

News of Photoplays and Photoplayers

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Regular Releases By Famous Players

New Policy Inaugurated By This Important and Pop- ular Film Company

Mrs. Fiske in "Tess of the D'Urbervilles," Mary Pickford in "The Bishop's Carriage" and Mrs. Langtry in "His Neighbor's Wife" Among Its New Productions Announced.

The most important film news of the week comes in the form of an announcement from the Famous Players Film Company to the effect that beginning September 1st it will inaugurate a policy of regular releases of three, four or five reel features. These productions will be issued three times a month, their length to be determined by the particular requirements of the subjects. This monthly program will be as pretentious and influential as the former releases of this company, and



Pearl Sindelar
(Pathe Freres)

will conform entirely with the high standard established and maintained by the Famous Players Film Company. Among the first few productions to be released under this new plan are Mrs. Fiske in her famous success, "Tess of the D'Urbervilles," the film production of which has already attracted such wide attention in the daily newspapers throughout the country; Miss Mary Pickford in the favorite novel and play, "The Bishop's Carriage"; Henry E. Dixey in "Chelsea 7750"; Lillie Langtry in a tense dramatic play, "His Neighbor's Wife," described as a powerful sermon in film; and Laura Sawyer in "An Hour Before Dawn," a female detective play.

The Famous Players movement has been effective in raising the production of motion pictures to a higher and more dignified plane.

Broncho Billy is a hero to all his admirers, and to that easily impressionable age of childhood he is an ideal, and a worthy one. The characters he portrays are always noble types, even when the part is that of a highwayman, his own sterling qualities stamp all that he touches. His rugged face suggests a rocky headland; his smile and the light in his eyes, when the moon comes out in glory. There is not a weak feature or expression in his face, it is strength in human countenance. One is convinced there is not a mean trait in his nature, it is courage in human personality. And it is not the actor, either, it is the man.

Pearl Sindelar is the leading woman of one of Pathe Freres companies. She possesses beauty and charm to an unusual degree and has the rare faculty of making these attributes felt in motion pictures. She is the ideal of motion picture patrons all over the country. For several years she was on the speaking stage and played leading parts for A. H. Woods.

THE VARIED EXPERIENCES OF PRETTY MARY FULLER TOLD IN ENTERTAINING CHAT

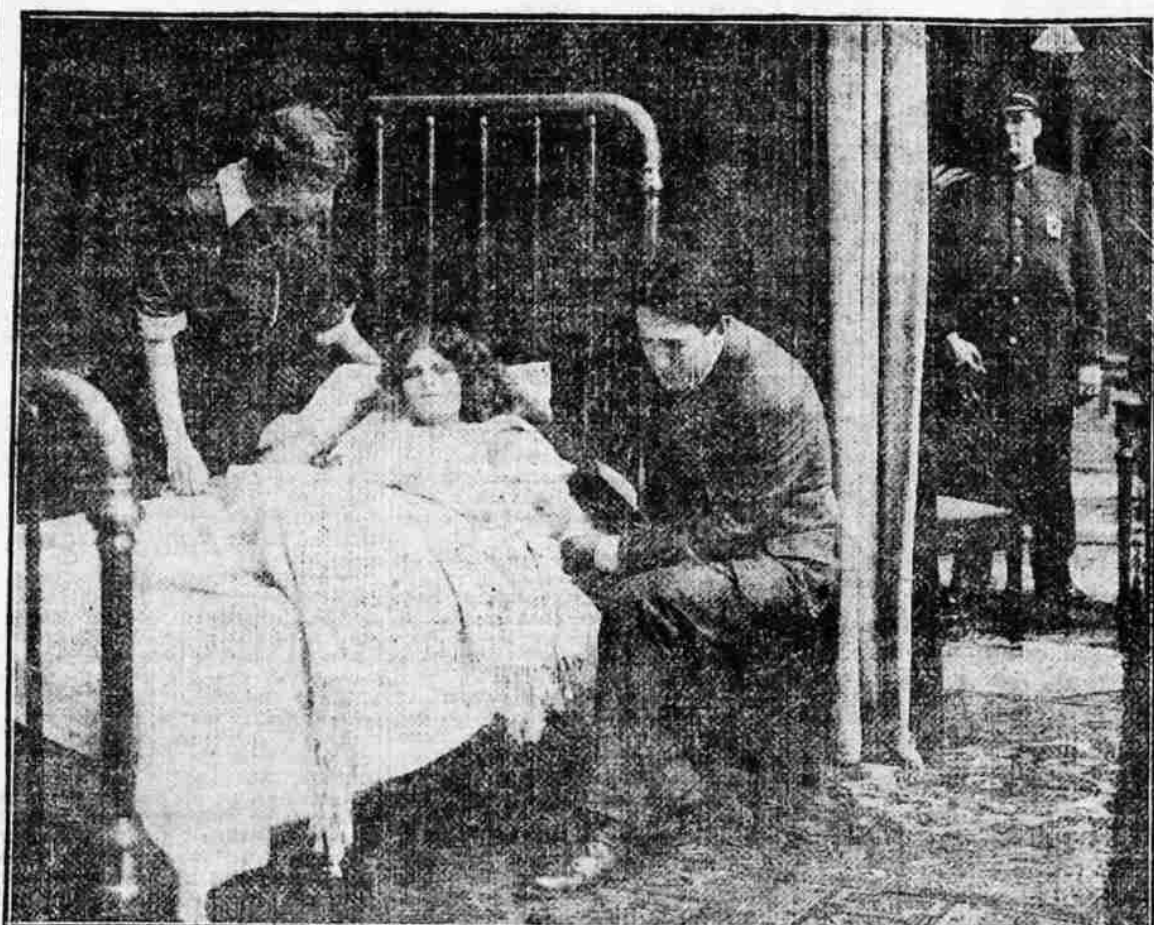
Daring Feats That Come As Part Of the Day's Work Of a
Photoplay Actress—Success Won Only By
Hard, Persistent Toil

