

\$ The Real Romance of the Movies \$

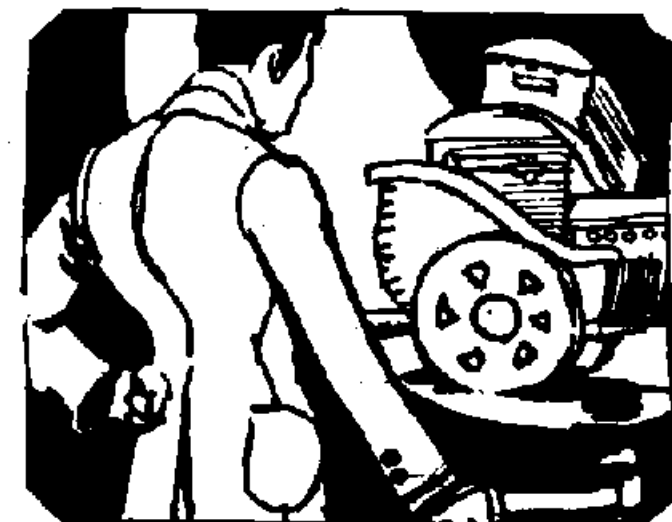
How the Men Who Really Made the Movies Went Through Fire and Water Before They Ever Began to Make Action Pictures Pay, Told by

Linella D. Parsons

FAR different from the million-dollar productions given us by David Wark Griffith, Tom Ives and other producers of famous films, the short subjects filmed in the early days of moving pictures.

There were no studios, no actors of any account and no scenarios. Directors were as yet in the unknown class, the camera men doing double service. After the popularity of railroad trains started to wane because the fashion, with boxing contests as a pleasant variety. No one bothered with a story; merely taking the picture was thought sufficient entertainment for the public.

William N. Selig, the head of the Selig Polyscope Company, broke into the film business about this time or perhaps a little earlier. Mr. Selig had



DESIGNED A TWO WHEELED CHAIR AFFAIR PAINTED RED, YELLOW & GOLD

owned a little photograph studio and his association with the film industry came as a natural outcome of his earlier activities.

William Swanson, the owner of the first black tent show, an outside moving picture entertainment, was also an early business associate of the president of the Selig Polyscope Company. The Red Dome, the Selig-Swanson enterprise, was a tent of red canvas lined with black cloth, with ventilators on the top. This housed the Selig pictures, the Edison masterpieces and the Lubin efforts. The black canvas, the original idea of Mr. Swanson, was for the purpose of keeping out the light, so that the picture could be projected during the daytime.

Some of the pictures shown about this time and in the Selig-Swanson tent were May Irwin and John Rice in a boxing scene, "The Cock Fight," "Fun in a Baryard," the famous Selig "The Tramp and the Dog" and other similar subjects.

George K. Spoor and William N. Selig tell with delight of their first meeting in Lincoln Park. The magnifying company decided to get the Germania Riding Club at Lincoln Park directly opposite the children's sanitarium. Spoor and Amat, with their



AMAT DECIDED TO QUIT THE BUSINESS ENTIRELY

camera in a carriage, followed the parade past the apartment-house to Grant's monument. Confronted that they had a scoop, they were just getting ready to leave when they saw another man with a camera standing on the very spot that now marks Lincoln Park's stone hand stand.

With consternation and amazement, George K. Spoor discovered that William N. Selig had also just taken a picture of the Germania Riding Club.

Not many months ago, when the stone foundation of the hand stand was being erected, Mr. Spoor and Mr. Selig, now close friends and colleagues, were driving through Lincoln Park. Mr. Spoor discovered the workmen laying the stones for the hand stand. Calling in Mr. Selig, he said:

"Look, Bill; some one is erecting a monument to our meeting place."

Both George K. Spoor and William N. Selig, the heads of two of the oldest and largest film concerns in the world, had humble beginnings with many hard knocks before they made their fortunes which were large to be a big issue in the romance of motion pictures.

In 1897 the charity bazaar fire in Paris, caused by film being shown without a magazine, made moving pictures as an entertainment lose their drawing power. The film, instead of being held in the pro-



Louise Glaum, who makes vampiring an art in itself.

jection machine as it is now, was held in place by two arms and run into a basket. The bunting used to decorate the booths caught fire and some of the best people in France lost their lives as a result of this improper projection.

This terrible fire and other reasons made the moving picture far from what the pioneer film men anticipated. Amat, discouraged, sold his machines and film to a Philadelphia concern. About this time Edison got after him for an infringement on patents, and rather than face a lawsuit Amat decided to quit the business entirely.

George K. Spoor, after three and a half years spent in making film and machines, found himself with only a few dollars to show for his hard work. He, however, did not lose his confidence in animated photography, for he believed business was only bad temporarily and that conditions would soon right themselves. In spite of the advice of his friends and relatives he determined to give animated photography one more chance.

With one machine and a limited stock of films Mr. Spoor secured a position in a pavilion where for \$100 a week he put on a moving picture entertainment. Don J. Bell, who had been an author at

the Schiller Theater before it went into bankruptcy, operated the machine for Mr. Spoor. In after years Don J. Bell distinguished himself by inventing with another man the Bell-Howell machine, one of the best projection machines on the market today. From the one small engagement George K. Spoor began to establish a circuit of theaters throughout the country where he exhibited his stock of films.

