

News of Photoplays and Photoplayers

A Drama of the Western Frontier

In "The Cheyenne Massacre" Soldiers, Pioneers and Redskins Again Wage War

Love and Romance Play Their Parts in This New Kalem Production

Perhaps no more striking portrayal of the spirit of daring and fortitude which settled our western frontier has ever been placed before the public than the Kalem Company's motion picture production, "The Cheyenne Massacre."



GEORGE HOLLISTER, JR.
Kalem

To rise above the ravages of marauding Indians and establish a home for posterity; to thwart the savage trickery and bring order out of chaos, were the problems which confronted the hardy pioneers who penetrated the arid plains.

From certain historical data the Kalem Company has developed a powerful drama in two parts. Scores of genuine Indians (who now don war bonnets and paint for hire) were secured for this special feature, and several companies of the state militia took part. The story in brief is as follows: At the frontier post, Fort Bryson, Robert Ellis, an intrepid young lieutenant, wins the hand of the commander's daughter and the admiration of his companions through his many deeds of daring. He befriends Mountain Dew, an Indian maid, when she is annoyed by a thoughtless officer and gains her gratitude.

Swift Bear, an Indian chief, visits the post and openly defies General Foster's authority. The general endeavors to pacify the red man and sends him on his way. Determined to incite an outbreak, Swift Bear returns to his camp and sends two vicious braves to demand food of a settler, John Simmons, the settler, refuses the request, knowing that the Indians are not in need. The chief flies into a passion when his braves return and, sweeping down upon the cabin, he burns it to the ground. Simmons' son Bob, the sole survivor, makes his way to the post and gives the alarm.

At daybreak General Foster and his troops set forth to quell the outbreak, but they fall into an ambush and suffer a great loss. Knowing that he cannot cope with the Indians, the general returns to Fort Bryson and endeavors to communicate with a neighboring post by telegraph, but the crafty savages have cut the wires.

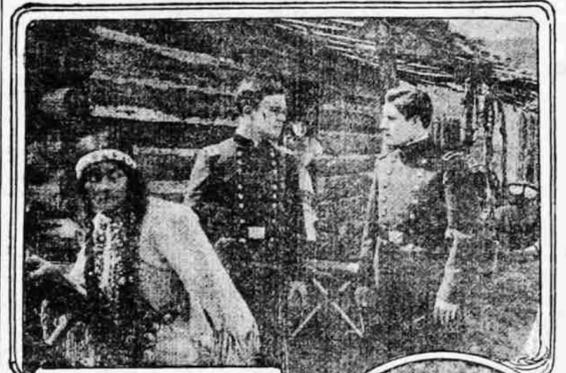
Lieutenant Ellis volunteers to discover the Indians' numbers and secure reinforcements from Fort Craig. As he approaches the camp he overpowers an Indian brave and takes his blanket. Mountain Dew bids Ellis to return when she penetrates his disguise, but before he can escape the Indians fall upon him. The lieutenant places his revolver at the girl's temple and, with the threat that he will shoot at the first sign of treachery, he mounts his horse and dashes away.

Swift Bear loses no time in gathering his forces and making an attack on the weakened post. The little band of defenders is about to be annihilated when Ellis, at the head of the Fort Craig forces, arrives and saves the day.

SCREEN PICTURES THE GENERAL PUBLIC ARE BARRED FROM

Scenes Enacted in Hospital Clinics With Surgeons and Patients As Actors, Reproduced on Films

To the general public the words "Motion Picture" are synonymous with "pleasure," "amusement," "recreation." Aside from the value of the motion picture as an important aid in the instruction of the student is the use to



THE CHEYENNE MASSACRE
Kalem

more and almost daily the extent of the more serious interests it includes are sensibly enlarged.

There is one phase of the motion picture that is known at best to the general public by hearsay only, and it is one that is very far removed from association with ideas of pleasure or amusement. This is its use in connection with medical and surgical diagnosis and demonstration.

