attentions to Broncho's wife, reaches the shack first and, when Broncho bursts in, gun in hand, he finds the pair dead on the floor, her knife having found both their false hearts.

WESTERN GIRLS (Dec. 3).—Netty Parker and her sister, Mildred, two brave Western girls, are instrumental in capturing two notorious outlaws in the cleverest of ways. Returning from town early one evening, they find two bandits who have held up the afternoon stage, laughing over the division of the loot. Dashing back to the ranch house the girls find that the cowboys have not returned, and daringly resolve to capture the bandits themselves. Donning cowboy costumes they ride back to the bandits' rendezvous, approach them unaware, hold them up at gun's point, bind their arms and start them off down the trail with a noose about their necks. Meanwhile the sheriff has been notified of the holdup, and is securing a description of the outlaws from the frightened passengers, when suddenly the girls appear driving the bandits before them. Explanations are made, the girls are warmly congratulated upon their daring bravery, and the sheriff takes the prisoners in charge while the girls start back to the ranch, followed by the cheering cowboys.

ALMOST A MAN (Dec. 4).—At the Spinsters' Rest the old maids gaze anxiously through the gate at each passing man, and sigh as they pass by unheeding. Meanwhile, three joyous tramps discover a newspaper and stating that all spinsters are welcome at Spinsters' Rest. Being in need of rest, they rush to the tramps plan to gain admittance to the home. Securing some female attire from a trunk in the rear of the theater, the tramps rig themselves up as old maids, gain admittance to Spinsters' Rest, and have the meal of their lives at dinner time. Everything would have passed off serenely if it had not been for the people from the theater, who are searching for the missing clothes with the help of the sheriff. Tracking the tramps to Spinsters' Rest the sheriff enters just as the poor fellows have been found out through one of their number losing her wig in the ladies' room. The women demand the clothes and the sheriff drags the tramps off to the calaboose, while the old maids bewail the sad fate that again loses them the chance of getting a man.

THE SUPREME TEST (Dec. 6).—Eva and Raymond are sweethearts in school, and their betrothal is sealed with a sun-bonnet kiss. In the years that pass Raymond graduates through college, marries Eva and they enter their beautiful new home, the gift of Raymond's father. A few months later, at a fashionable reception, Raymond meets Lois Whitewall, airen, who fascinates him. During the days that pass he spends most of his time with Lois, and is coldly indifferent toward his pretty wife. Discovering his infidelity, Eva leaves a note, saying she is returning to her mother on the afternoon train, and starts for the railway station. Meanwhile, Raymond discovers that Lois is merely trifling with him, furiously upbraids her and hurries from the house. Arriving home he is handed Eva's note and a moment later reads in the paper that her train has been wrecked and her suitcase found. Crazed over her evident death, Raymond is about to end his life when Eva enters in time to prevent the suicide. Fortunately she had missed the doomed train. For a moment Raymond
BRONCHO BILLY’S LOVE AFFAIR (Dec. 7).—Winnie Allen, a pretty Western girl, is loved by Dan Wild, whose father owns the Circle C ranch. Broncho Billy, foreman of the Circle C, also loves Winnie and she favors his suit. Knowing this, and to make his way clear, Dan persuades his father to discharge Broncho. Broncho is unable to learn the cause of his dismissal from Wild. Dan now manages to secure Winnie’s engagement ring from her room, forges a note in her writing, telling Broncho she is returning the ring, because he has been discharged for dissipation, then pins the note and ring to the door of Broncho’s shack. Broncho finds it, and unsuspicous of the trickery employed, leaves the county. Years later young Wild, now a dissipated ruffian, is married to Winnie. Taking her meager earnings, he goes to the town gambling hall, becomes involved in an argument and kills one of the punchers. Broncho Billy, now sheriff, is advised of the shooting and immediately starts out to find Wild. Mortally wounded, Wild staggers back to his shack, and gasps out his story to Winnie, who does everything possible to alleviate his suffering. Tracking Wild to his shack, Broncho enters and recognizes Winnie. Realizing death is upon him, Wild now makes a full confession of the despicable way in which he won Winnie for his wife, secures Broncho’s promise to care for her always, and dies.

THE SHADOW OF THE CROSS (Dec. 10).—Leandre and Jacques, two young Italians, are in love with Francesca Tonelli, a beautiful girl. Leandre is favored by Francesca. One night a dance is to be held and Leandre writes Francesca pleading with her to wear a red rose if she returns his love. By chance Jacques secures possession of the letter and, in a frenzy of jealousy, changes the word “red” to “white.” All unknowing of the trickery involved, Francesca innocently wears the white rose and Leandre leaves the town with a broken heart. Taking opportunity of the chance offered, Jacques wins Francesca for his wife. The years pass and Leandre has become a monk. One day a poor girl falls exhausted at the cloister door and Leandre is horrified to discover it is Francesca. He cares tenderly for her, and then learns for the first time of Jacques’ perfidy and that he has deserted her. Francesca dies, and Leandre swears to have revenge on his false friend—though bound by his eternal vows. Years pass and one night a stranger falls senseless at the monastery door. Leandre carries him to his room and there, by the flickering light of a candle, recognizes the wasted face as that of Jacques. Whipping a knife from Jacques’ belt, Leandre raises it aloft. Suddenly the candle is dashed to the floor and the room is left in blackness. Gradually a shaft of light penetrates the gloom and falls upon the crucifix on the table. Then the form of Leandre, with repentant face, crawls to the table and bows before the crucifix, while his lips move in silent prayer.

TIME FLIES (Dec. 11).—Reed desires to get out of helping his wife hang pictures in order to join in a “Kelly pool” game with the boys. So he sends himself a telegram advising there is important business at the office and orders the messenger to deliver it at seven that evening. Of course the messenger forgets, and poor Reed puts in an evening of torture hanging pictures and waiting for the message. About midnight the message arrives, Mrs. Reed reads the fake business meeting, routs poor Reed from his good sleep, throws his clothes on, and despite his vehement protests, hustles him out of the house and commands him to go to the office at once. Reed finds peaceful sleep again on a park bench, and, a moment later, an escaping crook throws a bundle of loot beside him, an officer discovers the package and Reed is dragged to the station as being a thief. Unable to obtain ball, poor Reed stretches out on the hard bench and groans miserably as he sees visions of his buxom spouse snoozing peacefully on her downy couch.

THE PROSPECTOR (Dec. 12).—Jim Clayton, a prospector, strikes gold, stakes out his claim, and starts for the nearest town, some miles away, to file the property. Overtaken by night, he stops at the shack of Sam Dunn, a surly old squatter, and asks for shelter. During the course of the evening, Jim discovers that Dunn is brutal toward his widowed daughter and her little girl, and resolves to aid her if he can. Dunn and his son now give up their bed to Jim and leave the shack, supposedly to sleep in the barn. Late that night Anna, Dunn’s daughter, overhears her father and brother plotting to rob Clayton. She sends her little girl down to warn the prospector, and, when the plotters enter, Jim wounds the son in the arm and is struggling furiously with the old squatter when Anna enters, rescues Jim at gun’s point and, with her little girl, rides away with the young prospector to town. Jim now marries Anna, in order to protect her for life, and next morning they ride back to the shack. Old Dunn is persuaded to give his blessing, then Jim offers him a partnership in the mine. Thus matters are happily adjusted.
THE ERROR OF OMISSION (Dec. 13).—Tommy Lawton is born into the world and his father, one of the common type of careless parents, neglects to register his birth certificate in the flurry resulting from having a young bull pup sent him from a friend. The dog is registered at once, however, and the contrast of the two registry offices is startling. Before the dog registry office a huge crowd clamors for attention from the overworked clerks, while at the birth registry counter the clerks yawn and nod over their neglected books. Tommy grows into a sturdy lad, and his father has the greatest difficulty in securing him a place in the public school because of his birth never having been registered. At the age of fourteen Tommy is left alone in the world by the death of his father and attempts to secure work. A tramp in Disre is incapable of proving his exact age, is unable to look for employment. The years pass on and Tommy is now a young man, in love with pretty Eva Cushman. Feeling himself of age and desiring to cast his vote for a staunch friend of Eva’s father, Tommy tries to register at the polls, but is challenged because of his youthful appearance and, not being able to prove his age, is turned away. Later he endeavors to secure a marriage license, but it is the old story—he cannot prove his age and is rejected. One morning he receives a letter advising him that he has inherited a fortune if he can prove his identity. Again the neglect of registering his birth almost loses Tommy the fortune until he happens to discover his father’s old dog registration paper, on the back of which is carelessly scribbled: “Also became the father of a fine, bouncing boy on this date.” With this scrap of good luck, Tommy hurries to the lawyer, proves his identity by revealing an odd birth-mark on his neck, and is rewarded with the money.

ALKALI IKE’S MOTORCYCLE (Dec. 14).—One night all the boys of the Seven Up Ranch are invited to the house to meet Bud Simpson’s niece from Lizardhead. After hours of brushing up his dusty best clothes, Alkali Ike finally digs himself out and, with a freshly washed rubber collar roped about his neck, chases into the ranch house where he finds the lovely Soffie seated at the organ, surrounded by the boys, who are industriously screeching their heads off in an endeavor to sing. Alkali Ike vainly attempts to elbow his way through and get a sight of the fair Soffie, but in vain, and is finally thrown out of the house by the boys. But his wooing is not in vain, and the next morning a motorcyclist arrives at the ranch and stops for a while. Alkali immediately sees possibilities in the machine, buys it outright, and invites Soffie to take a spin with him along the trail. She delightfully agrees—and then the fun begins. Of course Alkali loses control of the mechanism and the wildest of rides ensues. Finally the machine lands in the creek, and there we leave Alkali in the hands of the enraged Soffie, who does things good and plenty to him.

GEM

THE LIGHTING OF LOVE’S WAY (Nov. 12).—Adolph, a half-witted hunchback, loves a girl who is loved by Miles, a lighthouse tender, whose affection she returns. They have a clandestine meeting, as her father objects to Miles. Later Miles and the girl are married in a boat, while the father rages on the shore. A month later Adolph cuts the wires and punches holes in the oil tank at the lighthouse. Miles, the keeper of the lighthouse, finds that the light will soon be extinguished, as holes have been bored through the oil tank. He goes ashore for oil.

The hunchback, who is laboring under a delusion that the lighthouse keeper’s wife is held a prisoner by her husband, comes in the house and asks her to go away with him. She refuses to leave, and he ties her to a chair. Then he goes up to put out the light. A steamer is seen approaching. Adolph is just about to put out the light when the wife breaks loose, runs upstairs, and after a fight she throws him from the lighthouse window and manages to keep the light burning until the ship is safe. Then she and her husband search for the hunchback and find him clinging to a boat and almost dead. They resolve to care for him in the future.

THE TONGUELESS MAN (Nov. 19).—The tongueless man comes into the lives of a young artist and his wife in a rather mysterious manner, but later proves a valuable help in straightening out the tangle of their lives. He becomes the devoted servitor of the artist and enters into their life as though he had ever been a part. The couple are dissatisfied with their lot, each not knowing why their love for the other has grown cold. She has not awakened to the full realization of her love for her husband, and he, man-like, allows the days and weeks and months to drift by without one demonstration of love. One day a supposed friend, another artist, comes into their lives, and realizing the situation that the desperate love to the wife. He falls in his conquest in compromising the wife, but, instead, awakens in her the real love for her husband, but
the observant husband sees nothing but that his wife has ceased to love him and loves another. At last, in desperation, the husband goes out with the intention of destroying his supposed rival, but the tongueless man stops him at the psychological moment and rescues him from a serious attempt at crime and untangles the situation by showing the husband that his wife has done nothing but indulged in a light flirtation, and proves that the wife really loves him. The supposed friend is frightened away by the tongueless man, and a happy reconciliation is effected.

"THE TOLL OF THE SEA" (Nov. 26).—The supervisor of a small fishing village offers a money prize for the biggest catch of fish on a certain expedition. The young wife of John is anxious that the husband win the prize, for there is shortly expected an addition to the family and the money is badly needed. The vixen of the village is in love with John but he repels her advances.

On the morning of the expedition the weather is very stormy and the old fisherman feels that to go out will be dangerous, but John urged by the wife goes even against the protests of the vixen. The big storm that follows breaks up the fishing expedition and many are drowned. Many bodies are washed up on the shore but John never returns. The vixen taunts the young wife with having urged her husband to go on the voyage against the better advice of the others, and eventually makes her believe that she alone is responsible for her husband's death. This drives the young wife insane and she wanders the beach day by day looking for the lost one. At last with the idea of still searching for her lost husband she walks into the sea and drowns. The vixen sees her and tries to prevent it, but it is too late, and then realizing follows the unfortunate to a watery grave.

APARTMENT NO. 13 (Dec. 8).—Jack Downs goes on a motoring trip and locks his apartment in the city, dropping his keys in the operation. A tramp comes on at this time, picks up the keys and takes possession of the apartment in the owner's absence. He adorns himself in Jack's clothes and then decides to rent the apartment. Nancy Butler meets Jack on the road and they become acquainted. On her arrival she seeks an apartment, and by one of those peculiar turns of fate answers the tramp's ad. She is shown the apartment and rents it, the tramp leaving happily after consummating a clever deal. One night Jack returns and then complications arise. Nancy recognizes him and claims the apartment, but Jack convinces her it is his. She decides to leave, but he, pleading illness persuades her to remain. She in sympathy, telephones a D. D., mistaking him for a M. D. In the meantime, a maiden aunt calls and Jack in desperation, claims her niece as his wife, and then at last the D. D. arrives in time to straighten out the tangle.

IMP

THE OPEN ROAD (Nov. 18).—Peggy Dodge and Billy Martin are in love with each other, and both are content with their lot until the breath of the city is wafted upon Billy Martin, in the form of his old friend, Fred Dunn, who visits him, in company with his stylish sister. The sister Jean takes a fancy to Billy and makes him come to the city, which does, leaving his sweetheart of the farm alone. Daily she goes about her tasks, but misses her sweetheart more and more. Every morning he was accustomed to meet her at the big gate, which he opened for her as she drove her oxen to the fields. Every evening he would meet her and together they would drive home and share the evening meal. Billy soon tires of city life, however, and one day decides to give up the bustle of the city and return to his farm and his sweetheart. This he does, creeping up to his old bedroom one night, and exchanging his beautifully cut tailor-made clothes for the homespun of the farm. This done, he creeps down to the sun porch and goes to meet Peggy, and as she starts to open the gate all alone he leaps from his hiding place, faces her and asks her forgiveness. In a moment they are in each other's arms.

VENGEANCE (Nov. 28).—James Ridley, a young man of good family, but who has wasted his inheritance in gambling, is caught in a great railroad accident and reported dead. Shortly after he kills a man in a drunken fight and is sentenced to prison for a long term. He is imprisoned under a false name because he deems it better for his young wife to believe him dead. She becomes acquainted with a rising young lawyer and marries him. He becomes famous in statecraft and is elected Governor of the state.

She has a little daughter and is happy. Shortly before Thanksgiving the Governor-husband pardons some convicts, among them the former husband who dead to the world, had served a long term under an assumed name. Desperate and arrayed against the world, the ex-convict learns of his wife's marriage and decides to blackmail her. He goes to the house during her husband's absence and demands money and threats to expose her. A young criminal bent upon
burglary is secreted in the house. The wife leaves the room to obtain more money for the convict husband and the burglar encounters him and kills him and escapes. The Governor-husband returns and asks for an explanation and his wife pointing to the body of the convict-husband, exclaims "that she has killed a burglar."

THE GREATER LOVE (Dec. 2).—The hunchback is an inspired violinist. His brother also plays. He is strong and handsome and is the leader among the hardy fishermen of the coast. He protects his weaker brother and they love each other. One day the girl arrives at the fisher village. She is beautiful but the world is dark to her for she is blind. Her old father obtains work with the fisher folk and they find strong friends in the two brothers. The hunchback grows to love her and she revels in his music. To her blind eyes all the world is beautiful. She does not realize that deformity exists and she tells the hunchback that he must be as handsome and as wonder inspiring as his violin playing. This saddens him for he realizes his ugliness. The strong brother admires her beauty, but does not give her a second thought for to him she is merely a poor blind girl. A great eye specialist comes to the village for his vacation and treats her eyes, but not with much hope. The hunchback prays that her eyesight will be restored although he realizes that if she can see his deformity she will shrink from him as from evil. The operation is performed and is successful. With her first impulse she calls for him; sees the strong brother with his violin and thinks it is he who was so kind to her. He at last realizes her beauty and loves her. They embrace. This is seen by the deformed who creeps away to the sounding sea. Playing his violin in a last sad requiem he wanders into the depths, unthought of, while the lovers are relating their hopes and experiences. Suddenly the strong brother sees the hunchback at the mercy of the waves and rushes to him and bears him to the shore. But it is too late. The storm swept soul has passed away.

THRU SHADOWED VALES (Dec. 5).—Roy Erlyne, a young husband, is a sport. His wife, reared in puritanical surroundings disapproves of the society butterfly friends that flock to his elaborate dinners. She is essentially a home body. This displeases him and he draws comparisons with the ladies of their set. They are not strict teetotalers as his wife. They are not averse to a game of bridge for rather high stakes. They do not object to their husbands having all night parties. In short he tells her that he is displeased with her narrow ideas. One night at a banquet given by him in her honor he after long persuasion insists that she drink a glass of wine. He is obeyed, but with such poor grace that he is further angered at her. That night he dreams that the first glass has made her a drunkard, that he has been discovered embezzling at his bank and hurries home to her to fly with him only to learn that she has eloped with his best friend. He disappears in the whirlpool of a great city. He is a tattered, bearded outcast begging for a drink. She is an evening newspaper girl and is about to seek refuge in the river when he finds her and is appalled at the wreck he made her. Then he awakes and hurries to her room and he tells her she was right and that he will never drink again.

THE ELECTION BET (Dec. 7).—The oldest members, Messrs. Hopkins, Perkins and Simpson have the floor at the Club. Their warm arguments in favor of the Bull Moose candidate outvie the Wilson parade which is passing. They ridicule the idea of anyone but the hero of San Juan Hill winning the election. Mr. Hart, who is an ardent Wilson supporter, becomes annoyed at their conversation and the following bet is arranged. Hart is to give each of the sand dollars if Roosevelt is elected and if Wilson is the fortunate candidate they are to dress as small children about the age of eight and play a succession of juvenile games in the open. This is rejected as a ridiculous proposition, for the three old men are bald headed and long bearded and being men of great means they feel that such an exhibition would be a blow to their dignity. However, the arguments of the other club members and the certainty of Roosevelt's election, induce them to consent to the bet. Wilson is elected and the conditions of the bet are insisted upon, and one old gentleman is dressed as a little girl with a doll carriage, another is a Buster Brown and the third a venerable gentleman with a beard descending to his waist, is dressed as a Little Lord Fauntleroy with a toy drum. The school children descend upon them and they are arrested as madmen, but are rescued by the club members and borne to the club.

KALEM

STRONG ARM NELLIE (Nov. 18).—Nellie was athletic. She advocated boxing, fencing and riding as a tonic. But Dad could not see it. He especially objected to her boxing, as the rattle of the punching bag disturbed his afternoon siesta. One night a couple of burglars visited the house. Nellie heard a noise in the dining-room, quietly crept downstairs, and with a left upper-cut to
one and a straight arm blow to the other, she made the marauders take the count. Dad was forced to admit that there is something to an athletic training.

THE LANDLUBBER (Nov. 18).—Polly, the fisherman's daughter, is in love with Ned, the village photographer, but her father is bitterly opposed to landlubbers. Ned has an inspiration. He calls on Polly's father and tells him he has decided to become a sailor. He is given an opportunity to prove his worth but he hardly fills the bill. The next day Polly induces her father to have his picture taken. The clever photographer arranges with a sailor to dress as a woman and quietly sent himself beside father when the latter has been "posed." When the camera snaps, the accomplice slips away. How Ned threatens to show the picture to the fisherman's wife and brings about a consent to the marriage makes a laughable finale.

THE TELL'TALE MESSAGE (Nov. 20).—Two sisters, hearing of robberies in the neighborhood, decide to take their valuables to the residence of Newman, a banker, for safe-keeping. The banker is very obliging and places the jewelry in his private safe.

That same evening Newman gives his valet permission to visit his home overnight. While the servant is away, Newman plots with his lodgekeeper to rob the safe, it being his plan to give out the report that burglars have broken in. The valet, arriving home, finds his folks are away. He therefore returns to Newman's and quietly enters the house while the robber is at work. He grapples with the thief but the latter makes his escape, leaving behind one of his coat buttons.

The next morning the sisters are advised of the robbery and being dissatisfied with Newman's explanation, they employ a detective to make an investigation. The valet shows the button he has secured, which furnishes a clue as the detective notices that one of the lodgekeeper's coat buttons is missing, and the accomplice is arrested. Fearing the lodgekeeper will expose him, Newman writes a warning note and places it in an egg. When a basket of food is brought to the prisoner, the detective examines the egg, locates the message and brings the unscrupulous banker to justice.

THE FLOWER GIRL'S ROMANCE (Nov. 22).—As Arthur Rodney passes Reva's flower stand he sees that she is being annoyed by two ruffians and quickly comes to her assistance, compelling the men to apologize. Reva is greatly impressed with Rodney's courtesy. The following morning while Reva in on her way from the ranch with her fresh stock of flowers, she comes upon Arthur and his sweetheart, Bessie Berkow. Jealousy immediately takes possession of the girl and she awakens to the fact that she is in love with Arthur.

A week later the Berkows inspect the ranch at Verdugo, California, and order flowers for the wedding of their daughter. Reva is disturbed at the sight of Arthur and Bessie and, consumed with jealousy, is strongly tempted to push Bessie off of the precipice as they climb a nearby mountain to view the surrounding country but her better nature asserts itself and the two girls leave the rock together.

Reva's brooding over her unrequited love for Arthur causes a mental derangement. In her delirium, she runs to the home of the Berkows and bursts upon the bridal couple shortly after the clergyman has finished the ceremony. Reva's father, who has followed her from the flower ranch, explains to the assembled guests the unfortunate plight of his unhappy daughter. A reaction takes place and Reva in a moment of consciousness asks forgiveness.

RED WING AND THE PALEFACE (Nov. 23).—Elmore, a hunter, accidentally kills Red Fox, loved by the chief's daughter, Red Wing. The Indian girl enlists the aid of her father to avenge the death of Red Fox. A raid is made against the white settlement and Elmore is taken back to the Indian village, a prisoner. Elmore's wife, Ann, follows to the camp and begs Red Wing to intercede with the chief for her husband's life. Red Wing, turning to the white woman, says, "He has killed my lover; I will kill thine."

Ann returns to the wreck of her home, where she meets Elmore's father and a number of settlers who have gathered. Horrified at Ann's story, the father and his companions become furious and decide to secure Elmore at once by force. They mount their horses and ride to the Indian camp, where a fierce fight takes place and Elmore, who has been tied to a stake by the Indians and is about to be tortured, is liberated.

Red Wing, realizing that the Indians are no match for the hardy settlers and that she has been robbed of her revenge, escapes while the fight is in progress. She visits the spot where Elmore killed her lover, Red Fox, and takes her own life that she may join him in the happy hunting grounds.
A BATTLE OF WITS (Nov. 25).—Two surveys, Tom Edwards and Frank Anderson, meet Sue Elwood while at work in the hills. Tug Weaver, a neighbor of Sue's who is anxious to win her hand, is jealous because of her friendship for Tom. Weaver inflames Sue's father against the surveyor and the old man will not permit Tom to visit the premises.

