A LITTLE GLIMPSE OF VACATION AND WORKTIME DOINGS OF PHOTOPLAYERS

The Scenario Writer and the Copyright Law

Brains Are a Better Protection Than Law-Some Angles Which the Beginner Fails

to Comprehend

BY HARRY O. HOYT

ONE of the most frequent as well as one of the most embarrassing situations that the editorial departments of the large film manufacturers encounter comes from a small minority of scenario writers who are suspicious of every one in general and scenario editors in particular, and who believe that at the first opportunity one of their brain children will be stolen. The reputation of some theatrical producers for stealing ideas has been passed along to the motion picture industry, and, were it not for the fact that so many honest and intelligent people have dominated this new art, the proportion of suspicious authors would be infinitely larger than it is. It Is indeed a credit to the whole industry that the scenario end has been kept on such a clean and high plane.

When it is taken into consideration that where one person writes for the stage, ten thousand write for the screen, it is quite remarkable that with the increase in volume of manuscripts more mistakes have hot been made and more grounds given for justifiable complaint.

Here and there, it is doubtless true, scenario editors have not been worthy trus tees of the property of others submitted for purchase. But these men are so few, and the firms they represent so untrust-worthy, that the average writer has little difficulty in discovering who they are and whom to depend upon among the reliable concerns for sales,

Writers who have had unfortunate ex Writers who have had unfortunate experiences seek to protect themselves under the copyright law. At the present time, however, they are unable to do so. As a mater of fact it is really unnecessary for any writer to copyright his manuscript, as he can always fall back upon his rights under the common law, the right of proprietary ownership, and under this

right can recover damages.

The present copyright law does not protect the writer. As the copyright law stands, the scenario must be printed in book form and copyrighted before any infringement of the author's rights allows the writer redress for plagarism of the book.

Recently Senator Penrose, of Pennsylvania, has introduced a bill (S. 2740) which has been twice read and referred to the Committee on the Library, which will enable the author to secure protection on his work. Whether such a law will be of any real benefit to the author is a very doubtful

Personally, we think it will militate against the author who chooses to copyright his work, unless all of them do so. A certain esprit de corps must exist between the writer and the editor. There must be a bend of confidence established, or the author will make but few sales.

If a manuscript comes in copyrighted with notice to this effect printed boldly on the front page, it may seem to some editors to be a reflection upon their integrity and honesty. For years they have been purchasing scripts in a routine manner with never a question arising and they cannot understand why the author should suddenly become supplicitude of the editors. denly become suspicious of the editors'

If you deal with reliable concerns you don't need to copyright your scripts, if you deal with unreliable concerns and your idea is stolen and you can prove it you have the common law in back of you. Of course, the copyright would simplify the recovery, as the law provides for damages resulting from infringement of the copyright.

from infringement of the copyright.

An idea may be unacceptable, crude and virtually worthless. In the same mail may come a story from a well-known author that is well developed along almost identical lines. If the editor accepts the story that is well turned and a picture is made of it and it is shown at the cross-roads town where the writer of the crude effort lives, he sets up a cry that his plot was stolen.

It is very difficult, in fact almost impossible, to convince an author that any one else could write anything similar to what he has written. As a matter of fact, editors are extremely careful to reject all manu-script which have a striking similarity. If somebody puts out a story of a lost identity, immediately there is a howl set

up from coast to coast that their idea has been stolen. If a convict escapes from prison in some unique manner 15 to 50 cripts may come in during the week using the same identical piece of business.

One of these writers may have put together a good story, which the editor is forced to turn down, because, if he accepted it, there would be no chance to explain to the other writers that their plot was not

The demand for new plots is the best protection any writer can have. He needs no copyright law or common law on which to stand. A law which is fundamental governs his case, the law of supply and demand, there being a constant and great demand for good original stories, with stars and productions waiting for the author to and productions waiting for the author to

supply a suitable vehicle.