Everyone knows that the most important feature of the medical student's training in his profession—especially in its surgical branch—comes from observation of actual operations in the clinics of the hospitals accompanied, of course, by explanations from the surgeon performing the operation. Naturally the operating surgeon must give his chief attention to his patient. Such instruction as the students receive from observation or instruction must necessarily be incidental merely to the operation itself. Consequently also it must of necessity be imperfect.

The skilled surgeon's delicate instruments move quickly in his deft hands. His explanations as to what he is doing and why he is doing it, one can easily understand, must lack something of the detail and clarity he might bestow upon them if he were standing on a platform with a lifeless manikin as the subject of his discourse. In the most critical cases—and consequently the most interesting ones—his whole attention must be centered on his patient and he has neither thought nor words for the students.

The motion picture removes all these hampering restrictions. The camera seizes every minute detail of the operation performed by the surgeon with an exact faithfulness beyond the power of the human eye. When the film is placed within the motion picture machine and the operation is re-enacted on the screen the enlargement of the picture permits it to be presented to the vision of the students with a clearness and distinctness they could never hope to obtain during the performance of the actual operation.

Further than this the reel can be unrolled rapidly or slowly as the professor may desire, or may be brought to a stop altogether while he dwells at length upon some important point in the handling of the case under consideration. It is obvious that the motion picture clinic must thus possess many advantages for the student superior to those of the real clinic itself. The least that may be said for it is that it is a valuable and important aid to him in his efforts to gain mastery of his profession.

That those advantages are fully acknowledged by the medical profession is proven by the steadily increasing introduction of the motion picture into the

ESSANAY FIVE-A-WEEK SEE THEM AT YOUR THEATRE



hospitals and medical colleges of this country and Europe. In no other way can he obtain such clear, exact, minute knowledge of the real condition of a diseased organ, and the diagnosis is thus based on certainty not guesswork.

With the aid of the Roentgen ray the camera now shows the actual workings of the several organs in the human body—the heart, the brain, the stomach, the kidneys and others—and where the movement of any one of those organs departs in any degree from its normal functions this is shown to the eyes of the practitioner. In no other way can he obtain such clear, exact, minute knowledge of the real condition of a diseased organ, and the diagnosis is thus based on certainty not guesswork.



THE CHEYENNE MASSACRE



THE LESSON (Powers)
Universal Program

which it is being put both for the diagnosis of disease and for purposes of research. With the aid of the Roentgen ray the camera now shows the actual workings of the several organs in the human body—the heart, the brain, the stomach, the kidneys and others—and where the movement of any one of those organs departs in any degree from its normal functions this is shown to the eyes of the practitioner. In no other way can he obtain such clear, exact, minute knowledge of the real condition of a diseased organ, and the diagnosis is thus based on certainty not guesswork.

As one instance of the value of the motion picture in conjunction with the Roentgen ray may be cited the studies of the processes of digestion recently made with living men and women as subjects of observation. Those processes, taking hours for their completion, were reflected through the camera lens on the film and it was then possible to reproduce them on the screen within a space of time to be measured in minutes. What had heretofore been known of digestion was based mainly on deduction. Now, thanks to the motion picture, the knowledge can be made the result of visual observation.

This subject is one that has appealed very strongly to Siegmund Lubin, head of the gigantic film producing organization of Philadelphia. Mr. Lubin's attention was first directed to it by the production of a film showing the microbes in milk. This suggested to him an idea and, as a result, he wrote to several prominent Philadelphia physicians and asked them to co-operate with him in making pictures that would aid them in establishing higher hygienic standards for the public.

Now the Lubin Studios are thrown open to the medical profession every Sunday for the production and exhibition of pictures of patients from the Philadelphia hospitals suffering from every variety of disease or undergoing all manner of operations. The spectators at these exhibitions are composed exclusively of medical men, patients, nurses and the motion picture operators.