Some time later Weaver is given mail for the Elwood cabin and noticing a letter addressed to Sue, he opens it and reads: "Dear Sue, I was surveying for a railroad which will run through your land. Do not sell until you see me. Meet me at the old place Friday afternoon at three o'clock." Weaver retains the letter and meets the promoter when he arrives, representing himself as Elwood's son-in-law and giving an option on the land for ten thousand dollars. When Tom arrives in the village and meets the promoter, he learns of the transaction and hastens to the cabin.

Weaver overpowers Tom and with Elwood's assistance places him in an outbuilding. Sue, who has been locked in her room because she will not consent to marrying Weaver, manages to escape and sees the two men imprisoning her lover. She liberates the young surveyor and the two start for the village. There they meet the promoter and explain the situation. The treachery of Weaver is exposed and Tom and Sue become betrothed.

THE WATER RIGHT WAR (Nov. 27).—Grenuff and Steve, two ranchers, quarrel over the water rights of their ranches. Steve saves Grenuff's daughter, Mabel, in a runaway and the young people become fast friends. Later he attempts to monopolize the water rights and has his men erect a wire fence. Grenuff, being warned of Steve's operations, proceeds to the scene with a number of farm hands and arrests the young man for trespassing.

Grenuff, in his capacity of town marshal, locks Steve in the jail and hides the key under his pillow, fearing that Mabel will attempt to liberate her sweetheart. His precautions prove unavailing as Mabel secures the keys that night and frees the prisoner. In the morning Grenuff finds that Steve has made his escape and he discovers a note, reading, "Steve says you can have your old stream; he has taken me instead. Your loving daughter, Mabel." Steve and Mabel ride to the village justice of the peace and are happily married. When they return home, Grenuff decides to forgive them, now that there is a combination of interests.

THE CHAPERON GETS A DUCKING (Nov. 29).—Tom and his friends prepare to go camping. The girls say that if they can get a chaperon they will come out and visit the boys. This gives Tom an idea and Fat Bill is picked out as an ideal chaperon. He is equipped with women's togs and Tom gives him a note to deliver to one of the girls reading, "Dear Minnie: This will introduce my Aunt Lizzie, who will be glad to chaperon you to our camp."

The next day Bill sets forth with his fair charges but he monopolizes the attention of the girls to such an extent that the boys become angry and decide to give him a ducking. During the scramble in the water Bill's wig comes off and the scheme is exposed. The girls seeing they have been duped, rush at Tom and force him into the water with the unhappy chaperon.

THE MAYOR FROM IRELAND (Nov. 30).—At the Kerry dance along the roadside, Bridget flaunts Shamus Foley and accepts the proposal of Terry Donovan. Shamus becomes embittered and leaves for America where he meets with success.

Terry and Bridget are married and when they read of Shamus' good fortune in America they decide to visit the new world. By selling their belongings they secure steerage passage and arriving in New York, they locate in an East Side tenement.

Terry finds that it is no easy matter to secure employment and he therefore determines to seek aid of his old rival, Shamus, who is now a political boss and an influential character. But Shamus scoffs at the unfortunate Terry and holds him up to ridicule.

Downhearted, Terry sits on a park bench and the way opens for him to render a service to a passing capitalist. As a result his new friend secures employment for Terry and in later months the young man becomes a prosperous contractor.

By untiring labor and judicious investments Terry becomes well-to-do and is nominated on the reform ticket for mayor. At this time Shamus is the present incumbent and comes out for reelection. The campaigns of the two factions present an interesting study of modern politics, Terry presenting his progressive measures so impressively that he is elected.

The time comes for Shamus to retire from office in favor of Terry. A crowd of Terry's friends are on hand to see him assume his seat. Bridget, Terry's
faithful wife, is present and asks Shamus if he will continue to harbor unkind feelings toward them. A spark of his old love is kindled and the ex-mayor coming to a realization of Terry's sterling qualities, extends his hand in congratulation.

THE FARM BULLY (Dec. 2).—Clark Russell, a prominent writer, concludes that he will visit the south in the capacity of a farm band and thus secure atmosphere for a new story. He learns that laborers are needed on a certain farm and as he journeys into the country he rescues a young woman whose horse is running away.

When Clark applies for work he is treated lightly by Bud, the foreman, until the owner of the farm arrives with his daughter, Anna, who recognizes her hero of the afternoon. A few days later at the dinner table Clark defends Polly, a maid, when she is annoyed by Bud and after the hands have departed for the fields the two men settle their score in a fight, the bully receiving a severe lesson.

Polly overhears Bud declaring that he will be revenged but she is unable to warn Clark. Later in the day the bully tries to force Clark into the hopper of the threshing machine but Anna sees the struggle from a distance and stops the engine. Polly informs Anna's father of Bud’s treachery and the bully is discharged.

Clark and Anna find that they are very much in love and all goes smoothly until the author receives a suspicious photograph. He returns to his home but memories of the southern girl cause him to again visit the farm where explanations are made.

A DAUGHTER'S SACRIFICE (Dec. 4).—Old Tom Wells is a victim of drink and is unable to pay the rent when Steve, the young landlord, appears on the scene. Steve's stormy interview is broken by the appearance of Alice, Tom’s daughter, whom the landlord has made many unsuccessful efforts to court. Alice, who has given her promise to Martin, an industrious young farmer, enters with her father to overcome his weakness.

Wells, knowing he will be dispossessed, becomes desperate and starts for the village to secure money. He is tempted to steal Steve's horse, but is discovered by the landlord, who declares that he will have the old man imprisoned if he does not force Alice to consent to the marriage.

The unhappy father therefore refuses to permit Martin to visit Alice to whom he explains that he is in the power of the landlord. Alice sacrifices her happiness and marries Steve.

Wells makes his home with the young couple but finds that he is in the way. Steve is harsh and oftentimes cruel and the old man is finally obliged to leave the farm.

Meanwhile, Martin, heartbroken, leaves for the village as he is unable to bear the sight of the old places where he has known so much happiness. Wells, in his journey, falls by the wayside and dispatches a note to Martin, beseeching him to look after the unhappy daughter.

Steve meets a young woman with whom he determines to elope and he returns home to secure his money. He discovers Alice weeping over an old photograph of Martin and he attacks her. Martin, fulfilling his trust, arrives on the scene and is confronted with Steve's revolver. In the struggle the pistol is accidentally discharged and the unfaithful husband is killed.

As the days pass, Alice forgets her unhappiness in the true love of Martin.

A CALIFORNIA SNIPE HUNT (Dec. 6).—Hattie, the village belle, has many admirers to whom she offers little encouragement. Rube, a country boy, arrives in town and secures a position in the grocery store, where his gallantry and salesmanship win Hattie's heart.

Consumed with jealousy the boys determine to humble Rube. They invite the gullible youth to accompany them on a snipe hunt. When they reach a lonely spot Rube is given a sack to hold and is informed by the boys that they will go out and drive in the snipes. The boys, however, go home and Rube waits all night in vain.

Next morning Hattie decides to invite Rube to a “picnic for two” and she prepares a fine lunch. As she approaches the village she discovers the plight of the grocery clerk. Hattie explains to Rube that he has been made the victim of a deep laid plot and they proceed to enjoy the lunch. When the boys return to have the laugh on Rube they find to their amazement that they have merely promoted his love affair.
SOMETHING WRONG WITH BESSIE (Dec. 6).—Bessie is extremely lazy. Uncle Josh pays her a visit and his eccentricities are interpreted as the signs of an unsound mind. The old farmer, in turn, cannot account for Bessie's strange actions. Bessie's husband arrives at an opportune moment and restores tranquility.

DRIVER OF THE DEADWOOD COACH (Dec. 7).—John Nelson, driver of the Deadwood Coach, is anxious to send his crippled child, Myrtle, east for treatment but he is unable to raise the necessary funds. One morning the stage carries a valuable consignment of gold bullion and Bad Bill, a desperado, learning of the shipment, determines to secure it. He prepares a large box with a double hinge, takes it to the stage house and gives instructions for its shipment. Unobserved, he secretes himself in the box, which is placed on top of the coach.

Nelson's little son, Harry, is presented with a camera and decides to take a picture of his father's coach as it approaches the village. When the stage arrives it is discovered that the gold is missing and Nelson, held responsible, is placed in jail. Harry develops the plate, which reveals Bill creeping from the box to secure the gold. The boy hastens to the sheriff, to whom he shows the negative. In the meantime Bill has had no opportunity to escape from the box which is taken into the warehouse and covered with heavy crates. When the desperado is finally extricated by the officers it is found that he has been suffocated. The gold is recovered and Nelson is liberated. The Eldorado Mining Company pays Harry a handsome reward, with which he is able to send his sister to the eastern specialists.

A RACE WITH TIME (Dec. 9).—President Manson of the O. R. & N. R. R. is advised by the Asting Postmaster General that a test for the mail contract will be held December 17th and that a pouch must be delivered at Stevenson at two o'clock or the contract will be forfeited in favor of the Union Central R. R. The next day at the office of the superintendent of the Union Central word is received that the O. & R. is likely to secure the contract, and Thomas, the vice-president, wires to the superintendent of the Union Central that he must stop at nothing to thwart the competitor. The superintendent of the Central calls in one of his tough section hands, who schemes to disable the engine on which the trial mail pouch is to be carried. The station agent's daughter discovers the plot and taking the mail pouch from the wrecked engine, runs to a nearby locomotive and sets forth to complete the journey. A wild ride takes place but just as the clock is striking two, the plucky substitute arrives at Stevenson and delivers the mail.

TOLL GATE RAIDERS (Dec. 11).—Stark, a man of the Kentucky hills, believes it is unjust that he should be obliged to pay toll while Judge Randolph, the owner of the road, rides free. He therefore succeeds in arousing the people of his community to such an extent that the Judge is petitioned to sell his road. Randolph, however, refuses to consider the proposition.

A band of toll gate raiders in organized by Stark and a notice is placed on the toll house, warning the Judge that unless he sells, the house will be burned down. Millie Brant, the daughter of the toll gate keeper, is taken ill and Charlotte, the Judge's daughter, comes to spend the night with her, as Brant has been called to town. That night the raiders set fire to the house and the two girls are rescued by Charlotte's sweetheart, James Staunton. The Judge, realizing that the community is against him, agrees to sell the road to the county.

THE MUMMY AND THE COWPUNCHERS (Dec. 13).—Rant and his daughter, Julia, two stranded thespians, pick up an old newspaper and read of a wonderful mummy, discovered by a European scientist in Egypt, which has retained its remarkable beauty for centuries. This gives Rant an idea. Julia is to represent the mummy and Rant, as the professor, will deliver a lecture. They secure the co-operation of a medicine faker, who has found business dull, and his tent is used as an auditorium.

The scheme works splendidly until one of the boys falls in love with the mummy and the constable concludes that the professor is disturbing the peace. Dr. Quack, the faker, runs off with receipts and only the timely interference of the cowpunchers prevents Rant and his daughter from being arrested.

IRELAND THE OPPRESSED (Dec. 14).—During a rest at the harvest dance, Marty is requested to tell of the days when he was young. The good-natured Irishman consents and tells the following story: "In those days we got our larin' frum th' hedge school and whin I grew up, toimes bein' worse; like many another spalpeen I tuk to courtin'. Just about thin Lord Kilhan-
nack, the divil take 'im, took to evictin' his penniless tenants by the way of a little diverson. Con Harley made a gallant run wid the news to Father Falvey. His Riv'rince, attitmin' to protect the Morans, was put under arrest for his trouble. Bein' a knowin' lad an' a member of the White Boys, I blew the horn as a signal to call the boys together, an' there in the glen we took on the rescue av th' holy man. T'way a grand place for the wark, but it cost us dear. Wild' the Red Coats scorin' th' countryside, His Riv'rince lived for weeks on the food secretly passed him, in the cave where he was hidden. Rewards were posted ivrywhere. A dhrity agent named Michael Dee discovered the hiding place of His Riv'rince an' sold him to th' crown, but Peggy overheard a drunk-en soldier's boast, and very toimly too, brought the news, an' disguised, the good priest shipped to sea. He kissed the shore of his native isle and sailed him away to Ameriky An' tho Frough dear served sivin long years, she's here herself to tell it."

KAY-BEE

THE ALTAR OF DEATH (2 reels) (Nov. 15).—Lieutenant Hart comes to the rescue of Bright Star, who is being driven away by a sentry, and he gives her permission to enter the fort to sell her beadwork. The beauty of the girl attracts him and he meets her secretly in the forest. He gets her a spelling book, and the enamored Indian girl studies sincerely to meet the favor of the handsome soldier who has captured her heart. The romance is interrupted by the arrival from the East of Miss Harvey, a niece of the Colonel's wife, and Lieutenant Hart dances attendance upon her. The Indians are invited to the fort by the Colonel, and Bright Star accompanies them. As they are walking through the grounds the girl's face lights up with pleasure as she sees the Lieutenant with Miss Harvey on his arm, and the innocent child of the forest runs up to him and throws her arms about his neck. Hart roughly disengages himself and curtly bids her be gone, laughingly endeavoring to explain to Miss Harvey that he is not at fault for the conduct of Bright Star. With a realiza-tion of the hopelessness of her love, Bright Star's heart is filled with despair and rage, and she takes the spelling book from her bosom and rends it to pieces.

Time lapses. Lieutenant Hart's hopes of winning Miss Harvey are shat-tered by the receipt of an invitation to her wedding to another. The Indians show signs of an outbreak, and Lieutenant Hart is ordered to take a supply of powder to a neighboring fort. The Indians manuever to catch the soldiers at a disadvantage, and as the soldiers ride through a canyon their progress is checked by a murderous fire which is poured into their ranks by the Indians, concealed and sheltered by the huge rocks. Hastily dismounting, the boys in blue overturn their wagons and, using them for breastworks, fight for their lives.

At the top of the canyon the Indian girl watches the raging battle, and her joy is unbounded as she sees the soldiers drop, one by one, unto but a mere handful of Hart in the Lieutenant's reticent. The tremendous bravery of the man finally touches her heart, and she is suddenly overcome by a revulsion of feeling which brings back her overwhelming love. Seeing that there is no hope for Hart, she determines to save him, and, slid-ing down the precipitous mountain side, she reaches the Lieutenant's side and quickly offers to show him a hidden passage through a cave. Carrying several large cans of powder, the men follow Bright Star up the steep cliff, and they reach the cave, but the Indians are so closely in pursuit that Hart quickly re-solves to blow up the cave, which will obstruct the path of the Indians. The cans are set down, and a train of powder run to them. When a match is ap-plied the little tongues of flame dart quickly toward the cans and a terrific explosion rends the mountain side. The charge had been too heavy, and the sol-diers too close, and every man is slain. The Indians are seen being hurled through the air and sliding down the mountain side. Though in the threes of death, Bright Star drags herself to the body of the dead Lieutenant and dies with her arms about him.

FOR THE CAUSE (2 reels) (Dec. 6).—At the breaking out of the Civil War Liet. Harmon and Lieut. Black are ready to go to the front. Harmon's attentions to Black's dancee, Helen, lead to words between the two and Har-mon challenges Black to a duel. The men meet with pistols and Harmon gets the first shot and misses. Black refuses to fire at his antagonist, and turning away is again shot at by Harmon. He whirls around and shoots at Harmon as he has turned and is running away, wounding him through the shoulder. When the people, aroused by the shots, reach the scene, Harmon insists that he was shot in the back in a cowardly manner by Black, and his statement
causes an estrangement between Helen and Black. Wonderful scenes of battle are then shown, in which Black wins fame for heroism, and is entrusted with important missions. Harmon never recovers from the wound and is practically a helpless invalid. A plan is formed by the Confederates to lead the Union army into an ambush by having a spy captured with false papers, and Black risks his life in the mission. Acting upon the information contained in the fake despatches, the Union army thinks it will surprise the Confederates and falls into the trap set for it. Black is sentenced to be shot as a spy, and makes a sensational escape, taking refuge in Harmon's home. For the sake of the Confederate cause, Harmon puts on Black's hat and coat, while the latter hides on the roof, and is captured, leaving a note for Helen, however, telling the true story of the duel, which Black finds when he comes from his hiding place. Harmon is placed in the crowded prison, and when the firing squad comes to execute him in the morning, they find he has passed away. Black rejoins his men and takes part in the big battle, and after the war, regains Helen's love by giving her Harmon's confession.

KEYSTONE

PAT'S DAY OFF (Dec. 2).—Pat comes home with a jag on and only part of his pay in his pocket. A stormy argument ensues, in which the neighbors and the policeman on the beat are brought in, but Bridget scatters the inquisitive ones with a pan of dish water. Pat wanders off and stumbles over an open man-hole in the street, and decides to be revenged, so he scrawls a note to Bridget that he has committed suicide by drowning himself in the man-hole, which is delivered to his wife by a boy. Bridget is overcome and becomes hysterical. The town constables on bicycles are called out, the police hurry to the scene, and the fire department lends its aid. A great crowd gathers about the man-hole and heroic policemen, with ropes tied about their waists, plunge into the dark depths in search of Pat. In the meantime Pat has been having the time of his life “rushing the growler,” and his attention is attracted by the mob about the man-hole. Unsteadily he makes his way into their midst, and the angry firemen and police lay violent hands on him but are driven off by the valiant Bridget, who leads her spouse home.

BROWN'S SEANCE (Dec. 2)—Brown and his friends take an afternoon off, spending their time with some pretty chorus girls. Their wives persuade them to go to a spiritualist meeting and the Medium makes the startling announcement that a man present is not true to his wife. The women demand the name of the man, and she refuses to answer questions in the meeting but promises to do so at a private seance next morning. At the appointed hour the wives arrive, and Brown and his friends try to hustle up the Medium. But she makes them pay dearly for her statement to their wives that their husbands are true to them.

A FAMILY MIXUP (Dec. 9).—Brown and Smith are friends, but their wives have never met. Brown flirts with Mrs. Smith, and in revenge, Mrs. Brown flirts with Mr. Smith. Many amusing scenes are shown, coming to a climax when both couples go to a summer garden. The two men meet and tell each other what fine girls each are out with. Finally the four are brought together and the wives soothe the angry husbands and convince them that it does not pay to flirt.

A MIDNIGHT ELOPEMENT (Dec. 9).—Jim Smith and Sallie Rice are very much in love with each other, but her father vehemently shows his disapproval of Jim. An elopement is planned, and at midnight Jim has the country magistrate waiting for him at the cross roads. He goes to tap on Sallie's window, but makes a mistake and awakens old man Rice, who, clad in his pajamas, pursues him with a shot-gun and as Jim joins the magistrate, takes a pot shot at them, which finds lodgment in the judge's back. When Rice finds out what he has done, he is in fear of the law, but Jim pays the judge to settle the matter on condition that Rice gives his consent to his daughter's marriage.

LUBIN

THE GOOD FOR NOTHING (Nov. 18).—Having failed at literature in the city, Dick Evans returns home to take up farm work again. His father sneers at his wasted career, and his mother, Rosabel, and the minister are his only comforters. Rosabel is his sweetheart, and postmaster Jordan's daughter.
Her father hears of Dick's return, and when Dick goes to see Rosabel he is shown the door. Dick later passes the office of the "Citizen," a newspaper. The plant is for sale short. Rev. John Brower lends Dick the money to buy the plant. To the surprise of his father and the postmaster, Dick becomes an editor. Dick "gets back" at his father and the postmaster. The latter wants another term, and Dick suggests in an editorial that what the town needs is another postmaster. Dick's father runs for Mayor. Dick decides to run against him. Dick has paid back his debt to the minister, and is ready to marry Rosabel. He makes his election sure by getting the trolley people to run an electric line into the town, instead of passing through a rival village. Then Dick goes to the minister with an advance copy of the "Citizen," and discloses his climax. Brower reads the editorial and approves with delight. Rosabel's father reads it and grabbing his hat, drags Rosabel to the Evans farmhouse. Dick's father is despondent because Dick is going to "beat him out" at the election, but Jordan shows him the paper and his gloom is turned to joy. Dick has resigned from the mayoralty campaign in favor of his father, and also has turned in favor of the present postmaster. And it is all over but the wedding ceremony.

A FUGITIVE FROM JUSTICE (Nov. 19).—George Rand and his wife are living in a cabin situated near his claim on the mountain side. One day Jim Slater, a bandit, is located by the Sheriff. The Sheriff fires, wounding Slater in the arm. He runs until he comes to the cabin of the Rands. He tells them a fictitious tale of injustice, and they decide to protect him. When the Sheriff calls Rand informs him that he has seen no one pass that answers the description. That night Slater steals Rand's gun and hat and Sneaks out. A month passes and Slater is almost forgotten by the little family, but one morning, Mrs. Rand, when counting up her little savings, sees a face at the window. It is Slater, but the rough beard covering his face prevents her from recognizing him. Rushing to the window he breaks the glass, puts his revolver through and commands Mrs. Rand to open the door. She does and he enters the cabin. Rand had forgotten his water bottle that morning and returns to his cabin for it. Upon his arrival he finds his wife holding the outlaw at bay with the gun she managed to get from his holster. The young wife goes for the Sheriff, and Slater is soon in the hands of the police. Later the Sheriff brings them their well-earned reward.

LOVE AND TREACHERY (Nov. 21).—In a fishing village dwells Marie, a fisher maiden, who is loved by Jean and Jacques. Jacques meets Marie one day proposes marriage to her, but is refused. Happening to pass Jean's cabin, Jacques sees Marie in Jean's arms. Jacques meets the coast guard, who tells him that smugglers are about. This puts an idea in Jacques' mind, and he with his pal, Francois, starts to put it into execution. They go to Jean's cabin and take Jean's hat and coat. Then he and Francois go where they have a boat moored and Jacques puts on the stolen clothes. A coast guard sees the launching of the boat, and recognizing Jean's coat and hat, becomes suspicious of Jean. Jacques and Francois go to their cave, as they go. Arriving at the cave they get a bundle of lace which has been smuggled and returning to Jean's cabin they cut off several yards and place it in the pocket of Jean's coat. They leave the cabin and are returning to the cave when they meet the captain of the coast guards. They inform him that Jean is a smuggler. The captain accuses Jean of smuggling. He is placed under arrest. Francois and Jacques gloating over their success, return to the cave and are making a division of their spoils when a quarrel ensues and Jacques insults Francois. Francois leaves the cave. He runs to Jean's cabin and tells Marie how the affair was accomplished, and they start after the captain and the guard. Overtaking them, Francois tells the captain. The whole party then proceed to the cave where Jacques is. After surrounding the cave with guards, the captain, Marie and Jean go inside. Jacques is accused and denies, but when Francois appears and confronts him with the balance of the lace he is arrested.

THE DRUMMER (Nov. 22).—Anthony Brown starts on an extended trip. He meets in the next town a lady who is an old acquaintance and who invites him on a shopping trip. She makes a number of purchases and discovering she has more than she can carry, he decides to put some of them in his suitcase. They go but a short distance when she suddenly remembers an engagement, and after apologizing, hustles away, forgetting the bundles in the suitcase. After reaching his hotel Brown finding he has little use for his suitcase decides to ship it home, forgetting about the bundles. When later he calls at the tennis court the young lady reminds him of the bundles. He is in a frenzy of horror at the idea of his wife finding the lady's bundles and rushes away to intercept the suitcase, but finds it is already on its way. He follows and on
reaching home he is greatly surprised to have wife and maunna greet him so lovingly, they thinking the articles are intended for wife's birthday.