There is no doubt that there are very few among the millions of admirers of Mary Fuller who have delightedly watched her many impersonations upon the screen to whom there has not come the wish to meet her face to face, to enjoy the presence of her charming personality.

When prospect of actually doing so came to the writer he warmly welcomed

Actually commit suicide—think of it! Surely the public will not sympathize with a person so cowardly as to take her life? She smiled as she talked, and I believe she knew what I was going to say.

"You are right. The audience did not want to see you kill yourself, but their sympathy was spent on little Chrysanthemum. Tears were actually shed for the little Jap girl, and you undoubtedly played the part of the heroine."



"The Gangster" (Lubin)

it and lost no time in visiting this most versatile of actresses at the studio of the Edison Company.

"There is a very warm corner in my heart for my motion picture public," she said when I assured her that even a vicarious talk with her would awaken keen interest in every patron of the motion picture theatre.

"I receive many letters," she continued, "some so full of good wishes for success, that I treasure them dearly, as well as the many gifts—two ostrich plumes and some ornaments from South Africa, handkerchiefs, a theatre bag, calendars, pen-wipers, desk ornaments, pin trays, candy, a volume of Keats from an unknown friend, a large bunch of violets carefully wrapped and shipped from Mississippi, hat pins and many different books."

Miss Fuller's father died when she was seventeen. Against her mother's wishes she turned to the stage, and for several years she played mediocre parts with various stock companies. There were several short periods when she played leading parts. "But most of the time," she says, "I was only receiving sufficient salary to stave off the wolf." Then came that awful season when crash followed crash, road shows were called in and stock companies closed; when thousands of theatrical folk were listed in the great army of the unemployed.

"My means ran low, and being urged by a friend, I tried posing before the camera," she said. "At that time I called it 'posing,' but now I am convinced that we do real acting. I seemed to 'get on' from the start. Excepting a few brief periods when I returned to the stage, my work before the camera has been continuous."

Miss Fuller is always wanting to do the unusual thing—that is, assume a rôle which is utterly foreign to her.

"I do not want to become glued to any particular sort of rôle, and a study of my past work will convince you that I have assumed many various parts. I even wrote many of the plays in which I appear."

"Why are you always the heroine? I can think of only a few plays in which you have appeared where you portray a part other than that of the heroine."

Politely, she advised me that I was in error.

"Take my 'The Love of Chrysanthemum,' written by myself and fashioned after 'Madame Butterfly,' in which, after a most emotional scene with my lover, who finally deserts me, I kill myself."

FAMOUS PLAYERS FILM CO.
PRODUCTIONS
MAKE YOU "SEE STARS"
ADOLPH ZUKOR
DANIEL FRIEDMAN
President
Managing Director

She agreed with me, probably for the sake of conversation.

