

METHOD OF MAKING MOVING PICTURE FILMS

Since Pendleton has half a dozen moving picture shows, the manner of making the films for the pictures will be exceedingly interesting to the readers of the East Oregonian. The following description of the process, while quite lengthy, will be read with interest.

The scenes enacted upon the canvas must, of course, be first enacted before the apparatus. If their setting is the streets of Paris, they are performed entire and au naturel in the open street by actors suitably costumed and made up.

In the Picture Hall.

To see how, let us visit a "cinema-hall." It is 7 in the morning; the entire staff is already on hand, not a minute of the day is to be lost. The artists emerge from their dressing rooms costumed and made up. Make-up is as essential for a play in the street as for a play on the stage, so that the expression of the faces, here of capital importance, shall lose none of its emphasis.

We join the actors as they climb into the theater omnibus, and, as we hurry to the appointed place, the best stage manager in Paris—M. Etienne Arnaut—gives the artists a last reading of the scenario. The hero is played by a comedian from the Olympic. In the first act he has received from his wife a tremendous cuff in the face, and now, with a swollen cheek, he is to ramble through Paris. Woe to them that laugh at him! A troupe of clowns in long coats and high hats, a comedienne and an actor dressed up as a vender of newspapers have come along to play the parts of these luckless citizens.

The afflicted husband must dash into a drug store for unguents to soothe his burning cheek—here is a well-lighted one that just suits our purpose. We alight, surrounded by 50 people who have run after our omnibus, attracted by the strange appearance of our troupe; with the consent of the proprietor one of the clowns goes behind the counter while the biograph apparatus is being set up on the side walk. At a whistle from the stage manager the man with the swollen cheek rushes into the shop and the clown roars with laughter. Zip! A blow sends him headlong. Exchange of cards. First duel in prospect.

Troupe on the Street.

En route now for the next scene. At the corner of a street in full sunshine, a fountain. Perfect! The omnibus stops and the maltreated husband sets about dashing water on his cheek. A second clown goes by arm in arm with the actress. They giggle. A blow hurls the clown into the gutter. The clown has executed his "cascade" with such fury that he has burst his coat. More than 200 people in windows, take the whole thing seriously and roar with laughter.

By noon we have passed through two arrondissements, raised rumpuses on the terrace of a cafe, in a public garden, in three open squares, and in a dozen streets; an hour later, at Raincy, under the trees of a park where we get a hilarious welcome, the hero of this burlesque epic, refusing weapons for his duels, knocks down the entire troupe of clowns—adversaries and seconds indiscriminately—and leaves them in a heap, brandishing their arms and legs in the maddest confusion.

Over 600 Feet of Ribbon.

The play is completed. To record it, 600 feet of transparent ribbon have sufficed. On each yard of that ribbon more than 50 photographs have been taken. When "La Oued a la Giffie" is presented upon the biograph screen 10,400 pictures will be shown within the space of a few moments.

Real danger sometimes attends this outdoor acting. Near London, several months ago, a manager of biograph plays got up a drama involving an attempt to derail the London and Brighton express. The villains, according to scenario, were discovered by an actor dressed as an employee of the railway, and tied him down between the rails. Naturally, while the series of photographs were being taken, the train was to stop for a moment so that the actor could have his place taken by a dummy before it reached him. Unhappily, the driver was unable to stop his engine, and the actor, himself the owner of the biograph, was run over.

Real Drama Performed.

When these real dramas are performed upon the screen, the figures move sometimes with an astounding rapidity. In the funny little play, "L'Echelle," the robber must run 100 yards down the street while the apparatus is working. If he kept the crank turning at the usual rate, the operator would get about 900 pictures.

To produce an impression of greater speed, what does he do? He cuts down the number of pictures to 600, which still reproduces the distance as before, but will be run off upon the screen in a much briefer time. So the actor no longer runs; he bounds ahead with outrageous leaps, since a part of his successive postures have been omitted by the biograph.

One of the most successful films, "Le Voyage de Nounou," has been tampered with in this way all through. A nurse—that is, a clown dressed up as a nurse—in order to recapture baby's balloon, which is lodged in the branch of a tree, puts the infant on a bench and climbs into the perambulator.

The ground is sloping, the baby carriage starts away, nurse and all. It darts through Paris, charges along the banks of the Seine, reaches Rouen, then, Havre and the sea. There's no stopping it. It darts across the ocean, carrying Nounou to the imaginary land of Papouesia, where the natives make her their queen.

Clowns on Bamboo Villages.