TAMING THEIR PARENTS (Nov. 22).—Mr. Abbot and his son Billy are both in the habit of visiting Mrs. Pierce and her daughter, Dorothy. One evening Mrs. Pierce sees Mr. Abbot rudely push her pet kitten from the chair that he may sit down. She later serves tea, when he insists on two lumps of sugar instead of one. She loses her temper and an argument ensues, culminating in the young people being torn from each other's arms and the elders parting in anger. Billy and Dorothy confide their troubles to their friends, who conspire to adjust matters. They kidnap the elders, blindfold them, and turn them loose in a darkened room. When the light is turned on they indulge in mutual recrimination until they are persuaded by the young people to make up. Billy and Dorothy elope, and at the finish of the ceremony Mr. Abbot and Mrs. Pierce are brought in. They forgive and are married and all four depart on their honeymoon.

THE SILENT SIGNAL (Nov. 28).—Major Carews, in command of a squadron of cavalry near El Paso on the Mexican border, receives a visit from his daughter, Lucile. The Major greets her and she meets his adjutant, Lieutenant Gilmore. They become very friendly, so much so that when she amusedly receives the attentions of one Jose Montero, of the Mexican Juta, Gilmore resents it. She laughs at him. Later, Jose, becoming too strenuous in his importunities, Lucile makes him ridiculous by shoving a kitten in his face as he is about to kiss her. Enraged, he stalks away and meets the half-breed, Buck, on the trail near the camp. More or less beside himself with humiliation, he vents his rage on the half-breed attempting to take his horse away from him. Lucile sees the encounter and rushes to the rescue of Buck. Jose then turns his attentions to the girl, attempting to kiss her and would succeed but for the timely arrival of Gilmore, who knocks him down. Vowing vengeance Jose crosses the border and enlisting the services of some Mexican outlaws returns and succeeds in capturing Gilmore together with the half-breed, Buck, who unwittingly stumbled on the outlaw band. Buck is forced to cook for the outlaws. While doing so he manages to send up a series of smoke signals and thus smokegraphs their plight to the U. S. camp. Lucile, to whom Buck has taught the smoke code, sees and reads the message. She informs her father, who orders a troop of U. S. cavalry to the rescue. The rescue is made after a spectacular chase and fight through the mountains and Lucile is once more happy in the arms of her lover.

THE STOLEN SYMPHONY (Nov. 29).—A beautiful story of a young musician who has composed an exquisite symphony. A famous musician obtains the score of the symphony and adds new laurels to his already great triumphs. Upon dispensing the great artist as a thief, the young composer is sent to an asylum; later he obtains his release and appears in a concert where the famous artist is playing the now world's great symphony, demonstrates it is the genius of his brain and is proclaimed to the world. —Lawrence McCloskey, Author.

THE SURGEON (Nov. 29).—Dr. Albert Hartley was a very busy young surgeon in one of the hospitals in New York City. Frequently he felt that he needed an energizer, so he resorted to that enemy of mankind, whiskey and he became a veritable drunkard. The hospital officers requested his resignation. He diagnosed his case. He must get away from everything familiar to him. There was one place to go—the west. For a month he drifted about like a derelict, until one day he found himself in California, with wealth consisting of seventy-five cents and some surgical instruments. Passing John Lane's ranch house near the road, he saw a sign "Ranch hands wanted." He applied for a position and went to work. Hartley's good work comes to Lane's notice and he was made foreman. Jose Cabrillo, a range rider, was discharged by Lane for cruelty to his horse. For revenge the Mexican shot Lane from ambush. The bullet shattered his skull. Hartley saw the shot fired and sent men out to capture the Mexican, while he attended the wounded man. A physician was sent for, but told them the only way Lane's life could be saved would be to probe for the bullet and trepan the skull and that he was not a surgeon. Hartley heard this and to the surprise of the Country doctor, he volunteered to make the operation. His instruments were the only proof of his ability. The case the doctor accepted and both went vigorously to work, to save the life of the wounded man. Meanwhile the chase after the Mexican began and ended with his capture. Enola, Lane's daughter and her mother waited anxiously for the result of the operation, which was successfully performed. Hartley was made a hero and captured the heart of the girl he had secretly loved.
THE SAMARITAN OF COOGAN'S TENEMENT (Nov. 26).—The little house so dear to Billy and his mother is lost to them through foreclosure. He cheers her by telling her to come with him to the city, where he will provide for her. Their straitened circumstances force them to take quarters in a tenement section inhabited by gangsters. During one of Billy's trips from home in search of employment, the mother hears sounds of someone falling and rushing into the dingy hallway arrives just in time to see two gangsters beating up another, Red Maguire. With the assistance of a young girl of the tenements, the mother helps the injured man to her own apartments, where she bandages his wounds. The heart of the gangster is touched by the mother's kindness to him and he vows never to forget her. Returning home one evening Billy falls in with the gangsters and goes to the docks, where drinking and gambling are indulged in. Billy is led to drink and before long is helpless. Anxiety of the mother over Billy's absence causes "Red" Maguire to go in search of him and a treat just as Billy is being led away by a policeman to jail where he is later sentenced to thirty days imprisonment. Not forgetting her kindness to him and wanting to spare the mother knowledge of Billy's arrest "Red" Maguire sends her a message in Billy's name. "Got a job for 4 weeks. Had to go darn quick." When Billy is released "Red" puts money in his hand saying "Bill your mother is a good kid. She thinks you've been working. Here's your wages for the time you've been away. Cut out the booze and get to work." Two years find Billy and little mother back on the farm for Billy went to work and earned the old home back again.

SATIN AN DGINGHAM (Nov. 28).—May Prescott, daughter of wealthy parents, is somewhat of a coquette. Her brother invites a clergymen friend. The sister is much impressed with him. The favored suitor of the girl is a man of wealth but she does not love him, thinking only of his social standing. The clergymen is going to open their cottage for the return of his mother. He gets a woman to clean the place. He then asks May if she will go with him and see if the house is still habitable. When they reach the little home, they are both thirsty, and begin to prepare a little tea party. Fearing that she will get her white dress spoiled, Tom takes from a closet a long gingham apron and tells her to put it on which she does reluctantly. After the tea she goes with him in her machine to meet his mother. They leave May at her home, and her chauffeur drives the mother and son to their cottage. Later her engagement to the middle aged man is announced. Suddenly she rises from the supper table, pleads a headache, and leaves the room. In her room, she takes off the engagement ring and writes a note saying that she cannot marry a man she does not love. At the home of the young man, his mother tells him to go and light the fire for tea, he does so and returns. May steals into the house, into the kitchen, sees the tea boiling, goes to the closet for the apron and puts it on. She takes the tray, and it a very demure little person who serves the tea to the mother and son. Later the mother leaves the room, the girl standing before the fire. The young man remembers her dislike for the apron, goes to her and tries to unfasten it, but she shakes her head and tells him that she wants to wear it all the time. She half turns and he takes her in his arms.

THE STROKE OAK (Nov. 29).—Bud Hagen, sophomore, is the captain of the Varsity eight. The crew is returning to the club house after a practice spin and several of the town girls are waiting for them, among them Dorothy Butler, who is "very sweet" on Bud. The crew and girls leave the club after the boys are dressed, and Dorothy and Bud meet the Dean. After taking the girls home, Bud and his roommate, Billie Corson and Jack Thompson, are walking across the campus when they see some freshman numerals "1915" painted high on the chapel tower. They are perturbed and after reaching Bud's room they concoct a scheme to paint the sophomore numerals "1914" on the chapel bell and steal the clapper. Bud is shown climbing the tower. The Dean catches Bud, the other boys getting away. He takes the clapper and the freshman's pennant from Bud and orders him to appear at his office in the morning. Bud goes to the Dean's office and is told that as a punishment he will not be permitted to row in the race. He goes back to the boys and tells them at the suggestion of "Dick Larkin," their roommate, they go to the "coach" and tell him. He calls on the Dean and attempts to have his order revoked but with no success. Bud calls on Dorothy. She encourages him by saying that she will call on the Dean. This she does and while the Dean would like to please his be favorite, he will not go away. That night in Bud's room, he and his roommates decide upon a plan to have Dorothy take the Dean off for a stroll. Telephoning their plan to Dorothy the boys get in hiding, and as the Dean and Dorothy come near they kidnap him and carry him to an old log cabin. After the crew has embarked from the club house, the Dean climbs out of the chimney. He dashes away and while the race is in progress rushes into the
scene, snatches a pair of field glasses and discovers Bud is rowing. In view of the fact that his college is winning he loses his dignity by jumping around like a school boy.

RANCH-MATES (Nov. 30).—Ed Manly and Burt Atkinson are pals, Ed is the foreman of the ranch and shares his quarters with Burt, who has a sister, whom he has kept in school for years. One day he came in contact with a cattle rustling band and was persuaded to join them. He saw what he believed to be a fortune in a few months. It would mean so much to his little sister—complete education, better clothes. He paid nightly visits to the rustlers' camp and each time returned unseen. Finally the Sheriff caught two of the band, Burt escaped but one of the captured men confessed. Burt was implicated and an order for his arrest issued. That day he received a letter from his sister saying—she was coming to visit him, but when the sheriff told him that he was "wanted" he knew it was all over for him. His sister would lose her love for him when she learned of it. He told the sheriff this and exacted a promise from him not to tell her. Then there was but one thing left for him to do and he did it. When the smoke cleared away Burt was cold in death. The sheriff and posse stood in awe and reverence over his lifeless body, as Ed, his pal, rushed on the scene. Next day Burt's sister arrived and Ed escorted her to his quarters. Replies to her questions regarding her brother were evaded, but finally she learned of his death. She was broken hearted. Ed told her how bravely he died. He had stood up against the cattle rustlers' hot fire only to fall mortally wounded. Ed offered her his love to make her happy and as she needed a friend he was the one.

BY THE SEA (Dec. 2).—Harry Harvey, a fisher lad, is in love with Marie Forrest, a shepherdess. One night he proposes and is accepted. Several days before the wedding, Marie and her girl friends are busily at work on the intended bride's simple trousseau. Marie suddenly falls ill. Harry returning from a fishing trip, rushes to Marie's home. He looks through the window of her room and sees her dying form on the bed. He rushes to her side just in time to witness her pathetic death. At his request, she is buried on the rocky shore where she had promised to wed him. After a few weeks, heartbroken and miserable, he falls across her grave. As he lies prostrate over the rocky mound, clinging to her tombstone, the tide creeps over his body and he dies. The heartbroken mother buries him alongside of Marie.

STRUGGLE OF HEARTS (Dec. 3).—John Carnes escaped from prison after serving several years. His wife died while he was in prison. Chance brought him to Rodney Ford, a minister, who helped him. Carnes obtained work on a farm. Ethel Rand, a niece of his employer, paid a visit to the farm. Ethel and Carnes fell in love. His conscience troubled him; he did not know which was the right thing to do—tell her of his past life or keep silent. Then he thought of his benefactor, Ford. He hastened to him for advice. Ford told him to tell. Not until he had seen the photograph of the young lady did the minister realize that it was his fiancée whom Carnes loved, but he remained silent. Ford decided to visit the house and learn the truth. Hisifax discovered Carnes had lived, for her actions plainly told him he must renounce her. Accidentally Carnes happens to witness the meeting of his benefactor and Ethel and believing himself an imposter he leaves a message for her and goes away. He had not proceeded far when Ford overtook him, but a struggle between love and honor takes place, before the sacrificing minister succeeded in convincing Carnes that the only hope of making him and the girl he loved happy was for him to return to her. Carnes returned to the girl, who waited for him with outstretched arms.

TWIXT LOVE AND AMBITION (Dec. 5).—Marie Wayne sings one evening in a concert and attracts the attention of a manager, who offers her a position on the stage. Her lover, John Sterne, pleads with her to decline and urges her to marry. Love and ambition struggle desperately. Ambition conquers, and the two take separate paths. Finally the widowed sister of John Sterne dies, leaving her little boy, a child of four or five. For the sake of the boy's health, John buys a little home in the country. Entrusting him to the care of an old Irish woman whom he believes to be reliable, he goes to the city every morning to business, returning in the evening. Meanwhile Marie has scored a triumph in foreign lands, but unable to forget John. At length she returns and rents for the summer a country place bordering upon the same mountain village near which John and the child are living. One day when driving in her motor car she is attracted by a boy who is playing by the roadside. Marie makes the acquaintance of Dan. Marie and John are each entirely ignorant of the proximity of the other, but the climax comes when Dan is rescued from drowning by Marie, who takes him to her home, and sends an anonymous note with her.
chauffeur to Sterne’s home. John springs into the motor car, and unsuspecting is driven to Marie’s home. When John enters, Marie is bending over Dan, telling him a fairy tale. At the sight of Marie, he starts violently. Marie springs to her feet. Dan catches sight of his uncle, and claps his hands for joy. She and John kneel on either side of the lounge, and the two clasp hands across the little form.

LOCKED OUT (Dec. 6).—Mr. Jones having rented some rooms in his house, finds it difficult to collect rent from a young couple named Grim. One night Jones and his wife hear suspicious noises in the Grim apartment, and thinking they are moving, decide to keep an eye on them. He goes to the sidewalk dressed only in his night clothes, when the door slams and he is locked out. Someone passing causes him to hide in a large hamper belonging to the Grims. The basket is put into a moving wagon, from which it has many rough falls and bumps before being captured and put on the wagon again. Finally it is landed at the new Grim’s apartments. In the meantime Mrs. Jones, who has missed her husband from the room, telephones the police and an investigation ensues without avails. Grim and his wife become frightened at the noise in the hamper and takes a few shots at it. When the basket is at last opened, Jones pleads to be sent back home. The basket lands back home at an expense of seventeen dollars and twenty-nine cents expressage. The wife pays the bill and is happy to get back her husband, who is none the worse off for his rough experience.

HIS FATHER’S CHOICE (Dec. 6).—Jack Halsted is in love with Gertrude Terry a very fine but poor girl. When his father, Ravel Halsted, discovers this, he threatens to cut him off without a cent. Jack being dependent on his father, is in a fine predicament and goes to a Mrs. Robbins for advice. Her sympathies are all with Jack, and she asks him to bring the girl. Jack brings Gertrude, and Mrs. Robbins fails in love with her. The young people tell Mrs. Robbins their story and in each other’s arms they weep. Then Jack decides that they will both commit suicide, and shows how he will first shoot himself and then Gertrude, and they will lay down in a nice position, and die in each other’s arms. Presently the father comes in and staring at Gertrude remembers that he has met her at a society function. Papa Halsted and Mrs. Robbins give each other the wink and the scene ends with “God bless you, my children.”

A SOLDIER’S FURLough (Dec. 7).—Private Robert Adair gets a ten days’ furlough to visit his mother who is very ill. She dies and we see Robert and Tom, his brother, burying their mother. Robert has to leave his brother and returns to camp before his furlough is up, leaving Tom with Roco, an old friend. Roco, while en route to visit Tom, meets Jim, a squaw man, who asks him for money, which Roco refuses. Two of the squaw man’s Indian associates come up and he gives them some whiskey and secures their assistance in his determination to rob Roco, but finding two men at the home he tries to coerce the Indians into shooting them both. They refuse, however, even when tempted by liquor, so the squaw man shoots, killing Robert’s brother. Roco manages to get away and warns Robert, whom he finds in the village, where he has stopped for food. Robert, when he learns the sad news, forgets about his being a soldier and returns to the home, to find it ransacked and his brother dead. He swears vengeance and after securing the promise of his friends that they will bury his brother, he trails the squaw man, catches up with him on the top of a freight train; they struggle and fall from the train. The squaw man, getting away from him, holds up an auto, attempts to run it, and it goes over a bank. Robert comes up to him and they have a hand-to-hand fight down the side of a mountain, where Robert gets the best of him and chokes him to death. Being out of his mind from his intense mental agony, he puts him on his back and carries him all the way back to camp, where he reports to his commanding officer, telling him the reason why he committed the crime. He is placed under arrest to await his punishment. Thus we leave one who has suffered much.

A LUCKY FALL (Dec. 9).—Jack Holingsworth and Kate, wife, came to Placerville with the gold seekers. One day when Jack was in town, the stage drove up and deposited an old chum who had been his school mate in the East. They renewed friendship and became partners. They made trips together over the mountains in quest of gold, frequently remaining away weeks at a time. One of these trips seemed longer and more lonesome to the little wife, so she donned a suit of Jack’s clothes and started on a prospecting tour. She stumbled onto a grizzly bear. She backed away fearing to disturb him. Falling I see a nearby precipice, she went down tumbling and rolling, until she reached the bottom. Getting on her feet she was about to start for home again when right before her lay the unmistakable sign of a paying claim—gold bearing quartz.
in abundance. Putting a few samples in her coat pocket she trudged along un-
til she reached home. Wishing to surprise her husband when he comes home,
she recorded the claim and had the ore assayed, but had not counted on a dis-
honest assayer, who told her the ore assayed only $30,000 to the ton instead of
$3,000. He offered her $150 for her claim which was willingly accepted. She
went with the assayer to show him the location of the claim and while away
Jack and Will returned empty handed to the cabin. Kate was not there but
they found the assay sheet on the table, showing $30.00 for each 2,000 lbs.
Thinking she might be in town, they dropped into the assayer's office. There
they saw the entry under her name of $3,000 to the ton. Suspecting the truth
they hurried out, informed the sheriff and started in pursuit to prevent the
sale. They reached there just as Kate was about to sign the assignment. The
sheriff took the assayer in charge. It was the biggest gold find the town had
ever heard of, and happiness reigned ever after in the little family of gold
seekers.

THE WONDERFUL ONE HORSE SHAY (Dec. 10).—Parson Burroughs
who owns the shay, spends much of his time courting widow Hubbard. The
parson discovers that he has a dangerous rival in the person of Abe Hobbs.
Meanwhile, the widow's daughter, Ethel, falls in love with Harry Smith. The
widow's objections to Harry lead to clandestine love meetings between the young
people. At Aunt Dinah's quilting party the parson "puts one over" on Hobbs
by escorting the widow to the party. After the assemblage breaks up, Hobbs
hurries outside to invite the widow to ride home in his rig. But the one horse
shay stood right in front of Aunt Dinah's house, and when the parson asked
permission to drive the widow home she declined. Hobbs, not to be outdone,
invites the village justice of the Peace to jump into his rig and driven to the
latter's office. Here he secures a marriage license and starts back to
the widow's home. The parson and the widow arrive ahead of him to discover
that Ethel and Harry have just eloped. A farm hand tells them the direction
the runaways have taken and the old folks start in hot pursuit. Hobbs, armed
with a marriage license and wedding ring, arrives immediately after their
departure, and decides to follow them. Ethel and Harry speed down to the Jus-
tice of Peace office. The widow and parson are almost upon the elopers when
"all at once the horse stood still." The parson seizes the reins, while the widow,
her back to his, is sprawled, half dazed, in the road. The widow
staggers to her feet and starts up the road to return on foot to her
home. With the widow in this frame of mind, Abe Hobbs overtakes her in
his buggy. He proposes, is accepted on the spot, and he persuades the widow
to go to the parson at once. They retrace their steps in the buggy to where the
parson, surrounded by the villagers stands gazing foolishly at the little heap on
the ground. He nearly drops dead when Hobbs and the widow drive up, dis-
play the license, and ask to be married. But the old lovers insist, and the
parson digs down into the wreckage to find his Bible. Then with the widow
and Hobbs standing in their buggy, he marries them. As he pronounces them
man and wife, Harry and Ethel enter, with the announcement that they have
been to the Justice of Peace and have been married. It is up to the old folks
to forgive them, and they do so.

KITTY AND THE BANDITS (Dec. 12).—Dorothy and Kitty Budd, daugh-
ters of Col. Budd are giving a ball to introduce Kitty into society. Senor Yaro,
a visiting Spaniard of the diplomatic corps, is in love with Kitty, who in turn
is secretly in love with Harry Mitchell, a captain at the post. At the ball Senor
Yaro's jealousy is aroused by Kitty's attention to Harry and believing that Kitty
has encouraged himself, he calls her to account. Losing his temper he is about
to lay violent hands upon her when she is rescued by Harry who orders Senor
Yaro to leave.

The next evening Harry and Kitty are out riding when Harry receives a
letter from an officer who is arriving by the evening's train. As a joke he and
Kitty plan to hold up the ambulance on its way from the depot. She helps
Harry and some of his companions to disguise themselves as bandits. Senor
Yaro overhears the scheme and seeing a chance to revenge himself he persuades
Colonel Budd to send a troop of cavalry to shoot down the bandits who, Senor
Yaro tells him, are the real thing. Bob Wilson, a friend of Harry's and in
love with Kitty's sister Dorothy, is sent in command accompanied by Senor
Yaro. Kitty returns home and tells her sister Dorothy of the joke. Dorothy
in turn tells Kitty of Yaro's report. Fearful that the troop will shoot before
the truth is discovered Kitty rides after it and arrives just in time to save her
lover and his friends from being shot to pieces.

THE CROOKED PATH (Two reels) (Dec. 13).—A valuable watch and
money stolen from a banker by Dan Lyons results in the arrest and conviction
of the crook. While his sweetheart, Nell Harris, sits alone in the park reading of the long prison sentence given her lover, she is approached by a young clergyman, William Kimball, who questions her regarding her trouble. Nell admits her wrong deeds and tells him of her desire to follow the straight and narrow path. Kimball takes her to his blind mother and soon grows to love her. 

They become engaged and Nell is very happy. Dan Lyons in his prison cell succeeds in communicating with his pals by means of a needle and a rat's tail and receives a supply of saws with which he effects his escape. He changes his convict's suit for the old clothes of a scarecrow and arrives in the town in which Nell lives. He sends her a note asking her to return to the old life, but she refuses, and in revenge Lyons plans to rob the home of William Kimball. He and his pal are discovered and handed over to the police, and the minister accuses Nell of assisting in the robbery. She confesses her former associations with the crook and is forgiven by her fiancé, who promises to shield her from all future evils of the Crooked Path.

BUSTER AND THE CANNIBALS (Dec. 13).—After Henrietta has eaten all of Buster's candy, Brooks appears with a story book. The fickle maiden puts Buster out of her hammock and invites Brooks to sit in beside her. Buster runs home crying. His father to comfort him takes him on his lap and shows him pictures of cannibals. Buster falls asleep and dreams that he is an explorer and has been wrecked upon a desert island. Being weary he lies on the sand to sleep. Fijiwiji, a cannibal girl, discovers Buster and awakens him. Buster, while he is making love to her is surrounded by cannibals. The cannibals tie him and lead him before the throne of King Kaliko. Calling his cook, the king told him to put Buster into the fattening pen. In the pen, Buster decides that he'd better make the most of his last moments and takes out his watch to see how many last moments he has.

Fijiwiji who has been hanging around to comfort Buster, sees the watch and hears it tick. She is astonished. She calls the cannibals. They release Buster and declare him king. Fijiwiji leads him to the throne and all the cannibals bow low before him. King Kaliko returns and Buster orders him prepared for dinner. Buster now reigns supreme and orders elaborate preparations for his marriage to Fijiwiji. But alas,—although a savage, Fijiwiji is "a female of the species and curious" and her curiosity is aroused by the watch that she cannot keep her hands off it and at last she lets it fall. When they pick it up it is silent, it is broken. When the cannibals come again and bow before Buster's throne asking him to let them hear the watch, Buster tries to bluff it off. When Buster fails to make good on the tick-tick proposition, his subjects begin to mutter and finally Bolo Bill gets it into his head that Buster would be of more service to the island community in the pot than he would on the throne. He leads the others to the pen where they release King Kaliko. 