"Yes, and I feel awfully sorry for Mary in my 'What Happened to Mary' pictures. Craig and his son and that mean Billy Pearl are always following her around, abducting her and placing her in unscrupulous hands. I do hope she will come out all right, and of course she will, won't she?"

"Yes, unless she gets killed in performing some of the hair-raising feats," was my reply.

"You have had many thrilling experiences?" I asked.

"Oh yes," she replied, "but I am getting tired of them. At first—I mean when I first began picture work—I was a little reluctant to tackle all the many things required, but now it is all in the day's work."

Any of my readers will agree with me that it takes courage to run a new forty horse-power motor boat alone in a race, or to cross a swift river on floating cakes of ice, carrying a child, or to ride and be thrown by frisky bronchos, or to run a big touring car down Piccadilly alone, or to be lowered down a steep cliff with your foot in a rope-noose.

Miss Fuller's chief pleasure comes from attending the theatre. Her hobby, if she has one, is study. As for social life, she has none. When not rehearsing or acting before the camera, she is studying her parts for the plays she will appear in, before the camera, tomorrow.

Speaking of her work in a sort of summing-up, matter-of-fact way, she said:

"My success, if you call it that, is the result of the hardest kind of work. I doubt if I could have made any kind of a name had I remained on the stage. Now I want to do the big things—in motion pictures—the bigger the better. You know we are going to have many really big picture play productions soon, and the rôles of the leading characters are bound to be difficult. I want to try them."

As I turned to make my departure, after bidding her good-by, she called me back and said:

"Don't forget to say in your article that I am not thinking of marrying. I just thought it might help to stop the flood of letters that are always coming in. I am too busy to marry, unless, well—'When the Right Man Comes Along.'"

The little four-year-old star, Runa Hughes, who is being presented in a series of Runa pictures by the Reliance Company, has been appearing in the larger moving picture theatres in Boston and several other New England cities. Much to everybody's surprise, Runa is not satisfied with merely making a bow to her audiences, but insists upon being a "regular actress."

A letter from Manager J. L. Roth, of the Olympic Theatre, Boston, states that Runa walked out upon the stage like an old-timer and in tones that could be heard in the back of the house told the audience how glad she was to meet them. Runa's appearance followed the running of the picture, "A Dream Home," in which she is shown on the screen in a boy's part, with Edwina de Lespine as the beautiful young mother.

Modern Romance In a Picture Play

An Imp Release That Por-
trays Life As It Is
Lived To-day

Won From the Paths of Idleness and
Dissipation by the Power of Love,
the Hero Chooses Disinheritance
Rather Than Desert the Girl Who
Saved Him.

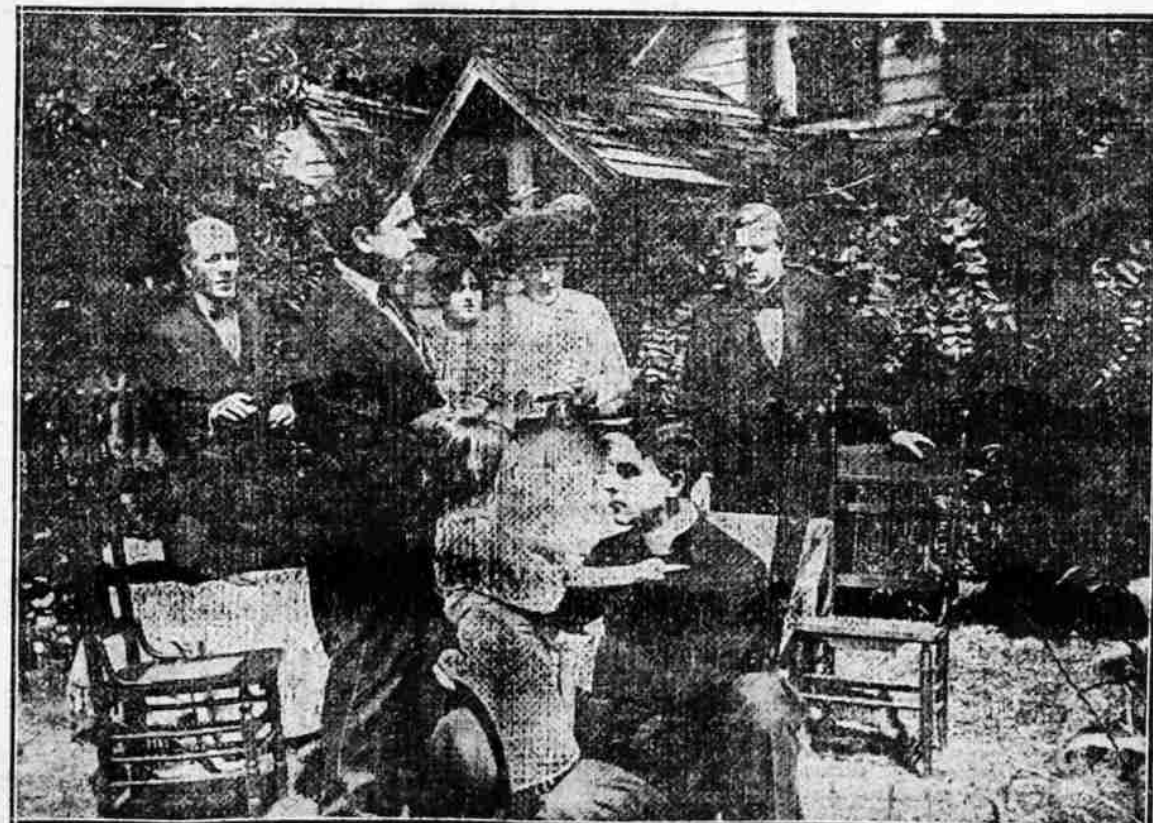
"A Modern Romance" (Imp)—Edward Markham, son of a wealthy and retired financier, devotes practically his whole time to gambling. Stricken ill one evening at his club he is rushed to a hospital and there operated upon for