Recently in the taking of a scene in a Nestor comedy, Eddie Lyons, the popular screen comedian, was supposed to contemplate suicide. He lies down and places his head on the car tracks. Eddie acknowledged to nervousness, and the rest of the company enjoyed his uneasiness.

Many of the biggest stars and semi-stars of the legitimate stage have tried out in motion picture productions and have failed utterly, yet a large percentage of the leading photoplayers entered the profession after years of training in musical comedy, stock or the drama.

Gleanings From Photoplay Studios

Actors and Actresses of the Screen Supply Food for Gossip of Their Doings

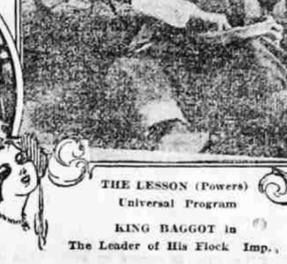
Comedian Eddie Lyons Sees No Fun in Committing Suicide to Order

Gertrude Robinson, recently with the Reliance Company, is now playing leads with the Victor.

Charles W. Travis, who is taking the heaviest and strongest character parts in Rex pictures, is a well known legitimate actor. He has been in the profession for more than thirty years. He played in the first Bison production, and since then has taken heaviest and strongest character parts with the Gem and Republican. Mr.



THE LESSON (Powers)
Universal Program



KING BAGGOT in 'The Leader of His Flock Imp.'



INTO THE NORTH
Essanay

Travis has been with the Rex Company for seven months and is a screen favorite.

Charles Bartlett, of the "101 Bison" Company, is recovering from the effects of being shot in the eye. He is still busy "shooting" Indians at the old stand.

Talking about cowboys, did you ever see a cowboy cry? The other day, during the taking of a pathetic scene in a frontier production, one of the cowboys was found weeping silently. He was somewhat annoyed at being found out, but freely admitted that he loved to go to "pathetic motion picture shows and dramas" and that he always wept when he saw women or children oppressed or injured. This cowboy is a particularly manly fellow, too, and one of the finest "bulldozers" in the country.

Frank M. Kelley, who is acting in Powers pictures, is one of the best-known caricaturists in the country. He has been associated with several large newspapers. He has also done a good deal of writing and is very well known on the vaudeville stage. He promises to be a favorite on the screen.

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"It's all right for you fellows standing on the sidewalk," he said, "but supposing the car came a little too far."

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WHERE WOMEN MAY SEE THEMSELVES AS OTHERS SEE THEM

Motion Pictures Tell Unflattering Tales, But Prove Efficient in Teaching How to Acquire Grace and Beauty

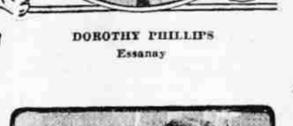
When Burns penned the lines: "Oh, wad some power the giftie gie us To see ourselves as others see us" he little dreamt that such a power would be created in a later day, that there would be born the Motion Picture to permit us to "see ourselves as others see us."

It might be argued that a mirror gives us power to "see ourselves as others see us." It does not. No man—not woman either—can see in the mirrored reflection the self that others see. Nor does the stationary pose before the camera result in a photograph that shows us that real self "as others see us."

simply put them on my platform. I tell them to enter a room. They do so. I tell them to walk. They walk. I tell them to sit down, to stand up again. And all the time my motion picture



DOROTHY PHILLIPS
Essanay



THE DRAGON'S BREATH
Rex



A SELF-TAUGHT LESSON

camera is at work and every movement is caught upon the film. And afterwards—

"Well, I simply let them see themselves upon the screen. After that I can begin to teach them something, and they know they have something to learn. "But when they do see themselves, what then?" I asked. "Yes, what then?" said Madame of the Motion Picture Physical Culture School in a very reflective manner. "What then! Ah! that is the whole secret of my success. They see themselves. They see themselves awkward, ungraceful, ugly. Yes, ugly." She repeated in most animated fashion. "Anyone, I care not how handsome her face, how perfect her figure, must be ugly who walks, who stands, who sits awkwardly, ungracefully. And that is what they see—themselves, awkward, ungraceful, ugly, and they cannot believe it."