An interesting experiment was recently tried by a club of photoplay dramatists. A certain object in the room was taken as the subject around which to construct



LEON ERROL

The best advice to authors is to deal with reliable concerns. You don't need to put your money in copyrights nor do you have to put your scenarios in book form. If you can write salable stories they will sell



THE NEW SEASON AND WHAT IT WILL BRING

In the modern "morality" drama, "Ex-perience," which will inaugurate the new season at the Adelphi Theater, Auvust 31, one of the leading roles is player, by a Philadelphia girl. The role is Fashion, and it is portrayed by Miss Elizabeth Fre-wen, formerly of Germantown, who went on the stage four years ago with one of the wen, formerly of the stage four years ago with one of the Winter Garden successes, "The Passing Show of 1912," when it played in this city. Miss Frewen started at that time as a secon advanced in the show girl, but was soon advanced in the Winter Garden production. Then an offer came to appear in London at the Hippodrome, and she spent six months in London until the outbreak of the war caused so many theaters to close that she returned to

Robert Jones, introduced to American audiences through the setting for "The Man Who Married a Dumb Wife," and an asso-ciate of Joseph Urban in the deccrations for "Caliban," will assist Arthur Hopkins in producing the scenes from typical Amer-ican plays of different periods from 1750 to the present time, which are to be features of the work of the Drama League of america next year. Mr. Jones is also doing the scenery for Arthur Hopkin's specta-"The Happy Ending," to be produced

The first attraction at the People's Theater, under its new regime as a house on the Columbia burlesque wheel, will be "Rose Sydell's Big Show." The Cumber-land Amusement Company is the lessee, the officers being Ferdinand Block, president; David Sattinsky, vice president and secre-tary, and Samuel J. Dembow, treasurer. The theater will be under the management of Frank Abbott. It will reopen August 21,

Gail Kane has been engaged by John D. Williams to play the leading feminine role with John Drew in "Pendennis." She has been playing in motion pictures during the last two seasons.

J. Fred Zimmerman will present early in September a new play, "Fals First," dramatized by Lee Wilson Dodd from the novel of the same name by Francis P. Elliott. William Courtenay has been en-gaged for the leading role.

Little or nothing is being announced about the program for the Century Theater, the former New Theater of New York, which will pass under the Dillingham-Ziegfeld regime in September. But great are the preparations and inevitable the occanional barks. Togeth Urban is already as leader sional leaks. Joseph Urban is already at work transforming the place, and the New York Times is inclined to think that some \$50,000 has been set aside for his use in making a wonder place of the roof. Also he is doing the decorations for the revue lownstairs, where a cyclorama of unprece-lented proportions has been ordered.

The music for the Century's show will be provided by two old reliables. Victor Herbert and Irving Berlin. There will be no shallow pretense that any one in particular has written the libretto. The program will ascribe it to "Everyman."

And who will be there to sing and dance and make merry? There are many rumors. For instance, a little bird whose habitat is the Rialto comes whispering with the news that the new managers are negotiating for the services of Melba.

the services of Melba.

Elisis Janis, Sam Bernard, Brice and King the great Mr. Tinney—these are a few of the predicted company. There is talk of Eddie Foy. There is talk of Hazel Dawn. Leon Errol will be on hand. Not all, certainly, but some of these will be in the big company when cace more the doors of the Century over and another dynasty in its bistory begins.

far as terriers go. FROM PREMIER EXHIBITOR TO

PRODUCER

DESMOND AND DOGS

The star of "The Payment," an Ince-Triangle film due at the Ar-

cadia next week, is a specialist so

During the last two years Stanley V. Mastbaum, managing director of the Stanley Company, this city, has established his standing as one of the most prominent film men in the United States and easily the controlling factor as far as the photoplay houses of Philadelphia are concerned, more than 50 of them coming under his direct care and supervision. It will come as news, but not news of a surprising nature to his friends, that he has now branched out into the manufacturing and producing field. Recently he has figured in the formation of the Herbert Brenon Film Corporation, and at the recent meeting held for the final organization he was elected to the office of vice president, and in this position he will have a voice in the selection of plays and scenarios and in engagements of all stars and other screen performers for the new company. His executive ability and his wide knowledge of what the public desires in the play line, acquired through his Stan-ley Theatre experience, should make him an invaluable aid to his associates. These an invaluable and to his account of the production of the Annette Kellermann picture.
"A Daughter of the Gods," and who has already been recognized as one of the most able handlers of big films, and Lewis J. Selznick, one of the best-known and most competent of New York photoplay pro-

competent of New York photoplay promoters and film magnates.