Buster's new reign is ended and the king empowers Fijiwiji to grasp Fijiwiji's hand and cries, "Let's beat it." They do. They both run down the beach. Brandishing spears and emitting ear splitting and blood curdling cries, the cannibals pursue them until Buster wakes up on his father lap and hangs on to his necktie for dear life.

WHEN LOVE Leads (Dec. 14).—John Morden, a manufacturer, has an only son whom he wishes to take into his company. He plans that David shall marry Josephine Claggett, daughter of his partner. On the day of David's return from college, Morden takes him to his office to make his proposition. Just as the two ascend the steps a beautiful and refined looking girl appears in the doorway. Her eyes and David's meet for a second. Then he recalls her as the little girl he used to play with when a child. Morden makes his offer and David declines it.

Several days later he meets Josephine Claggett at the party. She is pleased with David, but he is thinking of Madge. David goes to the city, and gains a position on one of the newspapers. Later Madge loses her place in the factory, and she too goes to the city, knowing nothing, however of David's movements. One day she and David meet in the office of David's newspaper. They get married. For awhile David and Madge are happy. Then ill-health overtakes David. Madge is the sole support. One day she puts their little boy to sleep and starts back to her work. David, still ill, insists upon going with her. In the crowded street the two are separated. Madge starts back to him. An automobile bears down upon her and she is killed. David is rendered insane and committed to an asylum. His memory has become a blank, and his identity is unknown. The boy is found by an old scrub-woman, and carried to a Children's Home. One day a sorrowful lady appears wishing to adopt a child. It is David's mother. She is attracted to the noble-looking boy of unknown parentage and she selects him. In the home the child works a transformation. Morden, remorseful, having tried unsuccessfully to find David, has taken to
MAJESTIC

TWO OF A KIND (Nov. 19).—Jane, the daughter of a socially inclined mother, hates balls. She wants to become a teacher at a charitable kindergarten. Her mother will not listen to this. Mrs. Morton, another society leader, has a son, Jack, who runs away from all his mother's balls. She insists upon his coming to one. Jane and her mother, with cousin Vera, attend. Jack is forced to ask Vera to dance, but he makes a bad job of it. Jane with her scowls frightens every one away. She seeks refuge in the conservatory. She sees Jack trying to take Vera around the floor and laughs. Later he stumbles into the conservatory. Jane tells Jack of seeing him dance. They laugh and get a bit friendly. Next morning Jane says she will leave home if she is not permitted to go and teach. Her mother consents. Jane finds her element at the kindergarten. One day by chance she meets Jack downtown. She asks him in to see the work. He goes. Jane's mother, paying a visit to her obstinate daughter, finds Jack and Jane in the midst of a hilarious time in the kindergarten. Perfectly satisfied, she returns home. A few nights later Jack calls upon Jane. In the parlor they have no trouble in entertaining each other. Jane's mother stumbles in just as Jack is handling the girl a bunch of flowers, and immediately comes to the wrong conclusion. She thinks the two are in love. Excusing herself, she leaves. Jane attempts to explain, but Jack takes her into his arms and they become sweethearts.

AN OLD LOVE LETTER (Nov. 24).—In a family of four girls the youngest sister, Maud, is sixteen. Maud's mother runs a boarding house, and John Bruce makes his home with the family, falling in love with Maud's oldest sister, Dolly. Bruce is shy, and cannot nerve himself to tell Dolly of his love. He writes her a rote in which he asks her to be his wife, giving it to the maid to deliver. Little sister Maud loves Bruce, but is never even allowed to talk to him. She makes a confidante of the maid, and they scheme between them to spoil Dolly's love affair. The maid gives Bruce's letter of proposal to Dolly, but Maud gets possession of it later and, putting it in a fresh envelope, gives it to each one of her sisters in turn. They each think that Bruce has made them an offer of marriage, and rush to their mother with the glad news, only to discover that he has proposed to each of them. The result is disastrous to Bruce, and he leaves town without getting a hearing. Maud repents and tries to get him to remain, but without success. However, she succeeds in making him see that he has overlooked the prize sister of them all, and three years later, when he returns to claim her as his bride, he meets the three sisters, walking with their husbands, each wheeling a bouncing baby.

SHOCKING HER FUTURE MOTHER-IN-LAW (Nov. 26).—Archie Calvert, the son of aristocratic and sedate parents, is in love with Zelda Thorps, a light opera prima donna. The following morning Archie, who is at a medical college, receives a letter from his mother in which she asks him to bring his fiancée for Sunday dinner. Mrs. Calvert's idea being that the high-class deportment of herself and daughter and the supposedly vulgar personality of Zelda will wean her son's infatuation away from the prima donna. Archie calls upon Zelda and, after telling her of his mother's high-mindedness, she has her maid dress her up as a typical chorus girl. She appears thus arrayed before the mother of Archie, who is greatly shocked and orders her from the house. Just before dinner, she discards her disguise and appears as a plainly dressed young lady, with no other jewelry except her engagement ring, much to the pleasure of Mrs. Calvert. After dinner Archie and Zelda withdraw from the house and go for a stroll. As they are leaving the veranda they discover Nora and Dennis, the Calvert footman, whispering sweet nothings into each other's ears. As they walk away unseen, Archie promises that if Dennis can win Nora, their future shall be the care of Zelda and himself.

THE HYPNOTIC CHAIR (Dec 1).—Professor Henrick has invented a wonderful hypnotic chair which, when the proper current is turned on, possesses the power of mesmerising dozens of people at the same time. His friends give him a banquet, and after he drinks a great many toasts, he decides to

drink. Through a renewed interest in life, brought about by his love of the child, he reforms and becomes a changed being. Finally reason and memory return to David. He seeks his child. Wretched and penniless, he determines to go to his mother for money. He sees his mother, and indistinctly, his father, holding a child in his arms. He draws nearer. His heart leaps. He dashes into the room. The child sees him and reconciliation and peace follow.
finish the night on the Great White Way, instead of returning home. Miss Gaylife accompanies him and in his friendly mood he invites many extraordinary people to visit him. His wife, discovering he has not come home all night, starts out for his office and arrives just as the professor and his assistant, Professor Scardon, are trying to persuade Miss Gaylife to leave the office. She refuses and they get an idea. They place her in the hypnotic chair and when the furious wife enters she is told that Miss Gaylife is a patient. Just then the bell ringer sends a street cleaner is shown in. To quiet him, the professor pushes him toward Miss Gaylife—he touches her gown—the current turned on and he stands powerless also. The scientific visits the professor and come in contact with the others and are immediately electrified. But the doctor's assistant puts on rubber gloves and proceeds to release them one by one. General confusion ensues and as Mrs. Henrick still shows fight she is pushed back into the chair while the professor, his assistant, with Miss Gaylife, start back to the Great White Way, leaving a sign on the door informing all callers that they will be gone for six months.

IN OLD TOWN (Dec. 3).—Peggy Milton returns to the old town from a fashionable boarding school. She is met at the depot by her affectionate parents and her old sweetheart, Tom Harland. But Peggy has been spoiled by the fashionable school. She is cold to Tom, and snubs her parents. When she gets to the house she begins to cry because it is not like the sweet residences of her classmates. She finds fault with her room and decorates it with college flags, photographs of athletic teams, etc. Tom Harland comes to call and sees her reading a pile of novels. He is disgusted and goes to talk with her father. In Peggy's room, Tom gets an idea and whispers it to the old man. Tom leaves, carrying with him the scrap book of photographs. That night, he and the fellows get together and dress themselves up to look like the college boys in the scrap book. Tom leads the practice and is so successful in the rehearsal that the town constable comes to find out the cause of the noise. When they tell him, he enjoys the joke too. As there is a ball at the Lodge Hall that night, the fellows start out to call for their sweethearts. Tom goes for Peggy. She is disgusted at his costume and refuses to go. But her parents make her go.

At the dance hall, the fellows all come in, and get in the middle of the floor and give college cheers, etc., to the disgust of the girls. Tom shows Peggy home, and afterwards the boys give her a serenade in true college style.

The next day Tom borrows an automobile and a chauffeur from a friend, and comes to take Peggy for a ride. He has it filled with champagne bottles, and pretends to be half drunk. He carries this on until at last, she is disgusted and begs him to be himself, whereupon he tells her the truth, and they end up with an engagement party.

NESTOR

A WHITE LIE (Nov. 11).—Grace and Dick Cpencer are orphans. Dick goes West and becomes a cowboy. Eventually the ranch boss is unable to condone Dick's fits of intemperance any longer and dismisses him. Dick drowns his sorrows at a saloon and joins a game of cards, and in a half-drunk condition he makes mistakes, is accused of cheating and ejected from the saloon. Dick sits down by the roadside and makes resolutions for the future. Bess, the sheriff's daughter, is out riding. She dismounts to pick some flowers and is bitten by a rattlesnake. Dick hears her cries and running to her he kills the snake and cuts around the bite and sucks the poison out. He attempts to carry her back, but the horse having run away, but dissipation has sapped his strength, and he makes her as comfortable as possible and hastens into town to get help.

The sheriff and some cowboys see the riderless horse. On the outskirts of the town they meet Dick, who is exhausted and falls, hurting his hip. He rises as the sheriff asks him where his daughter is, and what he is doing here. Dick attempts to speak, and places his hand to his injured hip. The action is misjudged and he is shot by the sheriff. Dick motions to one of the boys and gasps out the facts. The sheriff is overcome with grief at his hasty action and, bidding the boys take Dick carefully to his house, the sheriff rides him and brings Bess back.

Grace is sent for, but does not arrive in time to see her brother alive. Before he dies Dick freely forgives the sheriff, whom he begs not to tell Grace he was a "bad man." Dick dies smiling and with Bess's kiss upon his lips. The boys all agree that Grace shall only know the good about her brother, and are just in time to finish the roughly hewn and inscribed headstone when she arrives. Grace reads the fact that Dick died a hero, and adds to the numerous
wreaths on the newly made grave, and the sheriff tells her that he now has two daughters, instead of one.

DAD'S MISTAKE (Nov. 13).—Jack Dowling goes West and buys a ranch. Here he meets Dorothy Davies, who lives upon an adjoining ranch. The young couple instantly become interested in each other. Dorothy tells Jack to be nice to her big sister, Amy, and he may be able to see more of her, as her father, Basil Davies, is very strict with the girl, and kind-hearted Amy acts as a kind of mother to the girl. Jack follows her advice, and as a result the father believes him in love with Amy, so that when Jack writes a note to Basil, asking for his daughter's hand in marriage, the father accepts for his eldest daughter, and when the young man appears it is big, rosy Amy who greets him. Jack is nonplused, but at last manages to explain to the sister that it is Dorothy whom he is in love. As she leaves to find her younger sister, Dorothy appears to upbraid Jack for his falseness, as Basil has already told her of his proposal. The young man explains her father's error as Basil enters to find them radiantly happy, but he will not give his consent until Amy appears to plead for her sister's happiness.

A COWGIRL CINDERELLA (Nov. 15).—Jack Rac, after working hard, graduates from college, but contracts a bad cough, and the doctor orders him to go to Arizona. He duly arrives at his uncle's ranch, and makes the acquaintance of the "help," Abigail. There is a girl, of course, who is fascinated with Jack's face and manners. Her name is Evelyn. She is visiting her uncle and aunt, who live upon the adjoining ranch.

Evelyn is to be given a party. She gets her things ready and discovers that the heel of one of her white slippers is loose. She asks a cowboy to take it to the village to be fixed. He does this, but loses it on the way. Jack comes along, sees the slipper and confiscates it, and falls promptly and foolishly in love with its unknown owner. Despite the amusement he causes his uncle and aunt, Jack places the slipper on the mantel. Abigail thinks this silly, and Bill, another cowboy who has his eye on Abigail, thinks she is the same to even think of the Easterner. The great evening arrives, and Jack forgets the romance of the shoe before the attraction of Evelyn. They become great friends immediately. This suits Bill, who gets all the dances; who wants with Abigail. Evelyn calls to see Jack's uncle and aunt. She sees the shoe and twists him with treasuring it. He tries it on her foot. He later sees the mate and suggests they be like the shoes—an impertinent suggestion, which meets with response and approval. Abigail learns the story of the slipper and tries to see what losing her shoe will do. Bill finds the substantial affair and repairs the gate hinge with it. Abigail cries and Bill apologizes nicely and makes good, with the aid of his horseshoe ring.

A FIGHT FOR FRIENDSHIP (Nov. 18).—Will Irwin and Fred Seward are college chums and friends. O graduation day, being full-fledged engineers, the boys are reviewing the good times they have had together. During the temporary absence of the boys, some students enter the room and, as a joke, they mutilate several of Fred's photographs, throw his clothes around and put some of his most valuable belongings in Will's grip. Fred returns and flies into a passion and upon Will's entrance he accuses him and finally calls him a thief. They part bad friends.

A few years roll by and Fred proposes to and is accepted by Mae Rand, the daughter of the rich contractor, John Rand. He is told to "ask papa." Fred selects a bad moment, for Mr. Rand is absorbed in a telegram which tells him that his chief engineer has quit his job and a big transportation project is held up. Fred sees the wire and offers his services. Rand accepts and tells him that if the contract is finished on time Fred can marry Mae.

Fred goes to work diligently, but his progress is retarded by the surrounding ranchers, who object to the project. Finally they descend upon the camp, intimidate the workmen and bribe the storekeeper not to furnish further supplies. Fred shows fight and is knocked unconscious.

The foreman, believing Fred to be in a serious condition, writes out a wire to send to Rand. As he is about to send it, Fred's old chum, Will, rides up seeking a job. He is acquainted with the facts, recognizes Fred and resolves to heap coals of fire on his head. He shows them his credentials and attacks matters in a determined way. Being refused stores, he makes a night raid, binding the storekeeper, and leaving his check for what he has taken. He demands the protection of the sheriff and deputys and fights the ranchers with his own coin.

The work is completed as Fred recovers his reasoning powers. He asks to see the man who saved his bacon, but Will rides away in a good humor, leaving a little note asking for the return and continuance of the old friendship.
IN THE LONG RUN (Nov. 20).—A happy little family consisting of Jim Dowlan, his wife and mother, just finish their meal and Jim rides away to town on business. No sooner has he gone than “One-shot Bill” rides up and seeing the two women alone, forces them to give him food and water, after which he sets out for town. Arriving there, he is recognized by the sheriff, but before they can capture him, Bill has made his escape. Fleeing from the posse, Bill remembers the two timed women in the shack where he demanded food, s hurrises there and commands them to hide him. As he hears the husband returning, Bill pushes the wife in the closet in front of him, informing the mother if she values her daughter’s life not to reveal his hiding-place. Jim enters, but can get no information from either, but looking in the mirror on the opposite wall, he sees Bill as he opens the closet door to threaten her, and realizes his wife’s danger should he make a false move. As he is trying to decide what would be the best to do, he hears the sheriff and his posse approaching. They enter the shack, but Jim is forced to declare he knows nothing of Bill. When the sheriff departs, Jim steps out on the pretext of joining his party, but really to tell of the desperado’s hiding-place. Acting upon the sheriff’s advice, Jim mounts and rides away with the men, but not so the sheriff and his deputies. They station themselves on either side of the door, so when Bill, Believing the coast clear, comes outside, they at once disarm him and lead him away to his just deserts.

THE SHANGHAIED COWBOYS (Nov. 22).—The foreman of the O. D. Ranch is having the “dence and all” of a time with his cooks. The last edition fires herself while in her usual unsober condition. The foreman plans a treat for the boys and engages a real live French cook. The boys are expectantly awaiting results and have brought a large appetite along with them. M. Caspar is introduced and greets one or two of the boys in enthusiastic style, leaving them wiping their faces in disgust. The course dinner is served in small portions and the finger bowl water duly drank and the boys ask for something to eat. Caspar is enraged, and goes. The boys adjourn, drink long and deep and he themselves to a box car to talk it over. Deep slumber overtakes them and breaks up an interesting debate. The box car lands them in a seaport town.

The captain of the “Narcy Lee” is over particular about the polishing of his deck and brasses. The seamen don’t like the job and they desert in a body. The captain and the mate go ashore. They cannot sail without a crew. Disappointment drives them to a saloon, and there they find a bunch of mystified cowboys trying to find out where they are and why? A bright idea strikes the captain, and for a slight consideration the barkeeper adds something to the boys’ grog, which sends them into dreamland once more. When they awake they are confronted by the captain and his mate, are forced to don sailor togs and sly-stone decks and clamber into the rigging. They do it unwillingly and ungracefully. The boys concoct a plan. They wait their chances and lasso the captain and the mate and force the man at the wheel to steer for terra firma. Arriving, they take the first train home and are received with open arms by the puzzled foreman and two delightful girls, who are assisting the repentant and reinstated cooky “of the first part” in the culinary department.

THE REGENERATION OF WORTHLESS DAN (Nov. 25).—John Allison sees the cowboys off on the roundup, and is left alone with his wife and baby. Faber and Stern, two horse rustlers, know this and attempt to steal two horses. They are frustrated by Allison, and in an exchange of shots Faber is badly wounded in the left arm, and Allison sustains a flesh wound in his right arm. The men escape. Mrs. Allison binds her husband’s arm and rides away for the sheriff and a doctor, leaving the baby with Allison.

Faber insists upon returning. Stern accompanies him. Faber creeps up to the ranch house door and shoots Allison. Stern enters the house and sees the man is beyond help. He sees the baby and, thinking it may starve, takes it away with him. He has a long and cold ride to his mountain shack, and upon his arrival discovers that the child has died from exposure. Years pass, and Stern becomes a home leader. He has kept a pretty little brooch which he found upon the baby. He runs across Worthless Dan, a boy of eighteen. Stern gives him food and persuades Dan to accompany him. They call upon Mrs. Allison, and while refusing to buy a horse she is attracted to Dan, who reminds her strongly of what her boy would have been at his age. The next day Stern shows Dan the baby’s brooch, and he tells Dan he can pass off as the widow’s son if he (Dan) will do as he is told and help him (Stern) occasionally. Dan consents. Mrs. Allison is easily convinced and Dan goes to her, and soon learns to love this gracious lady. One night Stern enters the house and, seeing Dan alone, demands that he break open the safe and go with him. There is a fight, which Mrs. Allison witnesses, and Stern is ejected. Dan confesses the deception, but Mrs. Allison takes him to her heart.
A FRIEND INDEED (Nov. 27).—John Lloyd has an invalid wife whom the doctor orders to go to the mountains. John's daughter Dorothy calls at the office where her father is employed as a confidential clerk, to tell him of the doctor's decision. The junior partner makes advances to the girl, which she he may take his wife away. John goes home and, after refusing to accept a reputation for John, he refuses to give John an advance in salary so that loan from the senior partner's son, who is also in love with Dorothy, and who both father and daughter favor, John takes out an old painting and hastens to an art dealer. The son, Willard Dowian, follows and hears the dealer tell John that it is only an imitation. John returns sorrowfully home, but Willard goes to his father's office. He mands that the clerks have gone, but expecting Mr. Dowian, Sr., back, as the combination book was left on his desk, Willard takes this and opens the safe and gets $500; then writes a note to his father, telling him of taking the money, that he is stopping with friends that night and leaving early in the morning. He then commissions a friend to buy the painting, not telling who it is for. This the friend does, and the next morning John is busy getting his wife's things ready to go to the station when a detective arrives to arrest him. The note was blown down, the money is not accounted for, so the junior partner at once sends an officer for John. John is brought to the office, but his tale of selling a painting at such a price, and being unable to give the purchaser's name, cause even the senior partner to doubt John. Fortunately Willard has left a part of the things he wanted to take to the office, so returns to get them in the morning and makes satisfactory explanation. In consequence the senior partner takes John and his family to the mountains as his guests.

THE MATRIMONIAL AGENCY OF ROARING GULCH (Nov. 29).—Bob, a cowboy, does not possess the saving grace of humor. He is therefore made the butt of the boys' jokes. Bob is in love with Lela, the daughter of the boss of the ranch. The boys wrap a photograph of a lovely person in pink tights and suitably inscribed, in a lady's stocking and put it into Bob's pocket. He pulls it out at the wrong moment, and there is trouble, of course.

Pa Gibson discovers an ad in a newspaper, stating that matrimonial agents are in town and willing to provide mates for all. The boys visit the agency and find it is being run by two charming girls. They tell the girls that Bob is on the lookout for a wife. The Bachelors' Club downtown is about to patch up matters with Lela when a procession winds up the ranch road consisting of all sorts and conditions of women, who show Bob's advertisement. He flees, is pursued, and is joined by Lela, who is indignant at the joke played upon her boy. They meet Pa Gibson, commandeer his buggy, drive to a minister's and are married. They return to the ranch and find the determined husband seekers sitting down to await Bob's appearance. When they learn he is married they swoop down upon the matrimonial agency in a body. The Bachelors' Club is interested, and the minister has his hands full of couples demanding to be married.

Shorty and Lee, cowboys, arrive at the agency and find the two pretty agents counting their fees. The girls find the boys good to look upon and tell them to be at the station with pink carnations in their buttonholes, to meet two girls similarly decorated. Shorty and Lee are surprised and satisfied to find that the girls have apportioned themselves to them.

ROMANCE AND REALITY (Dec. 2).—Robert Milbank, a rich young New Yorker, is in love with Claire Rich. Claire is secretly engaged to another man and secretly regrets the step, for Robert appeals to her greatly. One evening, returning from a ball, he tells her of his love and she is obliged to admit that she is promised to another. Robert takes the news hardly and leaves her, going on a hunting trip to the West.

Robert secures a little cabin upon the Green Ranch where he becomes intimately acquainted with Mr. and Mrs. Green and their daughter Dorris. Robert makes love to her and she falls under his spell readily. The process of this love passage is watched by a cowboy, Dick Miller, who would readily give his life to make Dorris happy.

The wedding is near and the pretty dresses have been duly admired when Robert received a brief note from Claire. It tells him that she has broken off her marriage with her fiancé and that she is free again. All the old love for the girl who is in his own stage of society surges up and he writes a brief note to Dorris and rides away. The cowboys ride after Robert and catch him and bring him back unharmed at the request of Dorris. Mr. Green would shoot the man but Dorris tells them that if he is harmed she will kill herself so he is allowed to go. Robert marries Claire and finds a good but cold partner, while Dorris pines and dies with faithful Dick near at hand.
THE SILENT CALL (Dec. 4).—Col. Gray, who is bankrupt, is told by his doctor that a change of climate is imperative. John Seaton, a young man who hopes to marry his daughter, Jessie, insists upon the old Colonel accepting a loan sufficient to take him to the mountains. They leave for the mountains, where they meet Robert Thorne. The young people are mutually attracted, and it is not long before Jessie had forgotten John and promised Bob to be his wife. John becoming worried at her silence, goes to the mountains. The regular carriage for the inn has gone, so John secures a horse from the livery stable, which the man warns John is not to be trusted. The horse throws John, and Bob, who sees the runaway, comes to John’s rescue and takes the stranger to his own home. The next day Bob shows John his fiancée’s picture. After seeing Bob and Jessie together, John quietly slips away, leaving the others ignorant of his sacrifice.