"But I shrug my shoulders and I tell them the camera cannot lie, there is their true selves as everyone who has eyes must see them. Then I give the word and on the screen come other women—women who know how to walk, to stand, to sit—and my pupils—well, they see the difference. After that I can begin to teach them."

But, as this teacher of grace explained, this was not all. Continuously were her motion pictures employed to lead her pupils toward realistic embodiment of the true spirit of beauty of pose and motion. They walked, they sat, they danced, they fenced, they went through their calisthenic exercises with the eye of the camera upon every movement. And those movements were reproduced upon the screen with truthful, unflattering, remorseless exactness. Figures of women who walked and sat and moved in accordance with Nature's laws of beauty and grace.

Was it to be wondered at that such lessons were effective? That they produced in the seekers after grace of movement eager desire to rid themselves of the gaucherie that had marred their every movement?

And when, as the course progresses, the pupils begin to see the great improvement that is being wrought, they feel well rewarded for the labors they have been forced to undergo and increasing desire to attain a higher degree of gracefulness of pose and movement. For the first time they acquire just appreciation of the grace and beauty the women of Greece possessed in classic days and her sculptors so successfully portrayed in their statue. "I have said," resumed the instructor, "that I make no claim to give or preserve health through the exercises incidentally follow. But yet it is marvelous what beneficial results are so produced. To breathe, to walk, to move in accordance with the laws of grace that Nature intended should govern all men and women seem to necessarily bring health and vigor also. I see it in every instance where exercised, and the pupils faithfully and conscientiously recognize this added benefit."

Latest Releases Of the Film Makers

Pictures Tragic and Comic Produced for Patrons of the Screens

What Comes of Advertising for a Husband—A Sparatan Father In His Own Trap

"AUNT KATE'S MISTAKE" (Imp)

Aunt Kate advertises that she is desirous of marrying. A group of clubmen read the advertisement. The spinster's niece visits her aunt. The sweetheart of the niece sends the spinster his photograph and, for the lark of it, goes to visit the spinster. The choice of the girl's parents is a young clergyman and



HELEN COSTELLO
Vitagraph

he is told to go to the aunt's to see the girl. The aunt hopes to win the Apollo, but the comedy ends as it only could end, by the girl winning her lover and the old maid winning the clergyman. In the cast are Estelle Kirby as the aunt, Violet Horner as the niece, Edward Boring as the lover and Budd Ross as the minister.

"SHANGHAIED" (Champion)

Because his son fails to show any signs of making a man of himself the youth's father arranges to have the boy shanghai aboard a ship and forced to work for a year. But the process does not work out as he expects, and instead of the son being drugged, as planned, the father is drugged and is carried off. Meantime the son elopes with his sweetheart and goes away on an extended honeymoon. Twelve months later he is shown as a proud father, his father returns, notes the change in the son, realizes that his own hard work has rejuvenated him, and so all are content

"THE FORGOTTEN LETTER" (Nestor)

There is heart interest in this photodrama and the play is capably acted. The man goes to the city and writes his sweetheart a love letter which he puts in a coat pocket and forgets to post. Time passes and she marries another. After thirty years he finds the letter when going through an old trunk, and then calls on the woman, since a widow, and explains. They become engaged.

"STEAM" (Kinemacolor)

"Steam," the new Kinemacolor feature film in three reels, which pictures the development of steam power from the tea-kettle to the modern 100-ton locomotive, together with the lives and love-stories of the inventors, James Watt and George Stephenson, is a characteristic Kinemacolor photoplay, combining education as well as entertainment. Human interest is supplied by the early struggles of the great inventors, whose biographies have been carefully followed in picturing the principal incidents of their careers. Although not contemporaries, the record of their achievements has been welded into a continuous story, which sustains the interest to the dramatic climax, when a modern locomotive is pictured running at full speed across the screen.