To dress up a score of people as Papouesians and to erect a little bamboo village in the Bois de Vincennes was mere child's play. It was equally easy to transport clown and perambulator to Saint Germain, Mantes and Andelys along all the dizzy slopes that could be found. But how to arrange the trip across the ocean?

At Havre a second baby carriage was built without wheels and perfectly seaworthy. The clown got aboard, and a tug towed the extraordinary craft out to sea, while the biograph apparatus followed and pictured the dancing baby carriage traversing the water. By touching out the tow rope in the photographs the trick was completed.

There's a better one still. By some amazing enchantment the biograph can make horses gallop backward and make hats jump from the ground and place themselves on their owner's heads. The film has simply been reversed.

Making the Comic.

To produce certain lengthy comic scenes, with wondrous fairies performing in them, the biograph man must have the interior of a theater at his disposal. With the exception of the Opera and the Chatelet, no theater in Paris is well equipped as a biograph establishment. The Goumots have one 140 feet long, with a stage 60 feet deep and 105 feet high. The stage flooring is strong enough to uphold a troupe of elephants, and has two approaches for teams.

The problem of lighting, here of prime importance, is solved by a skylight of 1800 square yards. Twelve powerful are lights afforded additional illumination. So powerful are they that they will blister your hands and face. Notices in the wings warn the artists against remaining too long within their glare.

Everybody was delighted with the adventures of the gentleman who walked up he side of the wall and ran along the ceiling like a fly. Here is the secret. A stage set representing a parlor wall was laid upon the floor; further on a second stage set showed a room wall; a third did for the decorated ceiling.

Each had all its appropriate appurtenances. The apparatus was carried to the top of the theater and the lens pointed downward. The actor crawled on all fours from one stage set to the next, while the operator turned the crank. The film showed no evidence of the humbug, and the man was shown really running along the ceiling.

Carpenter Tools Have Life.

Now we come to the case where inanimate objects become animate. With no workmen present a carpenter shop assumes a lively activity—the saw sawing a plank, the plane running to and fro, the lathe turning, the hammer rising and falling.

This is how it is done. Instead of turning a crank this time, the operator runs his apparatus by an electrical arrangement so precise that it enables him to take one picture at a time. The stage manager moves the tools just so far and no farther, gets out of the way, and the picture is taken. So on to the end. When the film goes at normal speed the halts no longer exist. The illusion is perfect.

Same process for "La Statue."

which emerges unassisted from a block of clay. A soft clay model, newly formed, is reduced by a series of beatings to a shapeless mass. At each step in the procedure a picture is taken. The film is shown run backward.

In Fairyland.

In fairyland the biograph is at its best, though the tricks are performed by the camera itself. To make a human being melt into air and vanish keep diminishing the opening of the diaphragm. To make a fairy appear pose the actress and, beginning with a closed diaphragm, open it gradually.

For miracles of magic, slowly close the diaphragm, thus blotting out one figure; while it is closed substitute another. Run the film back to the point where the first actress begins to fade out, start the machine slowly open the diaphragm and you make the second actress seem to evolve out out the first, since the new pictures will be caught upon the same parts of the film that have already registered the others.

Making Night Pictures.

When the artists have gone home and the lights are out the pranks of the biograph are continued in the manipulation of the films. The elision of certain pictures will improve the fun or mask the mechanics of a fairy scene. And coloring will be of value.

Night scenes will be dipped in blue bath, sunlight effects in a yellow bath, fire scenes in a red bath, forest scenes in a green bath. If the pictures are to be colored in detail the work is delicate in the extreme and is done by women. They paint in miniature under magnifying glasses and use the finest of brushes.

Every day thousands of miles of film are shipped abroad by the biograph establishments of Paris. France leads the world in this production. And the biograph has a future that has enlisted the interest of the best playwrights. MM. Paul Hervieu, Lavaden and Jules Lemaitre have announced intentions to create dramas for the biograph that will be played by artists of the rank of Coquelin and Bernhardt.

MILLIONS PAID FOR CATTLE.

In Two Days Last Week 50,000 Head Were Received in Kansas City.

At the Kansas City stock yards in two days last week close to \$2,500,000 were paid for stock, says the Kansas City Star. Of this amount the greater part went to Kansas, though Missouri, Arkansas, Oklahoma, Texas, New Mexico, Arizona, Utah, Idaho, Colorado, Nebraska and Iowa helped to swell the two days' receipts of cattle to 50,000, or 19,000 more than the Chicago receipts.

