PAPER FAMINE HITS MOVIE PRESS AGENT

Lubin's Gets Out Its Weekly Press Sheet on Wall Paper

By the Photoplay Editor The Photoplay Editor found this on his can the other day. It hore the marks of tabin's about it;

AN APOLOGY TO THE PHOTOPLAY hoes printer called up to eas that would be a delay of a couple of days unling off the current issue of "Screen"

He blamed it, of course, on the war and a consequent shortage of white paper. He also alluded to the freight embargo and a few other things and said that on account of the holding up of a consignment or paper, "Sereen News" would be about two days late this week. He said this almost nonchalantly, as though it was an incident, and not a cataclysmic phenomenon like the sin omitting to rise for a few days on account of a shortage of planetary juice or something.

It was explained to him that in the four narters of the globe photo-play editors ere expectantly depending upon the ar-val of "Screen News" on schedule time. To which the printer czar, with the sar-cestic touch which is the ultimate refuge of his profession, replied;

Well, if it is as important as all that, might get it out on time by printing a wallpaper."

Composing rooms usually get the best of any kind of argument. Usually, but not this time.

"All right, print it on wallpaper."

He did, and here you are. If the scisters don't take too many silces at it it may
tome in handy to cover that dent in the
wall behind your head where the inkwell

Grace Cunard, co-star with Francis Ford the new Universal serial "Peg o' the g." has given out that any one desiring photograph of her in the future must d 25 cents with the request. There a good and sufficient reason for this, became known that she always sent a ture when requested to do so, and the sit is that she has actually sont out. uit is that she has actually sent out re than 10,000 photos in a comparatively ort time. This has drawn too much on me, and has taken far too much s in autographing. She has made the matum with regret. The public has no what a drain letters, photos and stamps

Traffic on the principal thoroughfare in acksonville, Fia., was suspended for over the second of the suspended for over the second of the second of the second suspended the second suspended the second of the seco

To add to the confusion, many person the crowd did not know that a motion icture was being made, since the director ad carefully concealed the camera by takthe scene from the upstairs window of he Mason House. One passer-by, perceiv-ng the lone country girl struggling along rith her heavy carpet bag, offered to aid at the street crossing.

Grasping the humor of the situation Miss Melville accepted the proffer and allowed the stranger to carry the bag to the op-posite corner, after which she thanked him posite corner, arter which show will be able urself in the movies.

Due to a cold contracted during the film-ing of the exterior scenes work on "The Vagabond" — the third of Chaplin-Mutual omedies in succession to "The Fireman"— and to be suspended for several days, while Charles Chaplin placed himself under the care of a physician.

n one of the scenes Chaplin takes a able into a tub of water in the open. At tumbe into a tub of water in the open. At the time a chill wind was blowing and the water was anything but warm. Chaplin accomplished the scene all right, but failed to dry his hair, as is the custom. That night he complained of a chill and a physician, who was summoned, ordered that he remain in bed for a day.

day, but, acting under the advice of Business Manager Caulfield and his physician, did nothing more strenuous than to supervise the rehearsal of several scenes and the construction of several of the important

Mrs. Willard Pleads for French Women Mrs. Mary Hatch Willard, chairman of the International Surgical Dressings Com-mittee, has issued an appeal for funds for the relief of the unemployed women of France who have no breadwinners at the ront, through Mrs. Rodman E. Griscom, hairman of the Pennsylvania section. "All outributions may be sent to Mrs. Rodman E. Griscom, at the Emergency Aid head-quarters, 1428 Walnut street, and should be marked for the "French Women's



RALPH HERZ

Prominent Photoplay Presentations

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OVERBROOK SED AND HAVER-Beasie Barriscale in "NOT MY "THE MOONSHINER"

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EYSTONE LITTE OF AND AVENUE UDEVILLE and IRON CLAW" Pictures

SCENARIO DEPARTMENT

LESSON 19-The Close-up

The Evening Ledger's Daily Scenario Lessons began June 3. They will be followed by a contest for a scenario to be oreduced in Philadelphia with a Philadelphia cast. Cut out save all the lessons for fature reference in the writing of rour scenario.