The funeral of William McKinley was the turning point in the career of the president of the Esmanay Film Company. Up to this time he had lived a hand to mouth existence without saving any money. He filmed the funeral of the President and by setting it in nearly every city of any importance throughout the country managed to clear a goodly sum, the first large amount of money ever realized by George K. Spoor from the moving picture industry.

After this the Spoor circuit extended throughout the United States and included 180 vaudeville theaters. It is an interesting fact that Richard Baber, Esmanay's veteran director, was the manager of one of the houses in Syracuse, N. Y., exhibiting Spoor's film.

Business began to boom, and Mr. Spoor now had four companies out, all traveling within a radius of 400 miles of Chicago. The amount earned for that season was \$31,000 beyond operating expenses.

A sudden demand from Texas and Colorado for film service without machines gave George K. Spoor an idea. Acting on this tip, which later proved to be very valuable, he established the first film rental bureau in the West. In Chicago, where the film rental business was created, Mr. Spoor found a place with a big theater in connection where he could show his patrons his stock of moving pictures.

In 1905 Gilbert M. Anderson, who had made a remarkable 1,100-foot picture for Vitagraph called "Raffles" offered to go into partnership with Mr. Spoor. Mr. Spoor had some capital and Anderson had experience as a director. They called their company the Peerless, but Mr. Spoor thought this smacked too much of washing powder and decided to call the company Eas-nay, the pronunciation of S. and A. Anderson, well pleased with this name, agreed to it, and the company of Spoor and Anderson, destined to become one of the biggest film manufacturing concerns in the world, was launched.

(To be continued next Sunday.)

Miss Parsons' Answers to Movie Fans

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Write for the Movies," published by A. C. McClurg & Co. and costing \$1. will probably help you get your story in proper scenario form.

BOYD—Riding, swimming and golfing are excellent accomplishments, but not sufficient to get you into a picture studio. In addition to those things you must know how to act, you must have screen personality and have mentality. Send your application to the studio you desire to enter. I am

told there are not many vacancies in the eastern studios at this time. The infantile paralysis plague has made it necessary to close many theaters in the vicinity.

DELORES—Nell Craig was with Pathe before coming to Essanay. She is in her early twenties, has brown eyes and dark hair. If you write to her I have no doubt she will be glad to send you the photograph you want so much. Tell her you are a crippled child, as you have told me, and that seeing pictures is your one diversion. If you had increased your address I would have broken my rule and sent Miss Craig your letter. You, I think Marie Dore is beautiful, and I agree with you her character shows in her face.

Vampiring These Days Is One of the Most Profitable Angles of the Business; the Social Kleptomaniac in Bigger Demand Now Than Ever on the Screen



VAMPIRING in these days is one of the most profitable angles to moving picture acting. The woman who thieflike steals the other woman's husband, ruins and wrecks perfectly peaceful homes and has a trail of broken hearts in her wake is as much if not more of an artist than the ingenuous or leading woman.

Besides being unusual in appearance, she must be able to stir the human emotions to the deepest hatred and have as many enemies as Mary Pickford has friends. The number of disapproving ones the vampire counts is the measure of her greatness, for she counts her popularity not by love but by dislike.

During the motion picture convention held in Chicago in July there were hundreds of inquiries for Theda Bara. Men, women and children rushed expectantly to the Fox booth, hoping to get just a glimpse at the world's greatest vampire.

"I came all the way from Iowa," said one little woman, "just to see if that Bara woman is as wicked off the screen as she is in the films."

Theda Bara has until recently had the vampirish honors to herself. There have been other women



LEAVES A TRAIL OF BROKEN HEARTS IN HER WAKE

who made celluloid trouble, but none of them was as terrible, as convincing or horrifying as the famous Bara. Then Tom Ives brought Louise Glaum to the screen, and ever since that day Miss Bara has had a formidable rival and one that some folks believe outshines her in cinema wickedness.

To begin with, Louise Glaum is very unusual. She is queer, has strange tastes and would rather be a modern Cleopatra than the most exquisite Evangelist ever filmed. She keeps her dark hair cut short, the bobbed style effected by her giving her sort of an eerie appearance. Instead of the Limeranian lap dog and Angora cat most women have for household pets Miss Glaum has a horned toad, which follows in her wake. She brought it home from the desert one time when she was working in a picture with W. S. Hart and ever since that day it has been her boon companion.

The queer frocks worn by Miss Glaum are all her own design. Next to acting she loves to make and wear odd dresses. Some of the oriental styles



NEXT TO ACTING SHE LOVES TO WEAR ODD DRESSES

created by her are said to display real talent in originality. If Louise Glaum were not an actress she would undoubtedly be a high-priced modiste in a New York shop. Her pet peacock, she says, costs her many ideas for effective frocks.

This girl, born on a Maryland farm of German parentage, has more of the French artistic nature in her makeup. Far from the phlegmatic German characteristic, she is rather eccentric in her ideas and of rather a mercurial temperament.

Her love of tiger lilies, her delight in virid rebe and her joy in black and white combinations bespeak better than words the touch of the barbarian which is uppermost in the artist soul of this remarkable girl.

On the stage she has such parts as the tea-leaf woman's role in "Officer 666" and a prominent part in Nat Goodwin's company. Miss Glaum loves both the footlights and the screen, though she believes there is a vaster opportunity for her on the shadow stage.

Vampiring as Louise Glaum sees it is an artistic effort and a profession open only to the talented few.