Nebraska carried off the honors for the best cattle. A three-carload bunch from the Harbaugh ranch sold at \$7.50. Kansas was second with 1298 to 1421-pound steers at \$7.25 to \$7.40, and Missouri first in the yearling class with tidy weight heaves at \$6.75.

On the buying side of the market 27 states were represented. Massachusetts and New York were after export grades and nearly every state between here and the Atlantic coast took butcher grades. A number of thin cattle went to eastern states, though Illinois, Iowa, Nebraska, Kan-

sas and Missouri took most of the feeding cattle.

This is the time of the year when the movement of range cattle is the important market factor and Kansas City generally exceeds Chicago in the number received. About 40,000 of the entire cattle received here in the two days were fattened on grass, and traders say the movement of range cattle is just beginning.

NAME ON CHECK WOULD REPRESENT 10,000,000.

Seattle, Wash., Sept. 19.—One of the features of registration week at the University of Washington, where 1103 students have enrolled for the school year, was the registration of Ten Million, a young man hailing from Whatcom county, who paid the registration fee of \$3 with as much nonchalance as though his name was John Jones or any one of the thousands of other ordinary names. The increase in registration over last year is 10 per cent.

Fresh Olympia oysters at Hohbach's.

Third District Fair

PENDLETON, OREGON

Sept. 28, 29, 30, Oct. 1, 2, 3.

Bigger and Better

Larger Premiums--More of Them

25 De Caprio's Concert Band 25

Many Side Shows and Attractions

The Pavilion is Now Ready for Exhibits.

Home Coming Week. Let's Get Acquainted.

Monday, District Day

Tuesday, Pioneer Day

Wedn'day, Political Day

Thursday, Oregon Day

Friday, Educational Day

Saturday, Baby Show Day

Noted Speakers Every Day

Meet Old Friends Face to Face

FOR FURTHER PARTICULARS WRITE OUR SECRETARY.

C. E. ROOSEVELT,

President.

THOS. FITZ GERALD,

Secretary.

Don't Fail To See
The REAL AIR SHIP
AT THE
Spokane
Interstate
FAIR
OCT. 5-6-7
8-9-10
1908.

All prizes increased
\$15000 Race Program
LARGE LIVE STOCK SHOW.
SENSATIONAL
CIRCUS & VAUDEVILLE ACTS.
\$15000
FOR COMPETITIVE PRIZES, OPEN TO THE WORLD.

PAIN'S
FAMOUS SPECTACLE
CARNIVAL OF NAPLES AND
ERUPTION OF MOUNT VESUVIUS

CONCLUDING WITH \$1500 FIREWORKS DISPLAY
EVERY NIGHT-300 PEOPLE-500 FT SCENERY
WRITE TO ROBT H COSGROVE, SECY-210 HUTTON BLOCK SPOKANE.
FOR PRIZE LISTS & OFFICIAL PROGRAM.
REDUCED RAILROAD RATES

Sixth Annual Exhibition

...OF THE...

Walla Walla County Fair Association

October 12-13-14-15-16-17

\$25,000 IN PURSES AND PREMIUMS

Grandest Exhibition of Live Stock ever shown In the Northwest.

Six Day Relay Race---Purse \$1,000

A large field of the fastest horses in the entire West are entered--
New and novel features will be added to the regular daily attractions.

Special Rates on all Railroads

ROBERT JOHNSON, Secretary.

Pendleton's Passenger Time Card

Arriving Pendleton O. R. & N. Leaving Pendleton

Portland Passenger	4:10 p. m.	Portland Passenger	8:00 a. m.
Chicago-Portland Special	4:40 p. m.	Chicago-Portland Special	12:25 p. m.
Portland-Chicago Express	2:55 a. m.	Portland-Chicago Express	1:05 a. m.

O. R. & N. WASHINGTON DIVISION

Spokane Passenger	4:30 p. m.	Spokane Passenger	12:30 p. m.
Walla Walla Passenger	10:50 a. m.	Walla Walla Passenger	4:50 p. m.

NORTHERN PACIFIC

Pasco Passenger	11:30 a. m. and 2:00 p. m.	Pasco Passenger	4:30 p. m.
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UMATILLA CENTRAL

Pilot Rock Passenger	3:15 p. m.	Pilot Rock Passenger	8:45 a. m.
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THE WANT ADVERTISEMENTS ARE "INTRODUCING"

When more people come to use and answer classified advertisements, more people will know each other--

More People With Mutual Interests Will Meet--

more people will find channels and opportunities for reciprocal service.

Truly, the want ads are introducing people--shaming away the scorn of small things, the scorn of "bargaining," of exchanging useful but not used things for useful and usable ones.