The Evening Ledger will be glad to aniswer in its columns any questions dealing directly moiats in the lessons and of general interest to readers.

By HARRY O. HOYT

To write a good script you must know when and where to use the "close-up." To write a good script it is essential to know just when and where to bring the photographic subjects into the "close-up." A few years ago the "close-up was used extensively, but today there are fewer used. Various devices are worked to avoid throwing the picture constantly into large figures. This can be illustrated by showing two methods of writing a scene.

Scene 22—JORDAN'S INNER OFFICE.
Jordan is seated at his deak. The door opens and Erlum enters.
Scene 22—CLOSE UP.
Briggs at door. He looks malevolently toward Jordan. ordan wider andle of Jordan's

OFFICE, ordan bears some one open the door and turns and stares at Briggs, eens 23—CLOSIS UP. Ordan is afraid. He stares at Briggs half doubling his senses. FIGE.

Jordan starts to rise but Brisss comes rapidly toward him and Jordan sinks weakly back in the chair. Brisss draws up a chair and sits beside Jordan. He talks rapidly.

Scens 27—CLOSE UP
Jordan and Brisss seated, Brisss has come to get his revense. He talks rapidly, etc.

If we analyze these scenes we discover why the "close-ups" were used. Briggs probably has stored his revenge for years waiting for this day. We come into the "close-up" and depict the gloating satisfaction of the man as he views his hated nearly. enemy. The "close-up" is used to make the point stronger. It helps the suspense and drives home the fact that there is a bitter

enmity here. Then we show Jordan hearing some one enter and his turning. As he turns he sees the one man in all the world whom he fears. We come into the "close-up" again to catch this expression and continue to point up the suspense and the value of the dramatic moment.

After another wide angle scene we com into the third "close-up" showing Briggs talking. We catch the expressions of both men now and wait for the denoument. To avoid the use of so many "close-ups" so directors would write the scene in the following manner:

Scene 22—JORDAN'S INNER OFFICE.
Jordan is scated at his desk working. The
door opens and Briggs enters. He pauses a
mement at the door and closes it softly. Then
he comes swiftly to Jordan and taus him on
the back. Jordan turns and springs to his
feet in alarm.
Beens 23—CLOSE UP.
Jordan and Briggs. Briggs talks excitedly. Jordan is afraid and seeks some means of escape,
etc.

M ANY writers seem to be having work. He is in what amounts to a "closs trouble with "Close-ups." enters and comes into the "close-up" when

> he sits at the desk. If we do it this way we must get over in previous scenes the hatred of Briggs for Jordan and Jordan's fear that some day Briggs will return. We must plant it strong enough so that the moment Briggs enters the room the audience will feel the

When Briggs softly closes the door and pauses a moment to gloat over his revenge, the audience must have been prepared and it must be at once clear in their minds the full import of the call. The "close-up" is used to make the point clear and to add to the suspense. There are other reasons for using the "close-up," but these two are the

nportant ones. Like most other good things the "close-Like most other good things the "close-up" has been overdone. It is used some-times to such an extent that it causes the action to drag. The moment it does this you have destroyed is value in the story. The audience knows. It doesn't need to be hit over the head with a sledge-hammer to drive a point home.

If the point to be made is unusual or If the point to be made is unusual or some particular piece of business needs delineation or if some lay figure or property needs identification it is well to use the "close-up." It is difficult, for instance, to depilet emotions adequately when the characters are some distance from the camera. The related circumstances should govern in each case. in each case.

If we have seen a weeping heroine in several scenes we do not need to come into a "close-up" for each cry. Once is quite enough. "Close-ups" are invaluable in character drawing. If, for example, a handit holds up a stage coach and you have several different types in the coach you can get a good laugh by picking out the characters one at a time.