ALMOST A SUICIDE (Dec. 6).—They are newly married and all is as merry as a marriage bell until wifey leaves some sewing, and a needle, upon the chair and hubby sits down and gets up hurriedly. Hubby forgets himself and says a word which wifey says stamps him as no gentleman. Hubby leaves the room in a Huff and wifey, deciding that life henceforth is a perfect blank, practices hysteric.

Hubby gets nervous and wifey keeps it up for the brute’s benefit until he discovers she is perfecting her art for his edification. He resolves to teach her a lesson and is perfecting the dressing room he washes out a bottle with “Poison” on it and pours some soothing syrup into it. He drinks it and staggers out. Wifey seeing the bottle, runs for the first doctor, makes him alter his regular visiting list and drags him and his stomach pump to the beach. She likewise commandeers two officers, and they track hubby to the beach.

Hubby repents too late, and after the officers have shrunk two perfectly good costumes “rescuing” him from the ocean, the doctor gives a vigorous performance with hubby and the stomach pump as the chief actors. Hubby confesses upon an empty stomach and wifey takes him home, indignant at the remarks made by the crowd, the officers and the doctor.

BRIDES AND BRIDLES (Dec. 6).—Ranchman Alston steers a good fat check from the sale of some steers and decides to take Ma Alston, his daughter and some of the cowboys to a circus which is visiting the village near by. Off they go! Ma Alston has her hands full preventing Alston from visiting the hoochie-coochie and other side shows. She is annoyed at his mild flirtations with the snake charmer, who gives him a souvenir in a box. This is opened at home, disclosing a small snake with disastrous results.

Two of the boys are passing the performance tent when they hear a girl’s shriek. They clamber under the canvas in time to punish the bullying ringmaster and to rescue the two girls, who are promptly discharged. They are invited to go to the ranch and the boys propose and are promptly accepted. Various other complications occur and the party have many experiences to talk about and laugh over later.

PATHE FRERES

THE COUNTRY BOY (Nov. 20).—To recuperate after an illness, Betty Gray is sent to Montana from New York, to the ranch of her father’s old friend, Tom Stanton. After a two months’ stay Betty has grown to be a sturdy young woman and is ready to return home. Betty departs, leaving her heart behind her, but taking with her the heart of Bob Stanton, who is the boss of his father’s ranch. The lure of the city soon becomes too strong for young Stanton and he seeks its shadows. The life of a fire laddie appeals to him, and in due course he is appointed. Almost his first fire gives him an opportunity to prove his worth. At the risk of his life he enters a burning building and descends with a young woman in his arms. The young woman is—Betty. Need we say more?

A QUESTION OF AGE (Nov. 21).—An old sweetheart of Mrs. Post has just arrived from England. When he learns that she is a widow with a daughter his old affection warms his heart again. He writes the widow a note, warning her that he is coming and adding that he will bring some toys for her little daughter. In Mrs. Post’s absence the note is received by her “little daughter,” a girl of twenty summers. Gwendoline Post is indignant, but soon decides to have some fun with her mother’s admirer. A young man caller agrees to help the scheme along. On the way to his home he meets a boy and bribes him to exchange apparel, reappearing a while later clad in knickerbockers. Gwendoline
dons one of her schoolday frocks and greets the visitor. When the overgrown children get through playing tricks on the old codger he is a sorry looking sight, but nevertheless happy, for Mrs. Post has grown tired of being a widow.

RED EAGLE, THE LAWYER (Nov. 23).—A band of unscrupulous speculators seek to purchase for a mere pittance the rich lands of Iron Claw, a Yuma Indian. Iron Claw is waver ing in his determination not to sign the deed. His daughter, White Feather, hurries to her lover, Red Eagle, an Indian attorney, and tells him the story. Red Eagle hurries back with her and is just in time to prevent the swindle. The gang lies in wait for Red Eagle on his return to his office, and as he passes they lay him low with a blow from a revolver butt. The band resumes its operations and plies Iron Claw with firewater until he no longer cares what happens and willingly signs the paper. White Feather, roaming through the woods, finds the unconscious Red Eagle. He is quickly revived and she takes him to her wigwam to dress his wound. It is then he learns of what has taken place. He tells the story to the Government agent, with the result that the deed is declared void and the swindlers thrown into prison. White Feather is charmed by Red Eagle’s cleverness and consents to his protecting her always.

THE SHERIFF’S BROTHER (Nov. 27).—That two brothers may pursue widely different walks in life, and still plead guilty to the same emotion in regard to a very pretty young lady, is proven in this film. It falls to the lot of Jim Orr, the county sheriff, to arrest a band of notori ous cattle rustlers. He learns that his brother, Dan, is a member of the band. Not only does the call of the blood make a strong appeal to Jim, but he is of the opinion that the girl he loves is in love with his brother, and for that reason he resigns his office and allows Dan to escape. Jim’s sacrifice has its own reward, for as Dan is departing he thrusts a note into Jim’s hand and rides rapidly away. The note is from the girl, and in it she informed Dan that his brother, the sheriff, is the man she loves.

THE THREE BACHELORS’ TURKEY (Nov. 28).—Three gay young bachelors suddenly realize that it is Thanksgiving Day and that they have neither a turkey nor the wherewithal to secure one. They form a ways and means committee to settle the difficulty, and ideas fly thick and fast. A visit to “Uncle” is the most logical suggestion offered, but the only collateral they can find, except the clothes on their backs, is an old suit, which they sadly admit is of insufficient value. One of the gentlemen visits a pawnshop, where he exchanges the suit he was wearing for an old overcoat and $4 in cash. With the money he buys a turkey. His two roommates do precisely the same thing, so that when the committee reassembles there are three turkeys and a scarcity of bodily covering, as each has counted upon wearing the extra suit. The suit is being pressed by one of the bachelors, but the hot iron is left too long in one spot, with the result that the trousers go up in smoke. However, their appetites appeal too strongly, and regardless of appearances they enjoy their Thanksgiving feast.

THE WINNING OF WHITE DOVE (Nov. 30).—Moose Head, a Yuma brave, seeking the hand of White Dove, the daughter of the chief, is informed by her father that he can only do so by securing the scalp of the Blackfoot chief, the hated enemy of the Yuma tribe. Moosehead sets forth, and upon reaching the Blackfoot camp he feigns illness. The deception wins him shelter, and the following day he makes an attempt upon the life of the chief. He is overpowered, but later escapes, and the whole Blackfoot tribe gives pursuit. Moosehead is still in the lead when he meets the Yuma chief and his own tribe. They give battle to the pursuers, and in the bitterly realistic struggle the Blackfoot chief is slain and Moose Head obtains the scarf. White Dove’s dad keeps his bargain.

HIS LITTLE INDIAN MODEL (Dec. 4).—Frank Russell, a celebrated artist, is painting an Indian subject and has for a model an Indian girl around whom there seems to hang some mysterious suggestion of English ancestry. As the days go by the kindly disposition of the painter wins the heart of the Indian maiden. Mrs. Russell pays a visit to her husband’s camp and is greeted affectionately by him. This enrages Silver Cloud so much that she attempts to kill her rival, and nearly succeeds. While this thrilling scene is being enacted, Russell has succeeded in learning from the Indian woman who claims to be the mother of the girl that Silver Cloud is really a white girl and that many years before, two children were saved from a shipwreck, one of them being adopted by white settlers and the other taken by the savages. This knowledge completes a chain of circumstances which convince Russell that his wife and the little Indian model are sisters, and the very interesting, finely photographed film ends happily.
THE TENACIOUS LOVER (Dec. 5).—It needed somewhat extraordinary persistency for Tom Jenkins to win Myrtle Townsend over the prejudices of her family. But Tom was always a master of strategy. When he learns that his prospective sister-in-law has been ordered by the doctor to secure the services of a nurse for her baby, he masquerades as a woman and gets the job. An English lord is anxious to win the hand of Myrtle, and while at the house Tom has an opportunity to prove the worthless character of the favored suitor. Of course, the duties of his new capacity place Tom in many predicaments, and his efforts to avoid discovery are highly amusing.

THE SPENDTHRIFT’S REFORM (Dec. 7).—Dan Steele, a “man-about-town,” is a consistent loser at cards, which compels Mrs. Steele to ask for money of her father, with whom the Steeles make their home. The stern old gentleman refuses to give her money for any purpose other than to educate her son. From this allowance Mrs. Steele saves a little for a rainy day. The rainy day arrives. Steele returns home late one night and his patient wife is waiting for him. He confesses to her that his creditors have driven him to the wall. Mrs. Steele offers to secure the necessary money from her savings in a strong box which she keeps beneath her father’s safe. Steele’s heart is touched by this and he takes an oath to quit gambling forever. Her father, awakened by Mrs. Steele passing through his room, secures his revolver. In the darkness he sees a figure crouched near the safe and he fires. There are troublesome times in the Steele household until Mrs. Steele is pronounced out of danger. When she is well again she keeps her promise to pay Steele’s present debts, and Steele keeps his promise.

FATE’S DECREES (Dec. 11).—The necessity for illness is explained by the case of the Martinez family. Senora Martinez, although guiltless, is found by her husband in a compromising situation. With a bitter denunciation he orders her from his home, and even the pleading of their little daughter does not soften his heart. When it is finally proven to him that his wife is entirely innocent, Martinez is unable to find her to ask to be forgiven. Next his little daughter becomes ill from a peculiar complaint. The physician orders that a nurse be engaged and Martinez advertises. Senora Martinez, seeking employment, reads the ad. and violates her decision never to return to her old home again. Reaching the house she rushes, unannounced, to the bedside. The heartbroken child is overjoyed and is resting happily in her mother’s arms when Martinez enters the room and begs forgiveness. The happy family is united and the physician gives it as his opinion that the child’s illness was fate’s decree.

THE COMPACT (Dec. 12).—John Blair, the District Attorney of a large city, is a drug fiend, and on the day he is to sum up the People’s case in a celebrated murder trial, he finds that he is unable to continue. A young lawyer, named Gary, who has followed the case, calls upon Blair, seeking employment. The following scene is achieved by a double exposure which is perfectly accomplished. Confronting each other, the similarity of their countenances astounds them both and it gives Blair an idea. He offers Gary $1,000 to exchange positions with him. Gary agrees and they exchange apparel. Blair goes to the poor lodgings of Gary, while Gary, accompanied by Blair’s wife, who has not detected the substitution, goes to court. With an eloquent summation up, Gary wins the case. It is then he breaks the news to Mrs. Blair. She is at first unconvincing, but finally they both go to Gary’s boarding place where they find the real Blair—dead. His good name and the reputation of his family are at stake, so a compact is arranged, whereby Gary becomes Blair and the real Blair is buried as Gary, the unknown.

THE RISE AN D FALL OF MICKEY MAHONE (Dec. 14).—Mickey Mahone was the laziest man in town and, try as she might, his good wife could never stir him to moving lively. Mickey gets away with a large portion of the family’s rather meagre income, and is pursued by his wife and daughter and a few neighbors. The trail is lost at the railroad station and the pursuers return home, with the exception of Mickey’s daughter, who lingers behind long enough to observe Mickey about to emerge from a baker’s barrel. She locks the lid on the barrel with Mickey inside. A truckman claims the barrel among other freight, and swings it onto the tailboard of his truck. At the top of a hill the barrel rolls off and another merely overrun on its way until it drops, with a thud, in the Mahone’s back yard. But you can’t keep a good man down, and Mickey admits that he is a good man, although a little sore after his journey.

POWERS

A LEG AND A LEGACY (Nov. 20).—Dave Wall receives a letter from his uncle’s attorney stating that providing Dave marries a protegee of the old man, who Dave has not seen for sixteen or seventeen years, the entire fortune will
be left to the new wife and Dave. Otherwise the fortune will revert to the State. Dave is in dire need of the wealth left by the old man and is thunderstruck at the conditions under which the money is left to him. He commissions his man-servant to investigate and report to him regarding the beauty of the unknown girl. Joe starts his investigation and comes upon the young lady, who has been paddling in the river. She has replaced one shoe and stocking. She hears someone approaching and realizing the predicament she is in she quickly places the bare foot under her and sits on it. When the would-be hawkshaw discovers her, he realizes on seeing only the one foot that the girl is minus a leg. He so reports to his master.

Dave resolves to let the fortune go by default, but when the landlord presses him for his rent, he realizes that there is nothing left for him but to take the best of a bad bargain. In themena a slight flirtation is taking place on the beach between Dave and a very handsome young lady. Dave is badly smitten, particularly so, after having saved the young lady from drowning. As the two become better acquainted, they learn one another’s name when! and behold! they discover that each is the one the other must marry to inherit the money.

HER YESTERDAY (Nov. 22).—Flo, a village milliner, goes to the city and mingle with a vicious set. She is living with Dick in luxurious apartments. She warns her parents that she has a position in a millinery store at a small salary. They warn that she is coming to visit her and is alarmed. She rents a cheap room and introduces them to it as her home. They leave and she accompanies them to the station and then returns to the humble apartments and thinks of her deception, the shame of it all and the life she is leading, and she is obsessed by a desire to reform.

That night she meets her agy companions at a cafe and tells them that she has decided to forsake the immoral life and return home. They greet her decision with jeers, but she leaves. She is followed by Dick to their apartments, but she repulses him and returns to her native village. There she meets Anson, who loves her. She loves him in return, but cannot bring herself to mate with the good man. She meets Dick on the street and he forces her to meet him, saying he must have money and she must assist him to get it. The building committee of the village church meets and the money is entrusted to Anson. He passes the isolated spot where Flo meets Dick. Dick secretes himself and Anson shows Flo the money. Dick being a witness unbeknown to the minister. The preacher goes and Dick rejoins Flo and tells her he is going to rob the pastor. Flo forestalls him by gaining entrance to the study of the pastor through a window, armed with a revolver. Anson is seated in an adjoining room. Dick enters through the door and is covered by Flo with a gun. She demands him to go and not rob the church, but in her fright she weakens and Dick knocks the gun from her hand, the noise of which arouses the minister and he grapples with Dick, overpowering him. Dick thinks he has the solution and orders Anson to release him or he will tell the world the shame of Flo. She tells the preacher to hold him and then Dick tells of Flo’s past life. When Dick has finished, the minister points to the door, bids Dick go, and takes the trembling girl in his arms. He will forgive and forget her past life.

"THE WAY OF THE TRANSGRESSOR." (Nov. 17).—The odor of the ples like mother used to make tempted Happy Holow and he fell. But he was captured. Seeing his opportunity he used the ples to effect his escape, leaving, however, part of his clothing in the hands of a policeman blinded with them.

Henry Hawkins, a life member of the original henpecks, is expected at the club, for a quiet game. To evade his wife he drops his clothes out the window, where they fall into the hands of Happy who retires to a quiet spot in the garden to dress. By a ruse Hawkins escapes, though a cellar window. Mrs. Hawkins supposes Happy to be her husband. Her voice starts Happy on a chase. Likewise Hawkins outside looking for his clothes. Her cry results in Happy’s arrest by the officer whom he assaulted, Hawkins making his way to the club room is spotted by a watchful policeman. Coatless, he is a suspect. The club room is railed and Hawkins caught. At the station Hawkins meets his wife face to face. To make the punishment fit the crime a wise judge delivers him to his wife for a life sentence. Happy, better off, gets sixty days without ple.

"HAWKINS MOVES." (Nov. 29).—The Hawkins family learn that they have to move. Mr. and Mrs. Hawkins fad and rent a suitable dwelling. Moving day arrives, the van is packed and Mrs. Hawkins goes ahead leaving Hawkins to follow the van and see to its safe arrival. It is a warm day. Bill and Jim, two typical fishing men, suggest to Hawkins the advisability of quenching a consuming thirst. Hawkins thought not a drinker, thinks their request reasonable and agrees. They stop at the first saloon and Hawkins for the first time experiences the reviving effects of the foaming fluid.

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The company of Bill and Jim is congenial, and they linger. Leaving with
the wagon some time later several stops are made. The stops have had their
effects. Hawkins loses his bearings and several hours are consumed hunting
for the new home.

Now after hours of weary waiting Mrs. Hawkins found Hawkins with the
furniture back in the house he originally moved from, and how she with mas-
terly skill took charge of the situation contributes to the fun in this comedy.

**RELIANCE**

**DON CAESAR DE BAZAN** (Nov. 20) (2 reels).—Don Caesar is reduced to
naught but his title, to save a poor youth, Lazarillo. Don Caesar fights the cap-
tain of the king's guards and kills him. He is condemned to be shot and pend-
ing the execution, is confined to jail with Lazarillo. Don Jose, the Prime Min-
ister, suggests to Don Caesar that, although he is to die, he should marry be-
fore the day of the execution and thus perpetuate his title. Don Caesar con-
ents with the promise that he may drink with the soldiers before he is shot.
While he is doing this, young Lazarillo extracts the bullets from the soldiers'
guns. Just previous to the execution Don Jose enters with Maritana, a flower
girl, and she is wedded to Don Caesar. He is taken to the yard, the soldiers fire,
Don Caesar falls, but when the men leave the court-yard, he escapes; later he
appears in disguise at a state ball in search of the bride whose face he has never
seen. On revealing himself to Don Jose, Don Caesar signs a paper disclaiming
forever all title in favor of his supposed wife. An instant later he catches sight
of Maritana, whose name, the Countess de Bazan, has been heralded and, tear-
ing the document, starts in pursuit. Maritana, while briefly enjoying the King's
protection, has repelled him. After humorous and dramatic episodes, Don Caesar,
vaulting through Maritana's window, surprised a visiting noble. Lazarillo, who
is in Maritana's employ, apprizes Don Caesar that the visitor is the King. Don
Caesar demands to know the identity of a stranger in his wife's apartments.
The King boldly asserts, "I am Don Caesar de Bazan." Don Caesar forcibly re-
plies, "If you are Don Caesar de Bazan, I am the King of Spain." The King,
in his dilemma, summons the guards to arrest Don Caesar, but the timely ar-
ival of Maritana (who has been warned by Lazarillo) brings events to a climax
and the union of Don Caesar and the flower girl is sanctioned by the King.

**FATHER** (Nov. 23).—When John Morris loses his entire fortune on the
stock exchange, his first thought is of his motherless son, Dick. He decides
that the boy must have an education at all events. He gives Dick over to the
charge of a lawyer to whom he also entrusts all he was able to save. The lawyer
promises that the boy shall receive as good an education as possible. Satis-
fied that Dick will be cared for, the father disappears. For twenty years he
works in a city far away from the town where his boy is at school. Ashamed
of his poverty he never intrudes on Dick. A month before graduation day, the
lawyer asks John for $100 which he says he must have before Dick graduates.
John has not the money and there is no one of whom he may borrow it. Urged
on by the fear that his boy will have the coveted diploma snatched away from
him, he steals the money from his employer. On graduation day the father
sits far back in the audience and watches his boy graduate with honors. Re-
turning to the city, he is arrested. Dick is appointed lawyer for the employer.
It is the boy's first case and anxious to win, he makes an eloquent speech against
his own father. The judge charges the jury, but before they can announce their
decision, the lawyer dashes in and explains the whole case. The employer with-
draws his charge. Dick, overcome with remorse greets his father with love and
affection.

**THANKSGIVING** (Nov. 27).—According to the agreement of Dolly's sepa-
rated parents, she is to spend Thursday of each week with her father. As Dol-
ly's mother is preparing Thanksgiving dinner the maid takes her to her father,
who gives her a big doll. On the way home Dolly gets lost and meets a poor
girl by the name of Mary Gret, who invites her to her home. Dolly's mother
is distracted upon the non-arrival of her child. She telephones her husband to
come to her, and together they go to the police station. Mary's parents also
rush there. When Mary's parents return Mary is preparing the Thanksgiving
dinner. A few minutes later a policeman arrives, who recognizes Dolly. He
asks her to come to her home, but she refuses. Mary's father then slips out
and he returns with Dolly's parents. Dolly suggests that they all go to her
home for Thanksgiving dinner, and it is at this dinner that Dolly's parents are
reconciled.
THE BROTHER OF THE "BAT" (Nov. 30).—Mabray Lewis is a young millionaire clubman who has led a very selfish life. He falls in love with Alice Graham, but she refuses to marry him until he has done something for somebody. She suggests joining the "Big Brother" movement and become brother to the "Bat," a small boy who that day was arrested for trying to steal her purse. Mabray agrees, and the "Bat" is paroled in his care. The boy has no use for his new guardian until he sees him box. Becoming interested, he suggests a new training. The "Bat," very much in earnest, is permitted to act as Mabray's trainer. Under his instructions the young millionaire is not permitted to eat anything he likes, he is deprived of his cigarettes and made to take cold baths and run for miles. He gets no sympathy from Alice, who approves of the training. Just when the "Bat" is becoming fond of his new brother his real brother, a Bowery prize-fighter, known as the "Slugger," finds him and takes him back to the old life. The "Slugger" and his pals decide to have the "Bat" admit them into Mabray's home, so that they may rob it. The boy warns Mabray, who is giving a dinner party. The "Bat" pleads for his brother, and the young millionaire tells him to go, but the "Slugger" announces he will take the "Bat" with him. Mabray suggests that they fight for the boy. The "Slugger" laughs at the idea, but agrees, and soon finds that he has a foeman worthy of his steel. Despite his best efforts, Mabray gets the best of him, and, true to his promise, the "Slugger" leaves the boy with Mabray. When Alice rushes in with the other guests, alarmed at the noise, she finds him with a black eye and learns the whole story. Satisfied that Mabray is at last the man she would have him, she accepts him.—Forrest Halsey, Author.

OLD MAM'SELLE'S SECRET (Dec. 4).—(2 reels) When the soldiers attacked the old home of the Von Hirschsprung family, the father buried his family treasure in the garden. In the fight that followed he was killed but his two sons survived. Having no money, and supposing their fortune stolen, the sons sell the old home to the Hellwig family. Cordula, daughter of old Hellwig, falls in love with Joseph, the younger of the Von Hirschsprung boys. He returns her affection, but her father will not permit the marriage, because of Joseph's poverty. One day Cordula, digging in the garden, uncovers the Hirschsprung treasure and tells her father who makes her promise never to tell of the finding of the money chest. Joseph deprived of his sweetheart, dies in poverty. Broken-hearted, Cordula removes her things to an upper apartment and vows she will never enjoy any of the ill-gotten wealth.

Years later, the only surviving member of the Von Hirschsprung marries a strolling player. Ten years later she is killed by accident during her act in the circus and her husband, to save his child from a similar fate, turns the boy over to the care of Nathan Hellwig, brother of Cordula. The child Fay, finds no welcome in her new home until she meets Cordula now known as Old Mam'selle. She and Old Mam'selle have adjoining attic rooms and spend much time together. Everyone knows that Old Mam'selle has a secret, but no one knows just what it is. The years pass. John, son of the Hellwigs, returns from the Medica University to fall in love with Fay. He is expected to marry Hortense, a rich widow with one child. Fay saves this child from an awful death by fire and wins John's admiration as well as his love. His mother refuses to accept her as a daughter. In the midst of all this confusion Old Mam'selle is taken ill. Before she dies she tells Fay that her diary contains her secret and it must die with her. Fay promises to destroy the little book. After Old Mam'selle's death, Fay finds the book and is about to destroy it when John enters the room and sees her. He demands that she give him the diary. She refuses at first but finally yields. Then she goes to her room to pack her things. Feeling herself very unwelcome at the Hellwigs she thinks she had better go away. John opens the little book and reads the whole story of the Hellwig wealth and how it all belongs to the Hirschsprung family. He rushes out of the room with the book and finds Fay ready to leave. She has her grip in her hands. He takes it from her and begs her to remain. As he takes the grip he notices the name Meta Von Hirschsprung, with a crest printed across it. He stares at Fay and asks her whose grip it is. She replies it belonged to her mother who took it with her when she ran away to be married. Then John knows that Fay is the sole remaining member of the once famous Von Hirschsprung and that the money belonging to the Hellwigs belongs to her. He tells her and she realizes that she is rich, feels free to accept his heart offered to her in the days when he did not know she had a single penny to her name.

