

TULLY MARSHALL ON THE MOVIES

An Actor, Fresh From the Stage, Takes the Photoplay Apart

Tully Marshall, unlike many stage stars, really knows a great deal about motion pictures and had some interesting things to say on present methods and conditions which he has observed in Los Angeles. When an interviewer assailed him, he was in the costume of the character of the halfbreed Chinese in "The Sable Lorchia," a Triangle play which will be produced at the Chestnut Street Opera House next week.

"Do you think the drama of thought can ever be put over on the screen?" he was asked.

"Yes, when the producers stop sending their scenic writers to work with their dinner palls—so many reels this morning, so many reels this afternoon—and give the photodramatist a chance to learn his business. And when the big fiction writers now writing for the screen stop 'adapting' their old stuff to the screen, and put the same brains into their scenic writing that they did into their books."

Then Mr. Marshall put in a dig on behalf of the playwright.

"It has been the custom for the manager and the actor to snub the poor playwright. Now you can't do that with screen productions. The photodramatist, the actor, the director and the camera man must be as one."

On the present cutting room methods, Mr. Marshall has no mercy. "When they stop letting the 14-a-week girl cut the pictures and the director does his own cutting we shall have satisfactory results. The cutting room is a sore point with every screen actor and director in the world, and I'm in favor of an open season on the present-day cutters, with the destruction of their young, wherever found."

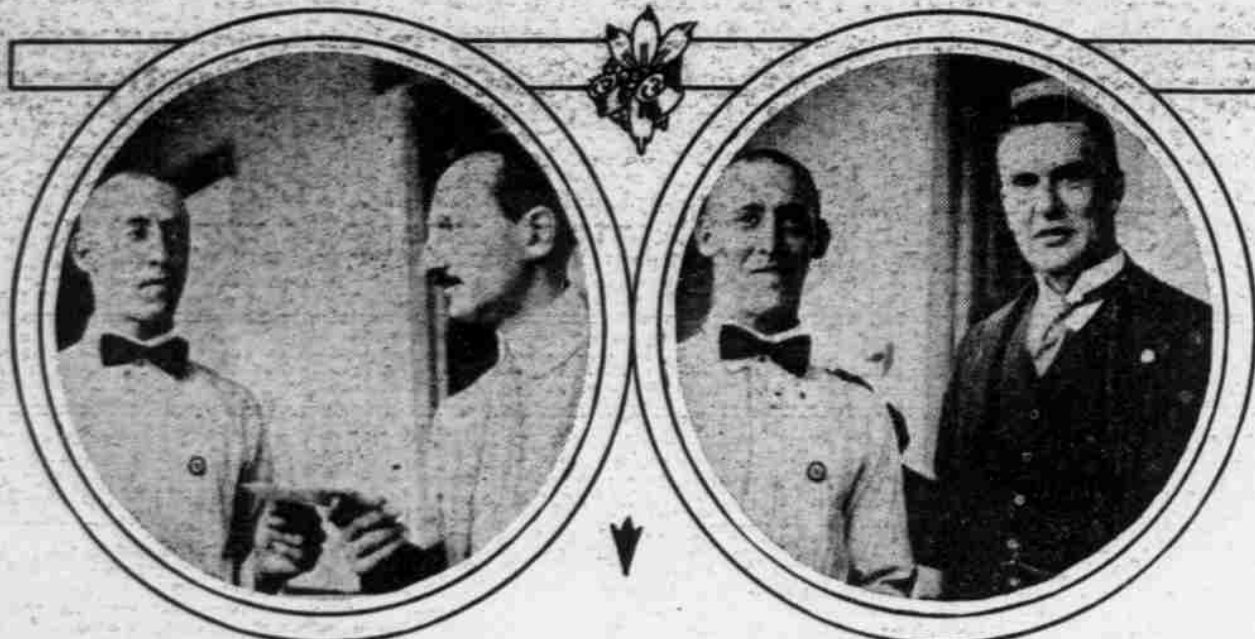
Mr. Marshall puffed hard on his second cigarette.

"What do you think of the present manner of flashing subtitles? Bad, very bad. They should fade in and out of the pictures. The time will come when the subtitles will always be written by the photodramatist himself, not by the office boy. I saw a subtitle the other day which read: 'He Will Try Not to Jeopardize Himself.' Imagine such a line spoken on the stage! And the voice in pictures? Yes, it will surely come when the combination of phonograph and picture is perfected."

Then he took a whirl at the actors. "A new method of screen acting is coming in, I'm happy to say. Scenery chewing has gone out, and the old-fashioned stage pantomime is being relegated to limbo. A more natural method is replacing the old way. Of course stage 'naturalness' is merely the height of art, and is a combination of thoroughly grounded technique, judgment and imagination. Why must the screen actor be even more natural than the stage actor? Because of the realism surrounding him, especially in the outdoor work. Take actors who cannot act amid natural scenery and see how badly they show up."