This brings us to another use of the "close-up." If you have a number of the characters in a scene the audience will be unable in the space of 25 feet to grasp the various types, particularly if there is some important action taking place in the scene. These characters can all be identified by means of the "close-up." The "close-up" has another use that may

be mentioned here, but as far as the scenario writer is concerned, it is unneces-sary to consider it very deeply. It happens ccasionally that some scenes photograph adly or perhaps there is some other defect By using a in the scene. gether, if necessary. We can plant the camera near the desk where Jordan is at we remember one nicture where the camera near the desk where Jordan is at we remember one nicture where the camera near the desk where Jordan is at we remember one nicture where the camera near the desk where Jordan is at we remember one nicture where the camera near the desk where Jordan is at we remember one nicture where the camera near the desk where Jordan is at we remember one nicture where the camera near the desk where Jordan is at where the camera near the desk where Jordan is at we remember one nicture where the camera near the desk where Jordan is at which is a superior of the characters and playing all the action in the "close-up" the defect in the picture may be passed over.

light reflected from a glass door in an office caused an halation about the white head of an old man, one of the principal characters. After the picture was finished this was discovered. The director took several "close-ups" of this character against a neutral background. When the picture was finally assembled this character piayed his office scenes mostly in "close-ups."

Other characters would be seen to enter the room, but before the audience would notice the unusual halation the "close-up" would come and the scene be played out in it. If you feel that you are in doubt as to whether the "close-up" should be used in the scenario it is best to leave it out.

The director will put in all the "close-

In the scenario it is best to leave it out.

The director will put in all the 'close-ups' necessary. When he takes the scenes he will know where the 'close-ups' should be and put them in. If you use too many 'close-ups' he will often imagine that you have too little story and are taking this means of padding it out.

Study the scenes on the screen and you will soon see just where they are used. When you see one, stop a moment and ask yourself why it was used. You will see the reason for its use if you are a student of scenario writing.

of scenario writing. If you must show a man reaching for his knife or a gun, get it in a "close-up."
If the man suddenly is seen to have a knife,
when a moment before he was emptyhanded, it is quite likely that the audience will laugh. This is the reason they show the act of reaching for his knife. The audience should be permitted to know where

the knife came from.

In connection with this it might be mentioned that the act of reaching for a knife or a gun has been used in the same old way to such an extent that it now gets a laugh. If a man is seen to open a drawer and reach for something the audience knows that he is after his revolver. They

have seen it so many times.

Try to think of new ways to get the gur or the knife into the possession of your character. It is the knack of doing the old things in a new and original manner that makes the photoplaywright of value

Philadelphia Band at City Hall The Philadelphia Band, under the leader-ship of Silas E. Hummel, will play tonight in City Hall Plaza. The program follows: Overture. "Loreley". Lachne Suite de Concert (L'Arlesienne)..... Bize

2. Suite de Concert (L'Arlesienne)... Binet
(a) Presude.
(b) Minuetto.
(c) Adagletto.
(d) Le Carillon.

3. Grand selection (from Marenco's ballet.

"Excelsior" Mercnco
(Contraito solo, selected
Bertha Brinker D'Albites.

5. Echoes from the Opera Tobani
Flicolo solo, "The Humming Bird" Alford
(Gus Fabani, Soloist.

5. Ballet Music and Soldiers March from
William Tell" Rossini
March, "More Fraternity" Fillmore

.....

500 BEDS OFFERED Fairmount Band at Belmont The Fairmount Park Band, under leadership of Richard Schmidt, plays this afternoon and tonight at Belmont Man-

The program follows: PART IL

Afternoon, 4 to 6 O'clock. Afternoon, 4 to 6 O clock.

Overture. Der Freitschutz!

Eusprian Balter

6 Der Greitschutz!

Bauprian Balter

6 March. The Fairest of the Fair.

Sonze of Our. Nation

Weltz fren! The Guaker Girl! Melodies from "Armen

6 Unele Lom's Cabin"

(b) Dewn on tree Swanes River. M.