REX

CAMPING OUT (Nov. 14).—The young people decide to go camping, with Hobbs and Priscilla in the role of chaperones. Everything is in readiness when a quarrel arises as to the location of the proposed camp. The women array
themselves against the men and there is a three-cornered quarrel and they de-
cide to camp separately. They pitch their tents on a creek a short distance from
one another, both parties being unaware of the close proximity of the other.
The women have trouble in putting up their tents and the girls leave in dis-
gust. Hobbs takes his rod and goes up the creek fishing and comes on Priscilla.
They are surprised to see each other, but forget animosities and he helps her
put up the tent. They resolve to keep the secret and not tell their companions,
and Hobbs sneaks off.
Jack meets Jennie, treed by a cow, and he effects a heroic rescue. She and
Jack pledge themselves to keep the meeting a secret and they part. Grace walks
out and discovers the tent of the young men. Like the others she is surprised,
but takes pity on the men from the fact that their tent is untidy. She sets
about to right things. She is found there by Dick. They decide to keep their
secret.

Two tramps appear on the scene and each of the lovers fear for the safety
of their sweethearts. Unbeknown to each other, they arm themselves and seek
places of vantage near the tent of the girls. The women rush home and seek
refuge in their tent and the tramps appear. Hobbs in his excitement allows
his gun to be discharged and the whole secret is out and the parties are re-
vealed to each other.

A MOTHER’S AWAKENING (Nov. 17).—The suffragette’s child, left to the
care of servants, is not allowed to disturb the busy mother. She makes friends
with the little girl next door of humbler circumstances. Jennie Smith has some
kitties weekly delivered by her uncle. Mike, the little suffragette, Alice, the
one of her pets, and Alice takes kitty house. The servants are horrified at hav-
ing the animal in the house on account of germs. When Alice refuses to part
with the pet, her mother is appealed to. The mother demands the animal shall
be instantly removed. Alice slips out of bed at night to sit by her little friend’s
window to hear the wonderful bed-time stories told by Jennie’s mother. Alice
decides to write to the editor of the paper and asks him to find her a mother
who will tell her stories and let her have a kitty. Alice, who was writing the
letter in her mother’s offices, hears someone coming and escapes. It is her
mother. She discovers her child’s letter and repeats.

FOR THE LOVE OF MIKE (Nov. 30).—Mary is the sole caretaker of her
crippled brother, Tom. Mary falls in love with the hero in the book she so often
reads to Tom and dreams of loving such a character in life. Her employer ar-
dently admires Mary, and desires her for his wife. Tom one day visits the quar-
ry owned by his sister’s employer, and there meets Mike, a robust, kind Irish-
man, who invites the little cripple to share his lunch and opinions. A fast
friendship springs up between the two. On another visit the boy ventures too
near a dangerous point in the quarry, and is slightly injured and stunned by a
flying piece of stone. Mike is the first to reach him. Mike takes him home, and
for the first time learns of Mary in the boy’s delirium. He stays by Tom until
Mary returns from the office. At their meeting a mutual interest springs up
but then the two with which is in his hand. Mike takes the girl in desirous of
love. Shortly after the incident, Murray proposes to Mary, offering her
wealth, luxury and ease if she will marry him. For the love of Mike she sac-
ifices all, and refuses. A little later Murray rides out to the quarry with
Mary, where she meets Tom. The interest taken in each other by the two con-
vinces Murray that Mike is the obstacle in his path. He discharges Mike. But
for the love of Mike the men all quit, and refuse to return to work until he is
reinstated. The superintendent telephones Murray, telling him of the occurrence.
Murray refuses, but when he sees the contracts on his desk necessitating the
work to be completed within a stated time, he consents to the reinstatement of
Mike. Mike asks Tom whether he consents and Tom does for the love of Mike.

“A HEART RECLAIMED” (Dec. 1).—William Hartridge calls on his friend
Jack Storm, and finds him proceeding to get drunk. Storm tells the story of
how he loved the girl and won her love; how their mother had gone down in the crash in Wall Street; how a wealthy broker, in love
with the girl, alone could save him. The father went to the girl and told her
she alone could save the family honor by marrying the broker. She promised
her father that she would carry out his wish and marry the broker. Hartridge
heard the story and told him to come to the club and forget his grief. He did
so but with no success. He left the club. A few hours later his friends learned
that the father had been killed and that Storm had been found boding over his
dead body with a revolver. He had wandered the streets and had stood on the other side of the street looking across at the windows. He
had heard a shot, had run toward the man who fell, saw it was the broker and the
assassin escaping. He lifted up the body, picked up the revolver and had
thus been found by the police. Everything pointed to his guilt. He was tried
and condemned. Just as the Judge was about to read the sentence, a letter is handed to him. "He stole my wife and I followed him, found him, shot him. My task is done, and I am through with the world." By a greater jury than twelve who judged only as weak men can judge, Jack Storm is acquitted.

THE WHEEL OF DESTINY (Dec. 8).—At the opening of the story Giles leaves home to go to a gambling house, the Major admonishing him to return early. Giles gambles and comes home drunk. Eph, who knows the habits of his young master, is waiting at the gate and helps him into his cabin. The Major, still waiting, goes to the cabin and finds Giles drunk. He disowns him and drives him from the cabin, despite the entreaties of the old couple. Giles goes. At the close of the war the Major is impoverished, and his plantation is sold for debt. He takes leave of his old home and Eph and Chloe beg to go with him, but he declines their assistance. He has no home and is a widow.

A number of years later Chloe and Eph are living in the North. Eph has a job as a street sweeper, and is working on the street when the ex-Major, his old master approaches. It is the day before Thanksgiving and Eph and Chloe have been saving money which they have deposited in a can or jar, which rests on the mantel. Eph quits his job on the street and takes the ex-Major to his home. Chloe has gone out to deliver a washing. Eph is shocked to see his old master in such a plight, so he takes the money saved for the Thanksgiving dinner, goes out, and buys him a cheap suit of clothing. He returns to his job and is fired for quitting the work. He decides to obtain a turkey by hook or crook and goes to a typical turkey raffle, participated in by colored men, and spends his last nickel in an endeavor to win a turkey, but is unsuccessful. Rendered desperate, he resolves to steal a turkey and climbs a fence and approaches a chicken. His conscience smites him, and he turns away to be arrested by an officer who has followed him, attracted by his suspicious movements, and he is in despair. Arrested just as he has found his old master, renders him dumb with grief. The copper takes him to the police station, where Giles, his young master, is judge. Eph recognizes him and there is a happy reunion. Eph is in a quandary as to apprising Giles of the presence of his father at his home. The copper explains that he caught Eph in the act of entering a hen-coop and Giles laughs. He enters the police station and soon explains matters to the officer in charge, to emerge with Eph a free man. He takes Eph in a motor car to his home, stopping on the way to buy trimmings for a Thanksgiving dinner. Eph remains silent and they go to the cabin where Giles finds Chloe, his old mammy and his father, and there is a happy and highly dramatic reunion, with the tables turned—the son rich and able to support his father, and the two faithful old servants.

SELIG

SHANGHAIED (Nov. 15).—Bob Bartlett, a wealthy young yachtsman, falls into evil ways and his sweetheart, Bessie Basset, the belle of the village, repudiates him as utterly unworthy, which gives comfort to his rival, Cal Cooper, a stalwart young sailorman. The health of the young woman is shattered by her experiences and her father takes her to sea with him. Bob, discovered in the gutter, singularly enough, is shanghaied and taken on this ship. How he redeems himself, wins the respect of the girl and saves the ship from fire at sea, furnishes an interesting and thrilling story of the deep.—Emmett Campbell Hall, Author.

A MAN AMONG MEN (Nov. 18).—Steve Wilson, a wealthy automobile manufacturer, allows himself one pet diversion—the ministry to the poor in social settlements and public playgrounds. Through this association he meets little Danny Smith, a six-year-old boy. Eventually, through the medium of Danny, he visits his home and meets his sister, Millie Smith, a girl just out of her teens, who has much charm and interests the wealthy man. His admiration has awakened into love when he learns from her that she is engaged to marry Bob Carson, a workman in his own shop, whose invention he thinks will make him wealthy. In reality this invention is worthless, but Steve Wilson buys it, thus sacrificing himself for the love of the girl who has never realized his admiration.—J. Edward Hungerford, Author.

THE SAINT AND THE SIWASH (Nov. 19).—Joe Roberts, a fugitive from justice, bearing that stain that is irremovable, seeks the seclusion of the great North woods with his wife. They encounter a brutal squawman, Bill Weener, who occupies his leisure in beating a Siwash girl. The wife intervenes and they take the girl with them. Then the sodden, drunken brute, intent on revenge and robbed of his prey, finds the haunting secret of Joe Roberts. In the interim
the latter has been stricken by mountain fever and has been nursed back to health by his wife and the Indian girl. The brutal Weemer reappears upon the scene and demands money for keeping silence as to the whereabouts concerning the "man who is wanted," and proceeds to terrorize the Indian girl as of yore. The latter, however, has lost her fear and retaliates by shooting the bully. It turns out that Weemer is a noted horse thief, and that Joe Roberts was falsely accused of the crime, so all ends well with the sheriff in congratulation.—Wm. Slavens McNutt, Author.

ATALA (Nov. 20).—The fact that a picture producer has closely followed the text and spirit of a world's masterpiece in Charteaubriand's classic, "Atala," with an added charm in the reproduction of the illustrations of Gustave Dore, one of the world's most imaginative artists, is sufficient to indicate this film is at once superb and distinctive. It would be impossible in the brief confines to give the full richness of this royal romance dealing with the fates of Atala and Chactas and the great warrior Outalissi who figure in the romantic days of St. Augustine; but the threads of the story have been tightened up and its period made more tense and vivid in this picture play. The heart-broken mother of Atala swears her daughter to virginal vows and the romance that follows the fair but unfortunate orphan is stirring and beautiful beyond the realms of conventional fiction.—By Chateaubriand.

THE FIRE FIGHTER'S LOVE (Nov. 21).—This story of troubled love and during devotion is close to the seemingly lazy life that becomes exceedingly vital and throbbing as it emerges from the peaceful calm of the engine house to fight the flames and rescue lives. Husky Dan McCormick has become engaged to dainty Violet Dale, but she thinks better of the contract and asks to be released, bidding him farewell forever. Steve Lantry is more fortunate in winning her regard and the embittered McCormick proceeds to fight it out with him in primitive fashion. Both are members of the same fire engine company and are called to serve at a notable conflagration. This fire scene, it may be remarked, is one of the most realistic ever shown in moving pictures and has many exploits of skill and daring new to this class of entertainment. When the captain orders the men out to avoid the falling walls, Dan falls to respond, and Steve, despite orders, returns to the building to rescue Dan in spite of himself. The men are trapped and are borne down into the falling ruins of the building. Happily they are not killed, as the entanglement of pipes and steel beams arch above them and they are not crushed to death. How they are rescued and reconciled is another interesting and ingenious feature of this lurid and thrilling page from the life of the fire fighters.—From "The Test."

MIKE'S BRAINSTORM (Nov. 22).—Mike Rosenberg, a ne'er-do-well, is broke, but still is denied the pleasure of imagination. A circus comes to town and as he is without the price of admission, he retires disgusted to the solitude of the bar, where he dreams that he possess unlimited wealth. His first investment is a pet elephant that leads him into a vast variety of expensive difficulties. Tiring of the elephant pet, he swaps it for a bucking burro. This in turn proceeds to make it lively for poor Mike and finally bucks him out of dreamland back into the cold and unromantic world of today.—Berton Braley, Author.

MISS AUBRY'S LOVE AFFAIR (Nov. 25).—The celebrated comedienne, Miss Aubry, is told by her physicians that her nerves are in a bad way and that she will have to seek the pine woods and rough it a bit. She prepares to a well known summer resort camp where, unconsciously, she upsets the well laid plans of a fond father whose son is engaged to his young ward. Upon Miss Aubry's arrival in camp the headstrong son falls head over heels in love with the actress without reciprocity. The poor young girl and her guardian are made very unhappy over this unexpected defection in their plans. At the suggestion of his ward the father calls on the actress and begs her to restore his boy's affection to their betrothed girl. With a roguish twinkle in her eye she suggests to the father that he accomplish the desired result by "cutting out" his boy, himself. The father, not being too old to enjoy a joke consents to the plan with the result that he not only wins the boy's errant affections back for his ward but happily wins a wife for himself.—Hobart Bosworth, Author.

ROPED IN (Nov. 26).—Jim Harris, wary of the rough and rowdy ways of cowboys, concludes to settle down, and replies to a matrimonial advertisement. The boys get wise and poke fun at him, but when the lady's picture arrives he becomes an immediate object of envy. He quickly sends her transportation and other funds and puts on all his fixings to meet her. When the
fair Cynthia stops from the coach, instead of showing eighteen summers, she is decrepit from fifty frosty winters. Her heart, however, is warm and pulsing and she makes love to Jim in a way that abashes that rough rider. The boys disguise as highwaymen, and attempt his abduction, but Cynthia thwarts their well-meant effort by securing his release at the point of a revolver. He is weary of her endearmments, however, and when he finds the cook with a trap of live mice, he induces him to turn them loose in Cynthia's room. This so frightens and disgusts the ancient maiden that she decides to leave the ranch at once and forever joyously relinquishing all claims.—Will Aspinwall, Author.

THE HOBO'S REST CURE (Nov. 27).—Bill Grogan, a happy hobo, having successfully eluded all sorts of allurements to go to work and having discharged himself from several easy jobs after numerous attempts to get painlessly injured, frightens a chauffeur into believing that he had been injured by a baby carriage. Eventually he reaches the limit of his restful ambition by getting a cot in a hospital. This is much to his liking and sufficiently diverting, for he almost founders in eating the delicacies prepared for other patients. His first rude jar comes when the visiting interne orders that he is not to be fed for twenty-four hours. Bill thereupon concludes that life in a hospital is not a snap and the doctor, finding the nature of the hobo, announces he proposes to operate on him. Thereupon Bill's troubles commence to thicken when he is strapped to an iron table and thoroughly revamped with dog soap applied with steel brushes. Eventually he flies from his tormentors, a sadder but a cleaner man.—Frank Glioma, Author.

THE TRIANGLE (Nov. 28).—Young, inexperienced, and impressionable, and following the wishes of others, a good woman unfortunately marries a man that is equally void of honor and principal. Later she awakens to a realization that the man who has really loved her from her girlhood days is, in turn, the man that she loves above all else. She finds out that her husband, hidden behind a mask of so-called social respectability, is in reality a drunkard, a profligate and an associate of thieves. He later becomes a fugitive from justice. True, however, to her marriage vows, she smothers her own shame and is loyal to him until fate removes him from her life. Her faithfulness is eventually rewarded and the first sweetheart comes into his own.—Colin Campbell, Author.

FRIENDS IN SAN ROSARIO (Nov. 29).—Everybody in the world of finance understands the usual disturbance that ensues coincident with the coming of the bank examiner. Banking is a highly developed sort of housekeeping, and under the new federal laws it behooves a banker to be sure that his house is well in order on the day that the examiner calls around to either approve or disapprove of the job. This comedy describes how one banker was enabled to help his friend, another banker, by detaining the examiner while his friend scraped around and collected enough cash to meet the necessary requirements of law. When the government official arrives at the first bank, the friend across the street is notified by a signal. After the examination is completed Banker No. 1 detains the examiner with several vivid stories of his early western life. In the meantime, the clerks have carried enough money over to the second bank to carry Banker No. 2 over the impending examination.

THE FIRE COP (Dec. 2).—Andy Brannigan was a good-natured policeman, large of frame, but limited in nerve. He has, however, been very successful in posing as a hero, and deceives all but his wife, who laughs at him when he tells her that he has been awarded a medal for bravery. Eventually he brings this token home in triumph, and she throws it on her red-hot stove and dares him to demonstrate his fireproof bravery in taking it off. He does this with a pair of pincers; but the ribbon is burned away, and he is humiliated. Subsequently he becomes the true hero of a fire in a tenement and saves a number of lives. Having saved four lives, he finally drops from the roof of the flaming building and is caught in the safety-net held by the firemen in the street below. He is rushed off to the hospital, and his wife is informed of the perilous condition of his intrepid husband. She then realizes that he is a braver man than she dreamed of.—Talbot Mundy, Author.

THE MANTLE OF RED EVANS (Dec. 3).—May Evans, an orphan girl, is advised by her uncle to leave a lonely ranch where she has been living, come to the settlement and take charge of a hotel. She concludes to take advantage of the offer and immediately demonstrates her fitness for the position, making the hotel one of the most popular in that section. Bob Evans, a young man from the East, who has gone West to pick up his fortune, happens to meet the young woman as she is going to the hotel. This begins an acquaintance, which ripens into affection on the part of both, he rescuing her from a very perilous situation, for which she feels duly grateful.
Bob Evans comes into hard luck, needs food and drink. He tries to work his face on the flinty hearted barkeeper, but as that does not work he thinks of a famous gun man named Red Evans and writes his name, passing it to the barkeeper, who immediately gives him all the food and drink he needs. He registers on the hotel book; Bob Evans, still being out of funds and hoping to perpetuate his popularity. When May sees this name she freezes up and orders him out of the house. Another notorious character turns up with the same name, but the terror is minimized when the nervy woman declares that it was the name of her dead father. She subsequently forgives Bob and concludes to take his name for life.—Hugh Poindexter, Author.

WHEN HELEN WAS ELECTED (Dec. 4).—Beacher Summers is very happily married to Helen. Beacher's ambition is political and he succeeds in winning the Progressive party's nomination for Mayor. Helen's aunt, Frances, is a violent advocate of women's rights. She pulls her husband, Uncle Eben, around by the nose. Aunt Frances is disgusted with Helen's contentment with domestic affairs and finally prevails upon her to accept the nomination for mayor on the women's rights ticket. Thus she becomes a rival of her husband in the political field. Poor Helen knows nothing and cares less about politics and her campaign managers lead her into many ridiculous predicaments. Finally Election Day dawns and wanes, and when the ballots have been counted it is discovered that Helen has won the election. This is the last straw for the worn out little woman and she rushes home in an attempt to thrust the office off on her husband. He protests that he cannot receive the gift of office from her, but the dilemma is finally overcome when it is discovered that Helen is not yet of legal age.

A FREIGHT TRAIN DRAMA (Dec. 5).—Bill Mogroity, an ex-railroad employee, rebels at his wife's upbraidings and leaves his humble home to follow the life of a hobo. Mrs. Mogroity and her small daughter, Rosy, left alone, make a pitiful attempt to eke out a living by taking in washing.

Bill's wanderings throw him into the company of other hobos and one day he chances to overhear some of them plotting to wreck and rob the fast express. His tramp life has pretty well disgusted him and when he realizes what his companions are about to do he suddenly resolves to save the train. He sneaks away from the others and manages to tag the train and capture the would-be wreckers. The express train conductor persuades Bill to accompany him to the city.

In the meantime Rosy, the child, has been sent to gather firewood in the railroad yard. Seeing some shavings in an open box car, she climbs in. She is no sooner in the car than the train starts and Rosy, thoroughly frightened, is carried away. Bill is presented to the road superintendent, and for his bravery is given a substantial sum of money and a pass for himself. As they are passing out of the railroad yard their attention is suddenly arrested by the sight of a child, clinging to the open door of the swiftly moving freight train. The superintendent flags the train and when the child is rescued, Bill discovers that she is none other than his Rosy. That night there is a happy family reunion in the Mogroity home.

JOHN COLTER'S ESCAPE (Dec. 6).—John Colter, a backwoodsman of the Northwestern coast, earned a reputation for his speed as a runner and his resourcefulness in face of danger. Once when trapping he was captured by a marauding band of Black Feet, who gave him a chance for his life to run the gauntlet in a rather singular way. He was set loose and the Indians were ordered to pursue him until he was worn down, giving opportunity to prolong torture at their pleasure. The crafty Colter led them such a swift pace that when the strongest runner was so far ahead that his fellows were out of sight, he turned, tripped the Indian, and finished him with his own spear. Then he took to the water and by hiding like a beaver beneath driftwood raft, escaped.

A QUESTION OF HAIR (Dec. 6).—Baldy is refused by Miss Boggs, a hair demonstrator, who favors hair-rich Harry. Subsequently he discovers that both Miss Boggs and Harry are well wigged. He gets Harry's coat or rather his wig, which ends one romance and begins another.—J. Edward Hungerford, Author.

THE VINTAGE OF FATE (Dec. 9).—Pietro, a handsome young Italian, in love with Maria, the village magistrate's daughter, refused by the father, after swearing eternal love to her, with her rosary about his neck, goes to America to win fortune that shall win her. Eventually he makes a great success as a grape grower in California, and in rescuing a lovely young lady from a dreadful death, falls in love with her, discards Maria's rosary and appears to continue well favored by fortune.
The faithful and overfond Maria takes her scanty savings and, guided by Pietro’s last letter to her, goes to America, and reaches her destination in California on the evening of Pietro’s wedding fiesta. At first she decides to kill him, but resolves to humiliate him by tossing on the table in front of him the token he gave her in the old days in Italy. Death seems the only relief for her despair, and it touches her with a merciful finger.—Lannier Bartlett, Author.

THE RANGER AND HIS HORSE (Dec. 10).—A story dealing with a band of outlaws that are holding the sheriff’s niece a prisoner to insure their own safety. The sheriff sends for the girl’s sweetheart, a Texas ranger, to come on and help him find her. The ranger first creates for himself a reputation as a bandit, and when he arrives is welcomed to the outlaw camp as one of their own kind. He locates the girl, and through a bit of strategy, manages to make the outlaw chief a prisoner. With the aid of his horse, he then sets about getting the girl out of her prison. The outlaw camp is so situated that to enter by force is an impossibility. The ranger, however, goes to the top of an overhanging cliff, makes his rope fast to the saddle, and lowers himself into the gulch. By taking big chances he gets the girl out, and the horse, as he feels the tugging at the rope, pulls them to the top in safety. They are pursued by the outlaws, and are hard pressed, but the ranger will not give up his prisoner. Then he sends the girl after assistance, and holds the band off until the posse arrive. Then he turns the chief over to the sheriff, goes to the girl and claims his reward.—William Duncan, Author.

THE GIRL OF THE MOUNTAINS (Dec. 11).—Tess Sutton, the daughter of a miner, who is likewise a miser, dutifully dwells with her father by a lonely mountain farm, where his little mine and flume are located. She is loved by Hank, an uncouth mountaineer, in a primitive way; but her thought centers about a young doctor in the far-away settlement. He saves her from some embarrassment by calling at her cabin when Hank is an unwelcome visitor, and incurs the everlasting enmity of that belligerent individual. He tries to waylay and assassinate his rival, but the girl shows him the other way at the pistol point. The sudden death of her father and the discovery of Hank, allows him to lead a drunken lynching party after the doctor. Again the bravery and resourcefulness of the mountain lass comes into play and they escape by the perilous way of the timber flume.—Lanier Bartlett, Author.