Mr. Mastbaum was laconic and very much
to the point in answering the question as
to how he came to become interested in
the new corporation. He said: "Whenever
Mr. Brenon's productions have played at
houses which I have booked they have always been assured of handsome financial
profits. I have the utmost confidence in his
plans and ambitions and his ability to carry
them out with proper and sufficient business them out with proper and sufficient business and financial backing. I regard Mr. Brenon

and mancial backing. I regard air. Brenon as one of the directors today.

"Mr. Selznick has been my close friend ever since I entered the motion picture world, and I greatly admire his clear opinion and his children." world, and I greatly admine the coarse and his ability to seize an opportunity and push it. I am more than proud to be associated with such men in a new enterprise, which cannot help but be successful financially and a source of keen, personal satis-

cially and a source of keen, personal satisfaction as well."
It is announced that the list of the new company's stars has already been started off propitiously with the engagement of Madame Alia Nazimova and the securing of world's rights to "War Bridea" as a medium for the display of her talents. Ever since "War Brides" made such a hit on the Keith circuit Nazimova has been the recipient of many offers from film producers, and that she has finally accepted Mr. Brenon's offer is a distinct tribute to his ability as a director and his judgment as a



EARLY DAYS! When Edith Storey, of the Vitagraph-V. L. S. E., swung the lariat in wild western movies and used "Billie" for a pet name.

HERE COMES A BIT OF THE WELL-KNOWN FOLLIES

After waiting for several years for a chance to appear in vaudeville, Leon Errol has at last succeeded in obtaining permission to play a short season in the two-a-day. Leon Errol rose from virtual ob-scurity to fame in a wonderfully short period, but once be became a star he was offered many chances to become a headliner in vaudeville, which he, up until the present time, was unable to accept. Vaudeville has wanted Errol, and he has wanted a chance in vaudeville, and both have won. Mr. Erroi will play one of his few weeks at B. F. Keith's Theater, beginning tomorrow.

Only a few seasons ago Leon Errol was roducing burlesque shows and playing the eading comedy roles in one himself. leading comedy roles in one himself. His work, however, was so far advanced that once New York saw him he became a hunted man. The managers of several big producing companies were after him, offering all sorts of inducements to the man who held Errol's contract and, after several months of waiting, F. Ziegfeld, Jr., was lucky enough to close a deal for his services.

Since that time Leon Errol's name has been among the most prominent musical comedy producers on the American stage. comedy producers on the American stage. Each year his clover handiwork is seen in the production of "The Follies," and each year the musical numbers and buriesque bits staged by Leon Erroi have, in a great measure, helped "The Follies" to success. Many of the original travesty bits seen in "The Follies" were staged by Errol, and have been "lifted" for other productions, both in this country and in Europe, after they had seen a season's service with the Ziegfeld show.

Leon Errol is a successful producer and director of musical numbers because he is not only a clover character comedian, but one of the greatest scientific dancers on the american stage.

HOW THEY MAKE 'EM Sometimes, as in the picture immediately above, they sit down by the roadside to figure things out. Here we have Thomas Dixon, author and director of "The Fall of a Nation," discussing details with his head cameraman, William C. Thompson. On the other hand, Mary Pickford and her directors can settle photoplay matters on their feet. At the top of the page you will find Miss Pickford wearing the costume to be seen next week at the Stanley in the Famous Players-Paramount film, "Hulda From Holland." She stands in the midst of a movie-made Dutch village with her director, J. B. O'Brien, on her right.

Ten-Day Limit Rule Brings Deluge of Votes

Lively Interest in Photoplay Cast Contest-Watch for Announcement of Standing on Wednesday

ne able to print the first list of cand. dates, showing their standing. It will include all votes received at the Evening Ledgen office before Tuesday night During the next three days wise contestants and their friends will try to pile up as impressive a vote as possible for the initial

cement of standing. The entry list at present is as follows:

Name.
Portus Hamilton Acheson.