Excepts from The Broken Idol. PART III

Eventue, 8 to 10 O'clock. Overture. Turandat Lachner Motives from "Gloconds" Pouchleilie (a) Rustle Dange, from "Rustle Wedding Eymphon" (b) "Kokuka," a Russian Peasant Davorak 4. Xylophore Bala. 'Jolly Robbers' . Supple Bolofst, Mr. Peter Lewin. Syendson S. Norwegiasi Carpeval. . Syendson S. Waitz 'On the Beautiful Blue Danube. . Strauss Theme and Variations from 'The Two Pigeons' 'The Ob. Ob. Delphine' Carril Messager Melodies from 'Oh. Ob. Delphine' Carril

Municipal Band Concert The Municipal Band, under the leader ship of Benjamin Roeshman, will play to night at Broad and Spruce streets. The rogram follows:

Overture, "Light Cavalry". Suppe (a) "In Kansas," humoresque. Brocks (b) "La Casrina. Ganne isulet. Egyptien". Luigini (a) Allegret non troppe. (b) Allegret non troppe. (c) Angante sostquite. (d) Andante expressive. (d) Andante expressive. Gens from "The Chocolate Soldier," Strauss Tenor Solo, selected. Grand selection, "Flying Dutchman," Wagner Valse di concert, "Ange d'Armour. Waldteufel

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Mrs. Dixon has been offered the

will be carried to the railroad sta-

enger corps of the railroad chapter.

automobiles driven by members of the

Members of a number of Eastern cher ters have already supplied refreshments to the soldiers en route to camp. The will hamport Chapter, of which Mrs. C. Les to between 700 and 800 members of its 16th Regiment and also gave each soldier a lit. The chapter also rained a fund of \$10,000 for the relief of families of bodders.

Three hundred men were supplied by the Pottsville Chapter, which is headed by Mrs Anna C. Riley, Miss Gertrude M. Addes reported that Franklin Chapter had takes care of Company F. 16th Infantry. The Sunbury Chapter served refreshments at midnight Saturday to soldiers in that town.

For two days prior to their departure for Mount Gretna the members of Company G, 6th Regiment, were furnished with meal by the Doylestown Chapter. Miss Elizabeth Ross, the chalrman, reports that the food was supplied by contract.

the town house of George Quit-wits, at 1731 Walnut street



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Francella Hillington in "Naked Hearts" ARCADIA CHESTNUT BELOW 16TH Wm. S. Hart in "THE APOSTLE OF VENGEANCE" Builts Burke in "Gleria's Romance." Sth Episode APOLLO 52D AND THOMPSON STS.

MATINEE DAILY
Edmund Breese is "THE SPELL OF THE YUKON"
"IRON CLAW," 17th Episode

BELMONT 52D ABOVE MARKET Mais. 1:80 & 8:30. 10c Evgs. 6:30 & 8:30, 15c Marguerite Clark in "GRETNA" GREEN" GOTH AND CEDAR PARAMOUNT Winifred Greenwood in The Trail
"SECRET OF THE SUBMARINE" FAIRMOUNT SOTH AND GIRARD AVE

Ethet Clayton & 'His Brother's Wife' FRANKFORD 4711 FRANKFORD

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LEADER FORTY-FIRST AND AVENUE LIONEL BARRYMORE in

LIBERTY BROAD AND COLUMBIA Anita Stewart in "The Suspect"

LOGAN THEATRE 4819 N. BROAD Francis X. "A Million a Minute"
BILLIE BURKE in "Gleria's Remance"

LOCUST Mats. 1:30 and 3:30, 10c Evgs. 0:30, 8. 0:30, 15c Alice Brady in "La Boheme" Market St. Theatre STREET

Harry Carey & "Three Godfathers"
Stella Rozeto in "PEG O' THE RING" ORPHEUM GERMANTOWN AND CHELTEN AVES.
FRANCES NELSON & ARTHUR ASHLEY IN "What Happened at 22"

PALACE 1214 MARKET STREET Marguerite Clark in "WILD-FLOWER' Billie Burke in "Gloria's Romanoe." 6th Epi PARK RIDGE AVE & DAUPHIN ST.
MAT., 2:15. EVE., 6:45 to 11.
Lionel Barrymore in "THE WOMAN IN BLACK"
CHAS CHAPLIN IS "THE FLOORWALKER" PRINCESS 1018 MARKET

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