THE GOD OF GOLD (Dec. 12).—Five young men, hopeful and glorying in their strength, began buckling on the armor of the work-a-day world. The artist is for creative things: the doctor is aflame for science; the soldier observes the glories of the conquest; the hardy, wholesome farmer observes the advantages of useful life in supplying the world with substance; but, the financier tells how he will surpass them all in the accumulation of gold. With this engrossing incentive the picture follows his feverish ambition as he forgets his wife and family and soils the escutcheon of an honored name, with all joy in life subordinate to mere groveling after gold. He loses family and friends and grows more mean and miserly, until he finds himself in age, utterly alone, save for the valet he has schooled in his own mould. As he dreams alone by his fire he sees the group of early friends, and sees their success in the wider things of life. It so moves his conscience that he flings into the fire his only friend, money, and falls back dead. Then his miserly valet rushes in and wailing, snatches the charred remnants of a wasted life from the flames.—Gordon V. May, Author.

A NEAR-SIGHTED CUPID (Dec. 13).—Dr. Eli Brown, who is as eminently scientific as he is visually near-sighted, on his way to the lecture, collides with Miss Myra Simms, a busy shopper, and they exchange valises in the mix-up. When the doctor opens up his anatomical wonders in the class-room, it causes vociferous merriment. When he begins to draw out female frippery instead of skulls and bones. In contrast Miss Simms is horrified into hysterics when she finds a bag of bones, mute revealers of some terrible tragedy. Mutual explanations lead to mutual regard, and the near-sighted scientist gets a true insight into love.—E. F. Fielding, Author.

OPITSAH (Dec. 16).—A simple story of Indian devotion from the lonely land of the great southwest, with a natural heart throb, which is very vital and absorbing in its appeal. Opitsha (the sweetheart), a charming Indian maiden, while befriending the only white man, McGuire, who has ever been civil to her, stops him from killing Jervis, her brutal assailant, and eventually saves him from a lynching. She loves McGuire, and lives with him, and keeps the secret of his mine—but he forgets all her devotion and leaves her to spend his fortune. He returns, with his mother, to the place where he struck it rich, and
there finds the faithful Opitsah and a little stranger. His mother urges an honorable marriage. He complies and they are happy ever after.—Helen Merritt, Authoress.

SOLAX

A COMEDY OF ERRORS (Nov. 20).—Mr. Greeneyes, who is very much in love with his wife, gives her an extra kiss on the morning of his birthday. When Greeneyes walks down the street she throws kisses at him from the window, and Billy, who lives in the house across the street, thinks that these kisses are for him. When she drops a book to the street, Billy thinks that is an invitation. He accepts it with agility—but learns from Mrs. Greeneyes that the kisses were for her husband—a six-footer with big muscles. When Billy hears this he goes on the jump—forgetting his umbrella.

The husband later returns and sees the umbrella. The wife explains that the umbrella is a birthday gift. Satisfied, he leaves. Later Billy returns for his umbrella, and while in the house Greeneyes comes back. Wifey hides Billy in a closet, where he almost suffocates, while she explains with "fibs" about the flowers hubby finds on the table. A series of comic incidents follow here in rapid succession, until Billy and hubby confront each other, while wifey explains that Billy is the tailor—which results in Billy losing his fine fur coat. All these events give Greeneyes sufficient cause to be jealous, which culminates in a big scene, where hubby upsets everything in the house in search of Billy. Billy takes advantage of the turmoil and makes off with his belongings, and when later hubby asks for his birthday presents, wifey answers: "Birthday presents! Poor hubby; you've had an attack of delirium; there are no presents, but I'll get you some."

THE POWER OF MONEY (Nov. 22).—The story concerns a broker who is in love with a nice little girl. He has a rival, who is also a broker, plans to "break" the man who is in his way—knowing that the girl will not marry a poor man. Through some of his friends the rival is able to get his opponent to buy certain mining stocks. The plans of his rival are successful, and the broker is ruined.

The broker in his opulent days buys, in jest, a Louisiana lottery ticket. However, he does not keep it very long. In paying for flowers one day he gives the lottery ticket to the flower girl. The ticket wins the capital prize, and the girl gets the money. She, however, traces the man who gave her the ticket, and divides the prize with him. The money comes at an opportune moment, for with it the broker is able to redeem his losses and make a little besides, much to the chagrin of his rival. His old sweetheart, who had left him when he lost his money, is now willing to receive his attentions, but the broker does not think much of "sunny day" friends. He is soon able to win the love of the flower girl.

THE PARALYTIC (Nov. 27).—The story revolves about the jealous plots of Stephen Swenson, a man with little or no moral sense. He is jealous of young Henry George, who is betrothed to Blanche, the daughter of the paralytic. Swenson hires two thugs to "do up" his rival. The thugs drop George down a well, in the sight of the paralyzed man, who is powerless to interfere. Knowing that the paralytic cannot divulge the crime, Swenson comes back to make love to the paralytic's daughter. What follows is the pantomime agony of the paralyzed man in his mute attempt to disclose the fact that Swenson is a murderer.

JENKINS-PERKINS WAR (Nov. 29).—Sallie Jenkins and Billie Perkins are engaged to be married. Their fathers go to a political meeting. Old man Perkins is a rank Roosevelt man, and old man Jenkins is a Wilsonite. They have a fierce quarrel at the meeting. On their return they find their children making love and separate them. Billie sends a note to his sweetheart, which asks her to meet him in his auto, and they would go to town and get married. Each one leaves a note to their fathers, telling them what they intended to do. The respective parents discover the notes and drive after them. There is an explosion in the automobile, which gives the parents an opportunity to catch up with them. The parents take their children home.

At early dawn Billy, disconsolate, decides to commit suicide and throw himself into the river. He leaves a note to his father to this effect, and, tearing up the sheets of the bed, makes a rope of them and exits by the window. Sallie, also very disconsolate, decides to commit suicide at the same place, and leaves
a note to her father, telling him of her intention, and also makes a rope of the sheets of the bed and descends from the window.

Billie arrives at the boathouse. On the dock are a number of boats piled one on top of another, so that one cannot see from one side to the other. Billy arrives on one side, looks at the water, gets cold feet and sits down to think, drawing his hat down. As he does so, Sallie arrives on the other side of the boat, throws her gloves and pocket-book on the pier, looks at the water—gets cold feet and decides to wait. Those moments are fatal, for it gives the old people a chance to catch up and spoils the dual suicide, but Jenkins and Perkins make up and the merry war is called off.

THE RAFFLE (Dec. 4).—Dela Hart and her husband, who are in danger of becoming hopelessly estranged, find a new interest in each other through the medium of a lottery ticket and a set of furs. Dela has an ardent admirer who wishes to present her with the furs. He secures a bogus lottery ticket and gives it to her. The furs are to be the result of the winning number on the ticket. All goes as expected. Dela gives the ticket to her husband and asks him to bring home whatever she has won. Unexpected complications result when Mr. Hart presents the furs to his pretty stenographer and brings home a book to his wife as the result of her winning. However, all ends well, and Dela and her husband really begin to become acquainted with each other.

THE FACE AT THE WINDOW (Dec. 6).—Nina Auvray's childhood and youth have been lonely—spent with an eccentric and miserly old uncle. The house they occupy is an old-time dilapidated mansion. Old Auvray dies suddenly. No will can be found. Nina is compelled to advertise the old home. A fine fellow buys the place, while Nina engages board in the village.

Nina pines for the old house. At times she creeps up the hill and tearfully gazes at the closed windows and doors. Once, looking wearily about, she enters the house and goes through the rooms. Finally, overcome, she throws herself on the sofa and has a cry. It is here the new tenant finds her. Thus their acquaintance starts. Young Grey immediately sets about the repair of the old home and grounds. Two or three hands about the place he retains. One fellow, surly, and a hard drinker, Grey learns to distrust. After repeated and kind warnings regarding drunkenness, Lem Casey is discharged. He leaves cursing Grey. Nina one day is roaming through the woods, when she overhears Casey and a pal cursing and talking. Casey has planned to shoot Grey that night, and is gloating over the fact that Grey always sits by his desk, writing, within direct range of the south window. Nina, terrified, runs straight to her old home, waits for Grey to return, and in an ecstacy of terror and tears tells him all she has heard. Grey telephones for a couple of officers. Together they fix up a dummy at Grey's desk. Grey and the men hide in the thicket. Darkness falls. Lem Casey approaches. He shoots. Casey turns to flee, but is knocked down by the man he supposed he had murdered. The next day, in locating the bullet, a secret panel is discovered, containing the lost will. Nina is a rich woman, and all ends happily.

THE HATER OF WOMEN (Dec. 11).—Bob Burton, a confirmed woman-hater, meets his chum Harry. On their way from New York Harry asks him to come to his home and introduces him to his sister. She teases the woman-hater, pins a rose in his button-hole and gets him to sit down on a sofa beside her. Harry says joshingly, "You are not such a woman-hater after all."

Harry arrives at the club and tells his friends what a joke he has played on Bob. Thinking of a scheme, he makes a newspaper ad, saying that Bob wants a wife. Harry inserts the ad. in the newspaper and two of his chums go to Bob's house to watch this out to the end. The first arrival in answer to the ad. is an old maid. Harry directs her to the house, while he and his friends arrange a board so that they can look into the window and watch the proceedings. Bob Burton is very much surprised when the old maid shows him the ad. in the newspaper. She tries to make him marry her but he protests. The old maid goes out and discovers the boys looking in the window, hits one of them with an umbrella, and they all fall over the bench.

The second arrival is a tough girl who gets into a wrangle with Bob, and he throws her out of the window, and she falls on top of the boys who are seated on the plank. She has her scraps with them and exits. The third arrival is a very buxom middle-aged lady, who on refusal of Bob to marry her, exits angrily, discovers Harry and chum outside and gives Harry a thrashing.
The fourth arrival is a young eccentric girl, who has sworn that she will never marry a man unless she falls in love with him at sight. Bob Burton has read this eccentric remark in the paper, and has seen the picture, so instead of refusing her he proposes and is accepted much to the chagrin of the boys outside. He exits from the house with the young lady and discovers the boys in the act of sneaking away. Finally he turns the tables on them. He sends Harry and Bob a note inviting them to his wedding.

THE GIRL IN THE ARMCHAIR (Dec. 13).—Frank Watson was spending a month in New York when one day he receives a letter from his father requesting him to come home and also that a surprise awaits him on his return. This aroused Frank's curiosity, so immediately he made preparations to leave at once. On arriving home he went at once to the drawing room and there to his surprise he saw a very attractive girl sitting by the fire-place seeming to be perfectly at home with her surroundings. Frank coughs. The girl turns around and then nods to him but leaves the room at once. Just then his mother and father come in and greet him. At once Frank begins to question them about the girl. For an answer Frank's father walks to the desk and brings Frank a letter. There he learns that this girl is the daughter of his father's best friend who has just died and has made his father guardian. The girl's name is Peggy and she has been left a large fortune. Frank does not approve of this and begins to offer his objections. At the same time Peggy is seen coming down the stairs at the back of the room and accidently overhears what Frank is saying. She then comes into the room and they are introduced.

Six months later we find Frank in bad company. He has started gambling and has hard times settling all his debts. At present he owes $500 to a very miserly Jew who has Frank's promissory note to pay in a week's time. Poor Frank is almost a nervous wreck, for he has no means by which he can lift this debt. The day has come and we now see Frank nervously awaiting the Jew's arrival. The Jew is ushered in and at once starts business. He then learns that Frank is unable to pay and then swears that he will go to Frank's father for payment. Frank pleads not to tell his father. The Jew looks around the room in order to find some plan with which to force Frank to pay. Suddenly he notices a small safe in the desk marked EMERGENCY SAFE. He calls Frank's attention to it. After much arguing the Jew has persuaded Frank to get his payment from this safe with the hope of winning it back and then replace the money before the father finds it out. Frank takes the money, gets a receipt from the Jew and orders him out. Frank leaves the room at once. Suddenly we see Peggy getting up out of the large chair by the fire-place. She has accidentally overheard all that has passed between them without their knowledge and she realizes Frank's position at once. She decides to help Frank out of his trouble and starts to think of a plan. Later we see her coming into the drawing room all ready for a journey, carrying a suitcase in her hand. She puts a letter on the table for Frank's father and then leaves the house.

The girl makes a splendid sacrifice to save Frank and later, in an impressive scene Frank admits his guilt and asks for forgiveness of the girl he has grown to love.

VICTOR

THE LADY LEONE (2 reels) (Nov. 15).—Lady Leone Mervyn, an orphaned heiress, is much sought after by her outlaw cousin, Sir Robert Huntley, for his son, Hal. In order to secure her vast estates he insists that she and Hal get married, but Lady Leone will not accept any such proposal. During a raid a peasant of the village, John Wilde, is killed in pure wantonness by Hal Huntley and John's son, Jack, swears to be avenged for the murder. Jack, reconnoitering the Huntley fortress, falls into a glen, where he is found unconscious by Lady Leone and Dame Margery, the Huntley housekeeper. A mutual admiration springs up between Lady Leone and Jack. They are telling each other their stories of woe when they are interrupted by Dame Margery, who announces the approach of the Huntsleys. Jack conceals himself, and later, after a hard fight with the sentries, escapes from the glen. A short while after Dame Margery brings a letter to Jack from Lady Leone, telling him that Sir Robert is dying and he wants her to marry his son, Hal. Jack goes to her aid, and by means of a clever subterfuge he gets inside the Huntley castle, arriving just in time to interrupt the ceremony. After a desperate fight with the retainers of the Huntsleys, in which Jack is wounded, he succeeds in rescuing Lady Leone and bringing her safely home.
Some weeks later Lady Leone, having appealed to the King for protection, is conducted to London by the Royal Commissioners, leaving Jack heart-broken. He follows her to London and endeavors to obtain admission into the royal chapel. As he is being driven away by one of the guards the King and Queen, accompanied by the entire court, are about to enter the chapel. Leone is one of the ladies-in-waiting to the Queen. She sees Jack and presents him to their majesties. The King, having heard of Jack's prowess in rescuing Leone, knights him. The following day Jack and Leone have a meeting in the King's garden, where he tells of his love for her. The King and Queen at this moment appear, and the King shows his displeasure at having a simple knight marry the wealthy ward of the Queen, but through the intercession of the Queen the royal consent is obtained. Leone and Jack, accompanied by their retinue, start for her estates to be married. On the way they are attacked by Hal Huntley. After a hard fight Jack succeeds in routing the outlaws and driving Hal Huntley to the edge of a precipice to death. Then Leone and Jack repair to her home, where they are married.

WAS MABEL CURED? (Nov. 22).—Mabel Jones returns home from boarding-school, filled with the idea that she is a born novelist and with a partially written manuscript upon a sociological subject, in which the hero is a burglar. Mabel's father is a sergeant of police and having heard in his past experience about all the dealings with burglars he cares for, he turns a deaf ear to her pleadings. Mabel persists in her determination and the sergeant is about to grow real angry when he sees a chance to cure her of her mad infatuation for under-world subjects. Among the sergeant's acquaintances is a young novelist named Jefferson Lang, who is also writing a sociological novel and in which the heroine is a sneak thief.

By clever planning and aided by the rest of the police boys, Mabel and Jeff are brought together, he believing her to be "Shifty Sadie," the sneak thief, and she knowing him as "Baffies," the gentleman burglar. Then follows a game of cross purposes and misunderstandings between the young couple, which culminates in them both being arrested by a strange policeman. Unfortunately for the sergeant, his "fine station hand" in the matter is discovered by the pair at the eleventh hour and through the kindly aid of a prison chaplain they turn the tables on the sergeant and the station house in general by getting married.

IT HAPPENED THUS (Nov. 29).—The bank in which John Allen & Co. have their account deposited fails, and the company is compelled to shut down their factory. Allen manages to keep his anguish of mind from his sweetheart, Madge Dale, who persuades him to accompany her and her mother to their home in a suburban town, where Madge is preparing to give him a party that night. Their conversation is overheard by "Crafty Jim," a professional burglar, and he determines to rob Allen's house.

While the party is in progress Allen excuses himself and goes to his home, only to find "Crafty Jim" there. Not desiring to have anything to do with him, Allen tosses Jim his pocketbook and orders him to leave. "Crafty Jim" goes, but in looking through the window sees that Allen is about to drink some poison. Jim tries to make Allen see things in a different light, but Allen will not listen, and a terrible struggle ensues, in which "Crafty Jim" is the winner. He ties Allen to a chair and brings Madge to him. Madge learns of Allen's predicament and, being a wealthy girl, offers him some of her money, which starts business going again for him. Later Allen and Madge do a good turn to "Crafty Jim" by gaining his freedom from jail and starting him on the right path.

VITAGRAPH

THE MODEL FOR ST. JOHN (Nov. 16).—The commission to paint the picture of St. John for one of the great Cathedrals is awarded to Monsieur Werner. The father recognizes in his son the attributes for the painting and soon the picture is completed.

Werner's son dissipates his time, money and substance in riotous living. Many years later, Artist Werner gets an order to paint the worst type of satanic depravity. He seeks for his model among the poor and outcast, until one day he comes across the semblance of a man with all the characteristics of beastliness and the brand of sin.

The last touches put upon the painting, the artist withdraws from the room. The poor sot, left alone, shuffles toward the canvas, looks at the portrayal of his features and is struck with horror. The artist returns and tries to quiet his model. At this moment, his eyes light upon a copy of the painting.
of St. John, for which he sat years ago. Beating his breast in terror, he cries, "I posed for that picture of St. John, the Divine!" In his delirium, the wretched sot falls dead. As the hand of the grim messenger smooths the pallid features, the artist recognizes the semblance of his child.—Mrs. Breull, Authoress.

THE UNEXPECTED HONEYMOON (Nov. 18).—Newly married Thomas and Mary MacGregor attend the village fair on their honeymoon. Thomas in his kitles with his bagpipes slung across his shoulder proudly escorts his blushing bride about the grounds from booth to booth.

The Balloon Ascension is advertised for the afternoon. Everything is in readiness and Mary, with a woman's curiosity, induces Thomas to enter the basket of the balloon. She enjoys the novelty and thinks she will have something to tell her neighbors. She does, and more too; for some mischievous boys cut the ropes holding the balloon and it rises, taking the pair on a honeymoon trip, entirely unexpected. They travel fast and long until the balloon collapses upon a desert island, among a tribe of cannibals who think the couple are gods descended from the skies. Thomas recognizes this and acts the part. He plays his bag-pipes and they all dance right merrily.

He deposes the king and runs things with a high hand. The natives, however, as they become better acquainted with Thomas and Mary, realize that they are only human beings like themselves. They decide to put an end to their reign and begin preparations for their execution and cooking. The night before they are to be put to death, Thomas and Mary escape to the seashore where they hail a passing vessel which lands a boat loaded with men, who rescue the terrified couple, for they are almost within the grasp of the hungry cannibals, in hot pursuit.—Rose Tapley, Authoress.

ROMANCE OF A RICKSHAW (Nov. 19).—Mabel, the beautiful daughter of General Lewis, has considerable variety of her love affairs when she finds herself loved by Lieutenant Graham, of her father's staff, and very much sought after by a rich Indian Rajah, whom she meets at a garden party. The Rajah proposes, but is refused. He abducts her. Dennis, Graham's servant, meets the abductors and picks up Mabel's locket, which she drops. He hastens to the Lieutenant and tells him what he saw.

Graham, with Dennis, and another soldier, determine to rescue Mabel from the hands of the Rajah. They go to his palace, find the rickshaw in which she was abducted and some Hindoo raiment. They disguise themselves; Dennis making up as a Hindoo Medicine Doctor. They gain entrance to the Rajah's presence, Dennis, with incantations and salutations, demands the presence of the foreign maiden whom they have in their midst. When Mabel appears, Lieutenant Graham draws a brace of revolvers from the folds of his robe and, taking the Rajah and his attendants unawares, they hurry from the room, place Mabel in the rickshaw which they had left at the door and are far on their way to the Military Post before the astonished Rajah can follow in pursuit. Safely rescued, Lewis's daughter, Mabel, is placed in her father's arms. The General acknowledges Graham's courage and gladly consents to his and Mabel's marriage.—W. L. Tremayne, Author.

TIMID MAY (Nov. 20).—May arrives at the Bullshed Ranch. She is so timid and shy that she is almost frightened to death by the cowboys' revolvers and rough appearance.

While all the other boys consider her a joke, Steve, a good-natured fellow, thinks she is just about right. Shortly after her arrival, there is a reward offered for the capture of a desperado. The sheriff, her uncle, and his men start in pursuit. Steve accidentally happens to get in his way, and both he and the desperado are so surprised they separate in opposite directions. May sees the desperado approaching her. The bad man appeals to her for refuge. She tells him to go in the barn, which is also used as a jail by the sheriff. She locks him in and when the sheriff and his men return, they find their man in jail, thanks to Timid May.

Steve, scared to death, arrives on the scene before the posse, and when they arrive takes part of the credit. May is so bashful and so overcome by his assumed heroism, she falls into his arms and throws darts of love into his soul. —Royal A. Baker, Author.

DARKTOWN DUEL (Nov. 20).—"She sho' is some belle," and no wonder she provokes a quarrel between Eph Johnson and Rastus Simpson, who are rivals for her hand. "Since we cannot fight with weapons, I challenge you to a watermelon duel, the winner takes the lady," says Rastus to Eph. The contest is arranged, and the duel begins. They certainly punish the watermelons.
The lady in question is present. Simpson wins and she makes her decision to him in the following note. "Dear Mr. Simpson: I shall accept your rival. I admire your courage, but I never could support a man that eats like you. Maria Jones."

SIV O'CLOCK (Nov. 21).—On the verge of financial ruin, Mr. Cameron has got to raise a large sum of money. His partner promises to raise it by six o'clock that evening and telephone him as soon as he has secured it. Jimmy Cameron, his little boy, has turned the hands of the clock half an hour ahead, so that his music lesson may be shortened by that much time. After a terrible ordeal of suspense, Mr. Cameron calmly prepares for suicide in case of failure. At 5:30 his partner closes the deal for the money and rushes to telephone Cameron. A few minutes before this, as the clock's hands point to two minutes to six, Jimmy remembers his indolent deed and turns the hands of the clock back half an hour, to the right time. This is the only thing that saves his father's life.

When Mr. Cameron hears the telephone, he is stricken with heart-failure, brought on by his anxiety and overwrought nerves. His partner not being able to reach Cameron by telephone, hastily arrives at his home and finds him unconscious. With the assistance of a physician, he is revived and his partner tells him of his success in securing the necessary amount to avoid the crisis.

HOW MR. BULLINGTON RAN THE HOUSE (Nov. 22).—Mr. Bullington has a great idea of his ability to "run" things. He is always finding fault with his young wife for the way things are managed. One morning at breakfast things not being properly cooked, he tells her to discharge the Irish cook, Delia. She does so but Delia's anger is so terrible she flies before her. Bullington goes down and discharges Delia himself. Then to show his wife how easy it is to manage things, he telephones an employment office. They tell him they are sending him a cook at once. In the meantime, he tries to get the housemaid to help with the cooking, but she is indignant and gives notice. He expects the new cook up long before dinner, but at one o'clock no cook. So he turns to and does the cooking himself, with the result that the soup is unpalatable and the meat half raw. The new cook, a Swede, turns up at 4. She has walked the whole way from the city to Harlem. She proves utterly incompetent, cannot understand the kitchen range and messes up the floor, the pots and pans and herself, finally saying she does not understand the range, leaves.