Int. Photo Engravers' Union
John H. Adams. Port Richmond Y. M. C. A.
Miss Alice Andron. Phila School of Evaression
Mrs. Louis Angelsty. P. R. B. Y. M. C. A.
Dora Anisman. Rainbow Club
William Beatty. Pourth District Pulice
Miss Ann. M. Belsel. Ferr Bock Woolen Mills
Alla Berthalsun. Athletic Recreation Park
Francis Boyle. Thirty-fourth District Police
Philip Buckley. S. S. White Company
Engenia Byrnes. Edwin Forrest Assn.
Ceorge A. Burk. United Security Life Ins. Co.
Lewis Clayton. Rainbow Club
Miss Beatrice Clinch. Rainbow Club
Miss Bestrice Clinch. Rainbow Club
Miss Grace Clone. Twenty-eighth District Police
C. W. Collsyon. Germantown V. M. C. A.
William P. Cooney. Cooney Booster Club
Miss Grace Crox. S. S. White Company
James Curcle. International Musical Linde
Miss Elsanore Deeney. L. B. White ConMiss Grace Dobs O. The Lemma Laso.
Robert A. Beny. Edwin Correst Association
Mort Eineman. Field. Ave. Bidg and Loan Asso.
Jay Emmanie. Twenty-eighth District Police
Miss Elsanore Deenes I. B. The Reel Fellows
Mort Faryston. Lenox Shoe Co.
Oven Pitzgerald. P. R. B. Y. M. C. A.
Miss Belle Flirks. Lenox Shoe Co.
Oven Pitzgerald. P. R. B. Y. M. C. A.
Miss Belle Flirks. Lenox Shoe Co.
Oven Pitzgerald. P. R. B. Y. M. C. A.
Miss Belle Flirks. Lenox Shoe Co.
Oven Pitzgerald. P. R. B. Y. M. C. A.
Miss Belle Flirks. The Reci Fellows
Henry I. Fex. Stage Society
Frederick Fueller. Laketa Dromatic Chib
Daniel J. Green. Thirty-sixth Ward Rep. Club
Robert Gibson. The Lenox Shoe Co.
Simon Goldberg. The Larekwood Club
Robert Gibson. The Larekwood Club
Robert Gibson. The Larekwood Club
Robert Goldberg. The Lar m Acheson.

Int. Photo Engravers' Union

For Richmond V. M. C. A.

For Phila School of Expression

Soldy P. R. R. V. M. C. A.

Rainbow Club

Fourth District Pulce

Soldet Fern Rock Wasien Mills

Athlette Recreation Park

Rainbow Club

Thirty-fourth District Police

S. S. White Company

Edwin Forrest Assn.

United Security Life Ins. Co. on Kelley mer ...

THE ten-day limit on the validity of votes, which the Evenino Ledger imposed on its Photoplay Cast Contest last week, brought immediate results. Competitors and friends who had been jealously husbanding their Evenino Ledger headings, quit the watchful-waiting game and dumped a shower of votes into the mails. Packages of as many as 3000 votes alternated with thin little envelopes containing a single heading.

On Wednesday the Evenino Ledger will On Wednesday the Evenino Ledger will Make Selants. Well Enours Occarions of additions should be sent Corrections or additions should be sent

H. S. PALMER

Movie cartoonist, at work on a car-

toon to follow the Chamber of

Commerce's scenic views of Phila-

Corrections or additions should be sent Entries for the contest will still be ac-epted. Candidates must be entered from a ub, organization or group-that is, from uch bodies as business men's clubs, dra-natic associations, labor unions, settlementouse groups, primary schools, high schools, welfare associations and groups of em-

Continued on Next Page

Evening Ledger Photoplay Cast Contest

HOW TO VOTE

Cut out the heading "Evening Ledgee" and date line appearing at the top of the first page. Write your candidate's name in the white margin above and mail to the Evening Ledger Photoniay Cast Contest. P. O. Hox '964, or bring it to the Ledger Office. Below is a specimen vote in miniature;

Evening & Ledger

ENTRY BLANK

Please enter in the Evening Ledger Photo play Cast Contest:

1	
ı	Home Address
ı	Name (Mr.)
I	Home Address
I	Signed by
I	For Nominating organization.
1	Wanter they appear bettless may be a second

He "Landed" by Rescuing Mary Pickford

James Kirkwood Tells How D. W. Griffith "Kidnapped" Him

TAMES KIRKWOOD has signed a longterm contract with the American Film Company, Inc. He leaves this week for the American studios in Santa Barbara, Cal. where he will begin the direction of a series of feature photoplays starring Mary Miles Minter.

He began directing pictures seven years ago, after a long and successful career on the speaking stage.

the speaking stage.