"A Modern Romance" (Imp)

appendicitis. He falls in love with his nurse. Upon returning to his father's house he makes known his attachment, but encounters the latter's opposition to the match on the grounds that she is beneath him in station.

Markham marries Nurse Hawthorne.



"Of Such Is the Kingdom" (Reliance)

and five years pass away. At the expiration of this time Ned has become a member of the firm of Boyd & Markham, stock brokers, and is in comfortable circumstances. About this time he begins to dabble in stocks. At first successful, he one day risks all and loses all. Despondent, he returns home and is about to end his life. His child, coming into the room with a telegram at the moment he is about to pull the trigger, saves his life. The "wire" announces the serious and sudden illness of his father. A bright idea occurs to him. He interviews the family physician and is successful in having his wife installed as nurse for his father under the nom de plume of "Nurse Millidge." Markham, Sr., is nursed around to his normal state of health in the course of a couple of months, but in the meantime he has become so attached to Nurse Millidge that when she suggests leaving, he will not entertain the idea and offers to adopt her as his daughter. This suggestion effects the climax. Her husband and child enter to take her home and the old man, overcome with mingled emotions of surprise, shame and love, bids them stay.

VIEWS OF A PIONEER IN SCREENLAND ON THE OUTLOOK OF THE NEW ART

J. Stuart Blackton, Vice-President of the Vitaphone Company,
Says the Art of Picture Making Is An Evolution—Its
Present Outlook and Future Development

To one conversant with the motion picture industry of to-day nothing could be more interesting than a talk with one who has been a pioneer among motion picture men, one who has toiled earnestly to bring the business to the expansive stage it has now reached, and who is intimately acquainted with every period of its development.

Such a man is J. Stuart Blackton, vice-president of the Vitaphone Company, and the first question the writer asked him when seeking an interview was in regard to this wonderful development.

"Picture making can hardly be said to have developed," declared Mr. Blackton. "The art itself is an evolution—its branches developed. Everything was so absolutely new that the first producers had to evolve their own standards. For instance, there were no experienced picture players. The pioneers had to find out the best and proper course to pursue. Out of the early successes and failures has been created the present-day motion pictures."

The last five years have been the real developing years of the photoplay. Realism, in Mr. Blackton's opinion, has been the keynote of the advance.

"The greatest difference in methods of the present day and five years ago is the lack of pantomime," he said. "In the French picture dramas of the early days, pantomime was elaborately used. For instance, if a player wished to suggest beauty, he ran his hand around his face ecstatically and then kissed his finger tips heavenward. Things are now presented mentally, not physically. The trend is towards individual mentality. Five years ago there were no serious dramas to make spectators cry. There were slapstick comedies for laughs, but no serious comedies. I hold that the only true comedy is played seriously."