The next morning the employment office telephones they have an English woman with three children, a good cook, but she insists on taking her family with her. In desperation, Bullington consents. She arrives with her offspring, three in number and takes possession. She sets the children to work to clean things up and sends the Bullingtons sternly out of the kitchen. That night, they have a delicious dinner, but they tremble beneath the eye of Arriet and feel themselves her slaves forever.—W. L. Tremayne, Author.

WILD PAT (Nov. 23).—Neglectful of his little home and family, Pat resorts to evil companions at the town tavern. The priest of the village gives him a strong lecture. On the priest's advice, he goes to America, leaving a solemn promise with Mary that he will never touch liquor again. He finds employment as a stoker in the boiler room of a large factory. One day he receives a letter from Mary in which she tells him that a little girl has arrived to bless their union. Pat is delighted, and while sitting in the engine room dreaming of home, the men in the boiler room, who have been drinking, pile too much coal in the furnaces, and an explosion is imminent. They flee from the room. Pat, seeing the escaping steam, hastens below, enters the boiler room, turns the safety valve and avoids disastrous explosion. In this act of heroism, he is so badly scalded he dies in the arms of his sympathetic co-workers, after taking Mary's letter from the bosom of his shirt and kissing it in fond remembrance of her. The good priest breaks the news to his family.—Arthur Bentley, Author.

OMERS OF THE MESA (Nov. 25).—Texas Reilly, the outlaw, does not hesitate to kill, but when the flying buzzard casts its shadow across his pathway, he is filled with fear. The chief of the rangers is hot upon his trail. Reilly has no use for his wife, but loves his little daughter. The outlaw secretes his ill-gotten gains in a "hide-out" in the hills, overlooking the ranger's hut. Fearing capture, he sneaks upon the officer as he is riding by and shoots him. The wounded man succeeds in reaching his cabin, where he is aided by his old helper, who, after making him comfortable, goes to Mrs. Reilly for assistance. During his absence, the desperado makes up his mind that his pursuer must be gotten out of the way. He crawls over to his hut and places underneath it a large can of powder with a long fuse, which he ignites, makes his way back to
his "hide-out," where he watches with fiendish delight for the expected explosion.

Mrs. Reilly, with her little girl, hastens to the aid of the wounded friend. Her husband sees them enter the cabin and knows that the only thing in the world he loves is in that cabin about to be blown to eternity. Seized with a paroxysm of remorse and despair, he shoots himself dead.

While his wife is attending her suffering friend, her little girl steps outside the cabin and sees the smoking fuse. She tells her mother. She lifts the stricken man from his cot and leads him and her child to a small "dug-out" or cyclone cellar, and closing the doors after them, they barely escape the terrible explosion. Emerging from their hiding-place, they behold the complete devastation before them, and thank the good God for their deliverance.

IN THE FLAT ABOVE (Nov. 28).—Tom Talbot, a bachelor, has an apartment just above pretty little Priscilla Putnam, who gives singing lessons. Tom gives a bachelor's supper to some old friends. After feasting, they start a little game of cards, during which noises begin to ascend from Priscilla's conservatory, just underneath. To counteract the disturbance, the men begin to pound and jump on the floor. The pupils decamp and Priscilla goes to bed. The boys keep up the racket so vigorously, the ceiling and the chandelier fall from the fastenings. Priscilla screams and runs from the room. Tom and his friends come downstairs to see what damage they have done. The boys feel ashamed of themselves. Tom has never met Priscilla before, and is very sorry. He offers to make all repairs and see that everything is restored in proper shape. After this occurrence, Priscilla plies her vocation without interruption and she and Tom become more and more friendly. A few months later, Tom's friends of the card party decide to give Tom a surprise. On their way up to his apartment, they find Priscilla's rooms for rent and on the door of Tom's apartments a notice that "Mr. and Mrs. Talbot will return in two months."—James Young, Author.

THE WOOD VIOLET (Nov. 27).—The birds, the trees and all nature, bring peace and joy to the heart of Olympia, a child of nature, born and brought up in its midst. Marvin Ross, on a hunting trip in the mountain fastnesses where Olympia dwells, is pursuing a rabbit. He comes up with the girl and falls in love with her. The young man takes her to her father's cabin, where he remains a few days, during which time he becomes better acquainted with Olympia. She insists that he must not harm the animals of the woods, and to confirm his promise, he throws away his gun. He tells her of his love and she promises to become his wife. After gaining the consent of her father, they are married. They go to the city, where Marvin, being wealthy, establishes her in a beautiful mansion. She pines and longs for the woods. Her husband, noticing this, goes back to her forest home, and with her father, erects a lodge on the border of a lake. During his absence, Olympia cannot withstand her longing, and discarding her finery, dresses herself in the clothing in which she loved to roam, wanders back to the scenes of her childhood.

There she finds the lodge which her husband has built for her and a little later he and her father find her. Her joy is unbounded when he tells her that he has built it for their future home, and the three of them will live there 'mid the scenes so dear to her heart.'—Mrs. Breulli, Authoress.

THREE GIRLS AND A MAN (Nov. 28).—Tired and in need of a rest, Charles Morris accepts an invitation to visit Dick Burton at his country home. Here he meets two attractive girls, Hilda, a mercenary flirt, and Dorothy, a friend of Dick's sister, Betty. The latter is Betty's favorite and decides, if she has anything to say about it, Charles Morris will make her his wife. Betty is only fifteen years of age, but she has a sense and discerning heart.

Hilda, knowing Morris is wealthy, decides to capture him, but she has more than one string to her bow. One of these strings is Mr. Bennett, an elderly adorer. Morris vacillates between the two charmers until Betty spoils Hilda's chances by waiting her opportunity when Mr. Bennett is out walking with Hilda and has her clasped within his arms. The shrewd little minx hastily summons Morris to witness the touching scene. To make doubly sure, she makes their presence known to Hilda, and then apologizes for intruding upon their sweet communion. Hilda accepts the situation as gracefully as possible. It does not take much of a philosopher to guess that Dorothy and Morris have a mutual understanding, suggestive of wedding bells.—Mrs. E. G. Medina, Authoress.

THE EYESDROPPER (Nov. 28).—Alice takes Billy and Kitty, her little brother and sister, to a matinee. They immediately become imbued with the
wonderful idea that they are actors. They set up a miniature stage of their own in the summer house on the grounds. They spy upon their sister and her lover Bob, and reproduce their love affairs. A quarrel furnishes material for an interesting production, which are a revelation and a lesson to Bob. He goes and makes amends, acting upon the suggestions of the performance.—A. R. Kendall, Author.

SUSIE TO SUSANNE (Nov. 28).—Susie, the plain and unsophisticated country girl, is no prize for her former suitor when he returns from college, a finished and polished graduate. He takes little notice of her and makes himself popular among the girls of style. Susie writes her cousin Grace all about it and she invites Susie to visit her in the city. Susie does so and Grace tells her that they will soon make John feel sorry. Susie changes her name to Susanne, and after securing an outfit of the latest style and a little coaching from Grace and her husband, Susanne is capable of holding her own among the swells of the elite.

A reception is given, to which John is invited. When he meets Susanne as a society bud, he is dumbfounded. She is so captivating and sweet that the old love of boyhood days is renewed, and he finds himself making overtures for her attention. She flouts him and coquettes with others. A few months later, she returns home to the country and he follows her. At first she will pay no attention to him, but his appeal is so strenuous she is just a little lenient. Gradually he unbooms himself and apologizes for his uppishness and lack of appreciation for her real worth. He is so penitent that she finally allows him to take her in his arms and they seal their engagement with a kiss.—Miss Marie T. Jacobs, Authoress.

O'HARA, SQUATTER AND PHILOSOPHER (Nov. 30).—Tom O'Grady is in love with Aileen Sullivan. Old Sullivan does not object to the match, but he dislikes O'Grady and is always quarreling with him. Tom is excitable. O'Grady morose. Heni's O'Hara, a kindly old Irish philosopher, is always trying to make peace. O'Grady has a goat, and one day by ill luck, it eats up some cherished flowers belonging to Tim. There is an awful row and Tim forbids Aileen to see Tom again. Tom and Aileen go to Dennis for advice and he tells them a scheme to set things right. Tom tells his father that if he cannot have Aileen he will go West.

Aileen hears the news and pretends sickness. Tim and O'Grady become alarmed and go over to consult Dennis O'Hara. He speaks to them severely and tells them they will bring down the wrath of heaven on them if they separate their children for their own foolish ends. He reduces them both to tears. They shake hands and he at once takes them over to Sullivan's cottage and Aileen is told the good news. Tom turns up, bringing a peace offering of some new flowers to Tim, and O'Hara with a smile sees his schemes succeed and everybody happy.—W. L. Tremayne, Author.

THE ABSENT-MINDED VALET (Dec. 2).—With a "dome" of solid ivory, Joe Price is the acme of absent-mindedness. His mother tells him he must get a job. She sees an advertisement in the paper for a valet, goes with him to make an application for the position. He is employed by Mr. Fussly, who has no end of trouble with him. When he leaves for a summer resort, he forgets the keys to the trunk, mislays the railroad tickets, and mails the trunk checks instead of some letters intrusted to him, and when he discovers the mistake, he tries to extricate them from the box and is arrested for robbing the mail. Mr. Fussly is obliged to secure his release. To cap the climax, he lets the water overflow the bathtub, when preparing a bath for his employer. Mr. Fussly is aroons to such fury he grabs the valet and throws him bodily into the steaming tub of water, soaking him repeatedly into it whenever he attempts to get out.—John Daly Murphy, Author.

THE SCOOP (Dec. 3).—All the newspapers in town have failed to get an interview with Cornelius J. Smith, the multi-millionaire. Beulah Mead, a young society reporter on the "Sun," asks permission to try to get it. She arrives at the barricaded summer home of the millionaire, gets over the wall, and meets Cornelius J. Smith, Jr. He is working in the garden and dressed accordingly, and does not know who he is. She cannot drop from the wall unassisted, and he agrees, for a kiss, to assist her and tell her where she can find his father. She finds him in swimming, without a bathing suit, and sitting on his clothes, demands an interview. He dare not come out and soon grants her the desired interview. She thanks him for his kindness and leaves the coast clear. She has to pay two kisses to Smith, Jr., to get out of the garden. She seems to be in—
dignant, but finally laughs as she bids him good-by. It is a big victory for her. She secures the interview for her paper, a "Scoop."

Cornelius J. Smith, Jr., calls on her at her home and she finally realizes when she sees his card who he is. He proposes, she accepts, and he makes a "scoop" for himself.—James Oliver Curwood, Author.

THE CURIO HUNTERS (Dec. 4).—In search of curios among the South Sea Islands. Professor Hunter directs the captain of the vessel to stop at one of them. Landing with the sailors, the Professor makes his way to a village, which is deserted by the inhabitants. Among the sailors is one Bill, a little runt, who is given to generous libations from his inseparable black bottle. They all enter a large hut, used as a temple of worship to a Billiken-like god, enthroned on its pedestal in the center of the room. The Professor esteems it as a rare specimen of barbaric art. In their anxiety to get away with it before the return of the natives, they forget all about their companion Bill.

When they reach the boats, the sailors miss Bill and two of them return to the hut for him. They find him reclining on the pedestal of the god. Recognizing Bills strong resemblance to the late occupant of the temple, they decide to fix him up a little more like the idol, await the return of the fishing party and see the fun. The cannibs come back and find their god full of animation and "booze." They are delighted and feast Bill on the fat of the land, attended by the choicest of colored maidens.

In the meantime, Bill's companions have been discovered and are brought to the temple to receive sentence from their most worshipful god. Bill directs his subjects to place them in position to receive the full weight and force of his cudgel-like sceptre upon the basements of their trousers. Then he commands his astonished worshippers to let them depart, while he remains to enjoy the "snap" which has fallen to his lot.—Marshall P. Wilder, Author.

MRS. LIRRIPER'S LEGACY (Dec. 5).—The first part of the picture shows the bringing up of Mrs. Lirriper's grandson, Jemmy Jackman Lirriper, by Mrs. Lirriper and the Major, their games and affection for each other. They send him to a boarding school. Just before his vacation, Mrs. Lirriper receives a visit from a man from the French Consul telling her that an Englishman who is sick at Sens, France, has made her his sole heir. She is puzzled to know who it is, and makes up her mind that she, the Major and Jemmy will visit Sens and if possible see the dying man.

Arriving at Sens, Mrs. Lirriper is shown to the sick man's room. At first he is so changed that she does not recognize him, but when he looks at her, she knows it is Jemmy's father Edson, who deserted his wife. At first she upbraids him, but struck with pity at his miserable condition, she prays for him, and then when he asks to see Jemmy she brings the boy to him, though of course, without telling him who the sick man is. Jemmy kisses his father, whom he thinks is a stranger and at his request, prays God to forgive him, and clasping his child's hand, Edson passes away.—W. L. Tremayne, Author.

TOO MANY CASEYS (Dec. 6).—In a row of tenements, right next door to each other, live two families by the name of Casey. Casey No. 1 and his family, who are old residents, look with some condescension upon the newly arrived Caseys, and refuse to mix with them. This arouses a sort of feud. Caseys No. 2 indulge in concerts on their house organ, which backs directly against the party wall of Caseys No.1, who are almost driven frantic. To counteract this, Casey No.1 hires a street band and overpowers the noise next door. Matters are brought to a crisis when a burglar is discovered by the two Caseys loitering in their back yard. Both of them take their revolvers and together capture the burglar. Each one is ambitious to claim the credit. During the wrangle, the burglar escapes. Casey No.1 accuses Casey No.2 of interfering with his effort to protect his home and property. They flourish their revolvers and things wax hot, when a policeman appears and takes them in, charged with attempt to kill.

Fortunately, a policeman has seen the burglar in flight, arrests him and brings him into the station house and the presence of the Caseys. Explanations follow and both Caseys are discharged. So overjoyed are they and their families, that a truce is declared. Peace and happiness now reigns where discord once prevailed.—Arthur F. Clark, Author.

THE AWAKENING OF BIANCA (Dec. 7).—Nicola pays court to Bianca, the daughter of Angello, who runs a fruit store and for whom Nicola works. Guiseppe, who is somewhat of a dandy, wins the girl's affections. Nicola leaves Angello's employ and by hard work saves enough money to buy a fruit stand of his own.
Angello is stricken by a serious illness. Bianca is obliged to care for him and their fruit stand is closed, their income stops and they come to need. Bianca determines to sell her beautiful head of hair to secure means. Guiseppe, still declaring his love, sees an opportunity of making commission on the sale of his sweetheart's hair and takes her to the hair merchant with a greedy desire to profit by its sale. As Bianca and Guiseppe are entering the merchant's shop, Nicola, on his way to close the transaction for his fruit stand sees them enter. He watches through the window and just as the merchant takes the shears in his hand to remove the long raven tresses of Bianca, he rushes into the place and stops the merchant and denounces Guiseppe. He takes his savings from his pocket and places them in the hand of Bianca, telling her to take the money to her father to relieve their necessity. Hurriedly he leaves the shop, followed by Bianca, who overtakes him and insists that he should take back the money, that she is not deserving of his kindness or love, that she now realizes the difference between Nicola's true heart and the false pretensions of Guiseppe. Nicola declares his love and asks her to become his wife. She is only too happy to place her future in the care and protection of the man willing to make such unselfish sacrifices in her behalf.—Horace Kramer, Author.

THE SIGNAL OF DISTRESS (Dec. 9).—Dolly Dillard jumps at the conclusion that George Gordon is playing her false, as he affectionately greets his sister at the train when she comes to pay him a visit. Dolly, who is not acclimated with her sister, sends back her engagement ring.

Sad and disconsolate, she saunters to the cliffs overlooking the seashore, trying to forget her imagined wrong. As she is climbing down the side of the rocky prominence, her foot slips and she falls into a narrow crevice. She finds herself helpless with a sprained ankle.

Remembering George's returned match-case, she tears a piece of cloth from her skirt writes with a burnt match a note, telling of her accident. She ties it around her shoe and throws it over the cliff to her collie dog Jean, who carries the missive to George, who at once, after summoning aid, goes to her rescue, accompanied by her sister. After a dangerous descent by the aid of a rope, he succeeds in bringing her safely out of her peril. It is then she learns that the innocent cause of all her unhappy suspicions is George's sister.—Miss Alice A. Methley, Authoress.

DOCTOR BRIDGET (Dec. 10).—Suffering with too little to do and too many to help him do it, Freddie, the little son of wealthy and indulgent parents, develops into a regular mollycoddle. He enjoys being petted and waited upon and to indulge this tendency, he claims to be sick. His parents engage the services of all the specialists in town, but their dear Freddie grows more peevish and threatens to go on a decline, although he constantly insists upon smoking cigarettes and reading trashy literature throughout his illness. His solicitous parents are suddenly obliged to leave town and leave him under the care of a doctor and nurse.

Bridget, the cook has diagnosed Freddie's case and concludes that she will take him in hand and administer a little physical culture to him. Taking Freddie by the back of the neck, she sets him to work about the kitchen, scrubbing the floor, washing the dishes, and cleaning the stove. With her mental and physical dominion, this treatment gives Freddie an enormous appetite, and speedily he recovers from his sickness. [123456123456] *

NATOOSA (Dec. 11).—Sauntering through the Three X Ranch, Red Hawk and his daughter, Natoosa, are accosted by some of the cowboys, who try to take liberties with the young Indian girl. Jack Bangs comes to her rescue and drives off her tormentors. He earns the thanks of Red Hawk and Natoosa falls deeply in love with him.

Upon their return to the Indian encampment, Natoosa confides to her father that she is in love with Bangs. Red Hawk, filled with the pride and traditions of his race, goes back to the ranch, tells Bangs he would honor him by giving his daughter to him in marriage. Bangs frankly tells the chief that he is engaged to another. Red Hawk, disappointed and angry, sullenly departs. He tells his friends that they must capture Jack and his sweetheart, Lillian, and bring them to the Indian encampment. Obeying their chief's command, they await a favorable opportunity and lie in wait for Jack and Lillian, whom they seize and carry away. They tie them to stakes with the decree that on the morrow they must both die. Leaving them for the night, the Indians return to their village. Natoosa overhears them arranging the execution of the prisoners. In spite of her rejection, her love is too sincere for Jack to see him die or to wish him any unhappiness. In the darkness of the night, she goes in search of
Jack and Lillian. When she finds them, she releases them, urging them to escape, which they do with all possible speed. When Red Hawk accidentally learns that his daughter has freed them, he determines that she shall be put to death for the deed. Natoosa wanders to the transparent pool which she was wont to frequent and sadly viewing the reflection of her face in its mirror-like depths, she despondently drives a dagger into her breast and drops lifeless. Her father, who is searching for her, reaches the pool and finds his daughter has carried out the execution of his own intentions. A. L. Behrman, Author.

ADAM AND EVE (Dec. 12).—The man, Adam, not content to be alone, unto him was given a woman, Eve. They were happy and content, until one day, there comes to their home a tempter. They take him in, feed and house him over night, and during his stay, he shows them many trinkets, laces and other finery, which appeals to the woman's vanity, and she begs her husband to buy them for her. His scant earning as a gardener cannot cater to the indulgence of luxuries, and he refuses. She pleads with him and when the peddler retires for the night, Eve persuades Adam to steal from the peddler's pack that se may possess that which she craves.

Adam succumbs to her enticement and the seeds of sin are sown and their happiness and peace of mind depart from that time henceforth. In the morning, when the peddler leaves, they would believe that their unhappiness had gone with him, but not so, they must reap that which they have sown and the disquieting spirit of evil hath taken possession of their hearts and home. When the peddler discovers that he has been robbed, he is fired with the spirit of revenge and immediately reports his loss to the town authorities, who hasten to apprehend the culprits. On their way, the news spreads among the townspeople, who pretend to be inspired with righteous indignation, but in reality they secretly rejoice in the downfall of their weak and foolish neighbors. Brought face to face with the peddler, Adam and Eve confess their guilt and the discovery of the stolen property at once convicts them. Imprisonment is the penalty of their crime, but through their appeals for mercy, they are condemned to banishment. —Geo. B. Scott, Author.

THE SONG OF THE SHELL (Dec. 13).—Suffering with ennui, bored by society, Annie Bradley, a wealthy girl, is anxious to make her time more profitable by doing something worth while. Alice Godfrey, a nurse on the Floating Hospital of the I. O. D. A. M. pays an afternoon visit and suggests it her that she interest herself in settlement work among the poor and accompany her on a tour through the tenement districts. Annie consents and she soon finds herself so interested in the work, she makes application for an appointment as a visiting nurse. She is accepted and joins in the work of attending the sick children on the Floating Hospital. Her tenderness and efficiency is noticed by Dr. Ferguson, the physician in charge, and he compliments her on her work. This courtesy leads to a friendship between her and the Doctor which ripens into love.

They are obliged, by the rules of the Hospital, to do their courting in secret, while on shipboard. The Doctor proposes to Annie, and finding him so different from the men among the wealthy set with whom she is acquainted, she readily accepts him. They are secretly married. Annie continues her labors among the poor and it is not until some time after they are married that the Doctor learns by accident of Annie's wealth and social prominence. She tells him that she appreciates his ambition but he can rest assured that her money will contribute very greatly to their comfort while he is rising to a high position in his profession. He is encouraged by her willingness to assist, but convinces her that he will value her love and sweetness of character in the future, as he has in the past, above the wealth of all the world.—Mrs. Breull, Authoress.

ALL FOR A GIRL (Dec. 12).—Billy Joy, a young reporter, is told by his chief, if he will secure certain letters connected with a prominent divorce scandal, he will raise his wages $10 a week. This increase will make Billy rich enough to marry Claire. He learns that Mrs. Gardner, who is seeking a divorce visits Claire and shows her the letters. Billy disguises himself as a milkman and makes love to Mrs. Gardner's cook to induce her to help him get a look at the letters in the case. While holding the cook on his lap, in the kitchen, Claire Taylor, his sweetheart, calls on Mrs. Gardner. During her visit Mrs. Gardner shows Claire the letters and explains to her their connection in the divorce case.

Wishing some refreshments, Mrs. Gardner rings for the cook, who does not respond. She hurries to the kitchen, accompanied by Claire, and there they discover the cook sitting on Billy's lap. Claire, who still has Mrs. Gardner's letters in her hand, is so astonished at seeing her fiancé in such a compromising position, drops the letters upon the floor and will not listen to Billy's ex-
planations; leaving the kitchen thoroughly disgusted. Billy has his eyes on the letters, snatches them from the floor, places them in his pocket and makes for the editorial rooms of his newspaper. His Chief, delighted with Billy's work, gives him the promised raise of salary, and straightens things between him and Claire, clearing up his attentions to Mrs. Gardner's cook.—Wallace Reid, Author.

MR. DAWSON TURNS THE TABLES (Dec. 14).—The Senior Clerk of Brown Brothers' office thinks himself irresistibly fascinating. He is very fussy and fussy, constantly prinking before the mirror. The rest of the clerks decide to play a trick on him, sending him a mash note from a fictitious young lady, making a date for the following Sunday. He gets wise to their game, and arranged with a young waitress at the restaurant where he eats to keep the date and put one over on the boys. She agrees. The next Sunday, the whole office force is waiting at the appointed place to see his discomfiture. They are surprised when they see the classy little waitress, stunningly dressed and bewitchingly pretty, appear upon the scene, take Dawson's arm and proudly saunter away with him. With gaping mouths and staring eyes, they ask each other, "Can You Beat It?"—N. Burnham, Author.
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