"Is realism of surroundings ever a help

SING SING CONVICT WINS PHOTOPLAY CONTEST



In the right hand picture, Oscar Cartaya, inmate of Sing Sing, receives his \$50 prize from General Manager Brandt, of the Universal Company, for the title of a nameless photoplay. In the left he gets the equally welcome congratulations of Warden Osborne.

Thomas Mott Osborne, Warden of Sing Sing Prison, recently presented Oscar Cartaya, an inmate of the prison, with a check for \$50 for suggesting the best title for the "Photoplay Without a Name," which was produced by the Universal Film Manufacturing Company several months ago.

The Universal received about 20,000 suggestions for titles from all parts of America, Europe, South Africa, and even such a far country as Australia. The scenario was written by Stuart Paton and was a story, in two reels, of an ex-convict's attempt to regain his position in society, with Hobart Henley and Dorothy Phillips playing the leads.

A committee, composed of Paul Gulick, publicity manager of the Universal;

Eleanor Fried, and Adele Elsworth, were kept busy for weeks considering the thousands of titles submitted, and it is interesting to note the large number of people who chose the same title. For example, there were 400 persons who chose "It's Never Too Late to Mend"; 200 people sent in the title "The Curse of Drink"; 100 sent in the title "The Hand of Fate."

The letter received from Oscar Cartaya was as follows:

34 Hunter St., Ossining, N. Y.
February 12, 1915.

Universal Film Company,
1600 Broadway, New York City.

Gentlemen—The following is submitted in competition for the prize of fifty dollars offered for the best suggestion for

a name to be given to the picture which was shown at Sing Sing Prison on Lincoln's Birthday, February 12, 1915, and for which the above amount is to be awarded to the person suggesting the title which you consider to be the most acceptable:

"Folly's Crucible"—This is the story of a brilliant, popular and wealthy surgeon who yielded to the habits of drinking, gambling and fast company. His skill and good heart composed the gold, and his sinful habits the dross. Through the fire of poverty, dissipation and imprisonment the precious metal is not destroyed, but purified, and thus refined he starts afresh in new lands.

Sing Sing No. 65295.
OSCAR CARTAYA.

to the actor? To his imagination in getting into a part, yes. But sometimes mechanically, no. For instance in my present picture, I do a scene on a yacht, where I have to run down a slippery plank, meanwhile doing some strenuous acting. Department is one of the things an actor must always remember. If I lose my balance and act like a drunken sailor on that slippery plank, my pose is, of course, lost; my tragedy is turned into farce.

"Let me say right here the big actor of the future will be the actor who is trained both for the stage and for pictures."

"And do I think the screen will furnish great character actors, who, after all, are the only great actors? Yes, I do. There's no better training in the world for a character actor than the screen, where no defects of acting or facial expression can be covered by the voice."

"Well, to thoroughly clean up the whole subject, what do you think of the directors?" the interviewer asked.

"Well, we ought to have somebody directing who can at least keep the actors from stepping on each other's feet, which isn't always the case now. In the old days I've had people whom I had discharged as incompetent—actors and as-

sistant directors—go into picture work and return to Broadway jingling a bag of gold. They had been directing pictures. But that state of things is rapidly passing, and many of the present directors are well-seasoned actors."

Then we veered round to the combination of the spoken and filmed drama. Mr. Marshall declared he thought the play of the future would involve the use of motion pictures. "It was tried in a play of Augustus Thomas' last year and was a failure," said Mr. Marshall, "but it can be done. I believe a motion picture containing scenes from the play which it is not possible to stage, or which furnishes some sidelights on the play or the characters in it, should open the evening's entertainment; and the real play should follow when the late diners come in, say at 9 o'clock."

"Coming back to yourself, Mr. Marshall, how did you feel when you first saw yourself on the screen?"

"Well, my advice would be to any actor who hasn't yet beheld his own ghost on the screen, don't begin three-cheering yourself until you have. You'll learn a lot of things about yourself. You'll find you don't quite live up to your own prospectus of yourself."

"It's a Long Way to Ti-po-lih-li"

Montgomery and Stone are singing "Tipperary" in Chinese in "Chin-Chin." The war song has reached China, where the native newspapers print their own version of it. Try this on your piano when the Chinese laundryman comes to collect:

Shih ko yuan lu tao Ti-po-lih-li,
Pi yao ti ph hsing tsou.
Shih ko yuan lu tao Ti-po-lih-li,
Yao chien wo ngai tau, su.
Tsai hui Pi-ko-ti-li.
Tsai chien Lei-su-Kwei-rh.
Shih ko yuan lu tao Ti-po-lih-li,
Tar wo hsin tai na-rh.

This is the literal translation:
This road is far from Ti-po-lih-li,
We must walk for many days.
This road is far from Ti-po-lih-li,
I want to see my lovely girl,
To meet again Pi-ko-ti-li.
To see again Lei-su-Kwei-rh.
This road is far from Ti-po-lih-li,
But my heart is already in that place.

The happy actress is not the one with the best part, but the one who makes the best of a part.—Suzanne Jackson.

HOW "DADDY LONG LEGS" LOOKS TO THE ARTIST