"The next big change brought about in the past five years has been the advance in realism. Most manufacturers are striving toward complete realism. We actually build where we used to paint. When the present-day manufacturer presents an Egyptian scene, actual temples and columns are constructed. In modern scenes the doors and windows are of real wood, where before they were of canvas. Plaster and concrete have succeeded makeshift scenery."

guiding hand of the director all go to produce a harmonious whole. Going still further, we have music. Music is necessary to a well rounded and perfect programme of finished products.

"Music is the only medium which is of value and which helps motion pictures. I am quite certain that the voice, either human or mechanical, is a detriment to almost all styles of pictures. As a novelty, it is pleasant and entertaining. But as a steady diet, to a fan who goes night after night, it would be monotonous. Why have words when any well made picture tells the complete story? It needs nothing more. It destroys and shatters the imaginative suggestion of a picture drama."

"What," I asked, "in your estimation, will be the educational value of pictures in the future?"

"To my mind the future is not the right word. The picture to-day is the greatest educational factor in the entire world and has been for the last seven or eight years. It has been the greatest educational factor the world has ever known up to the present time. It is a universal language understood by the entire world, civilized or uncivilized."

"The best thing about picture manufacturing is the thought that, when you make a good picture, it will be of benefit to mankind in general and its influence will be felt over practically the entire world."

"Returning to the entertainment side of the future development of pictures, I believe that continued stories—serial films—are to increase markedly. An entire evening devoted to a single picture drama is already an assured fact."

Here Mr. Blackton expressed an interesting prediction regarding the future of the scenario.

"The valuable and successful pictures of the future will not be reproductions of old stage plays, but will be visualized literature of two classes: First, classic writings and well known works of the past generations; and the other, stories written by the world's best authors with special view to their subsequent picture-making. It is most probable that the author and the picture manufacturer will work together so that the look and picture will be issued at about the same time."

Then the talk turned to the question of broader photodramas to deal with the real problems of life—the sordid shadows as well as the happy high lights—and to go beneath the surface.

"They cannot come," said Mr. Blackton, "until we have a distinct and separate class of exhibitions which will cater to adults only. The reason for the present strict censorship is that all films are accessible to children. But this matter seems to be adjusting itself."

May Irwin Chased By An Angry Bull

The Actress and the Bull
Pose Together For a
Picture Play

Her Bovine Support Rebels and Pursues the Ample Star Across Lots—An Impromptu Scene That Is Highly Thrilling—Picture of Miss Irwin Crossing a Fence Very Effective.

For probably the first time in her life May Irwin, the popular comedienne, last week became susceptible to the bull. Daniel Frohman, while a guest of Miss Irwin's in her Island home, thought it would be well to make moving pictures of her life on her St. Lawrence domain. So he took along Edwin S. Porter, technical director of the Famous Players Film Company, to take the pictures of the prominent star's home life. Miss Irwin is soon to appear in a comedy production for the Famous Players.



Anna Quirentia Nilsson
(Kalem)

Miss Irwin has scores of cows and pigs and chickens and sheep on her farm, but only one bull.

The bull was held by two keepers, waiting for its entrance into one of the pictures. The bull looked at the moving picture camera with silent contempt, as though that couldn't film with any enthusiasm. As the picture progressed, it "developed" the bull's ire, and he suddenly broke from his keepers and decided to charge Miss Irwin for his annoyance. Miss Irwin raced across a stream, the bull in close pursuit, and even jumped over a fence, which to a woman of Miss Irwin's architecture is one to her dignity.

But it is one of the photographic triumphs of the visit.

Members of the photoplay profession feel keenly the loss of Joseph Graybill, for many years an actor of sterling worth, whose sunny disposition endeared him to the hearts of his fellow players. Suddenly stricken blind while at work for the Pathe Company, he nevertheless bravely finished the picture for which he was posing at the time and then collapsed. Frank A. Tichenor, acting for the Screen Club, the famous organization of all those prominently allied with the motion picture industry, looked after him until his mother arrived from Milwaukee. She was with him at the end, which came on Sunday afternoon.

The Famous Players Film Company's announcement last week, to the effect that, beginning September 1st, it would release three feature productions a month of the same standard maintained in the past, is being generally and favorably commented upon. Interpreting the majority of opinions, this extension of Famous Players' activities was anticipated. The necessity for expansion was forcibly suggested to the exhibitors and state-right buyers throughout the country by the growing demand for Famous Players productions, and the inauguration of a plan of regular releases is certain of popular endorsement.

ESSANAY
FIVE-A-WEEK
SEE THEM AT YOUR THEATRE



DEMAND THAT
UNIVERSAL PROGRAM