Kirkwood went on the stage in his early youth, 19 years ago. He appeared in many notable productions, among them with Henry Miller in "The Great Divide"; with Blanche Bates in "The Gril of the Gelden West." and for his tast appearance on Broadway, six years ago, in "The Turning Point." at the Hackett Theatre.

Mr. Kirkwood was kidnapped into the pictures by David Wark Griffith and Henry Salter when they were working at the old Biograph studies in 14th street. New York city. Mr. Kirkwood recalled the incident other day.

"They were making a stupendous one-reel feature," remarked Mr. Kirkwood. "It was entitled The Lonely Villa.' The cast included Mary Pickford, Owen Moore, David Miles and Arthur Johnson. I happened into the studio to see a friend working there, when Salter spied me and insisted on using me in one of the scenes. He handed me a crowing and said: crowbar and said:

"Here! Break into this room and rescue

"Here! Break into this room and rescue the imperited heroine."

"I broke through a flock of doors and carried the limp and languishing form of Mary Pickford to safety, with all of the due gallantry of the motion picture hero. That was my introduction to pictures. I didn't sive much thought to the incident at the time, but it resulted in my being called as a director with the Biograph Company. Shortly thereafter I was concerned with some of the first of the so-called 'Feature Pictures Done in America.'"

As a director for the Biograph, Mr. Kirk-wood put out the picture versions of a numwood put out the picture versions of a num-ber of the Klaw & Erlanger productions, principal among them "Classmates," in which Blanche Sweet and Henry Walthall

which Blanche Sweet and Henry Walthall were starred.

Mr. Kirkwood directed 10 pictures for the Famous Players, featuring Mary Pickford, and playing important roles in these productions, among them "The Eagle's Mate," "Behind the Scenes," "The Dawn of a Tomorrow" and "Rags." He also directed "The Gangsters of New York," a highly successful feature production made at the Reliance Studies and released by the Mutual Film Corporation. As a director for the Reliance, Mr. Kirkwood in one year made two one-reel pictures a week, which is semething of a record in high pressure direction.

Mr. Kirkwood, as a director, places great emphasis on the importance of the scenario, and he expresses it as his conviction that, while the public is tired of stunts, it never will thre of the motion picture's interpreta-tion of real human experience. He holds the motion picture to be a

fundamental form of art expression, with the future as definitely assured as the future of sculpture, painting, music and the drama.

"There seems to be a good deal of talk lately," says Mr. Kirkwood, "concerning the scarcity of motion picture stories and a great deal written about it in the papers. Now, as far as I know, they always have been scarce, and to the best of my belief they always will be scarce. Trained writers are now taking up the work of writing photoplays, but even with more of them doing so, good stories will be scarce. Good atories are scarce in magazines, in books and in plays, so why shouldn't they be inmotion pictures, where they must have all lately." says Mr. Kirkwood, "concerning the motion pictures, where they must have all

motion pictures, where they must have all the qualities which make them desirable as stories for type publication and the special quality for visualization.

It is said that the flood of books and play adaptations will soon be exhausted, and it cannot be exhausted too soon for ma, for I think few of them lend themselves to the series. the screen. When they do, they have to stand a jot of manhandling and twisting about by the scenario editors and directors. "The camera is just as merciless to the inconsistent story as it is to the human face; betraying its weaknesses as quickly.

"I believe that the most desirable sort of play today is modern and American, whether a swift-moving drama with strong, human characterizations or a comedy de-void of extravagance, its incidents grow-ing out of the folbles of human nature rather than produced by one of the char-acters smiting another with what is com-monly called a siap-stick. "You will have observed, of course, that

the sophisticated play fills a large place the sophisticated play fills a large place on the screen nowadays. The audience is supposed to be, and undoubtedly is, fond of the evening dress, ballrooms, conservatories and so on. I like that sort of thing myself, but don't confine myself to it. Virginia, Broadway, Newport or Colorado are good enough for me, if they are supported by virile American drama, or truly original and humorous American comedy. Photoplay art must be human."

Mr. Kirkwood is 40 years of age. He was born February 23, 1876, in Grand Rapids, Mich., which he still claims as his He is a member of the Lamba, the Players and the Screen Club.

Oh! So Simple My advice to playwrights is to have something to say and say it. Sam Forrest.



BOB HALL