

Newberg Graphic

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No excuse for wearing smoked glasses this time of the year—there's enough smoke in the atmosphere. Think how beautiful it will be after the early fall rains—and smile!

Silly girls who frequent the depot to be singled out and ogled at from passing car windows swear out their own indictments. Cheap sports reserve their suggestive salutes for their own kind.

With four drownings within a week of people living here, two in the Willamette and two at the beach, Newberg is furnishing its full toll in the season's alarmingly large list of this kind of fatalities.

Many a young man who is hanging round town learning to run an automobile would be much better off back on the farm driving slow, plodding old Tom and Dol to the plow. It's slower but a whole lot surer.

"Whose funeral?" is a common inquiry when the procession led by the hearse goes by. But the question isn't necessary when you see a lad going down the street with his hat hung over the right corner of his pate and with a stinking little coffin nail between his yellow teeth.

"There must be some room left for the three R's" very pertinently says State School Superintendent Alderman, in answer to various demands for the introduction in the public school curriculum of various side issues ranging from horticulture to fireinsurance. It strikes us that that's a pretty good keynote for Prof. Alderman's administration.

J. C. Hayter has written his last editorial for the Polk County Observer and is down and out of the harness which he has worn for twenty years, he having sold the plant to Eugene Foster and W. H. Totten. He is a forcible editorial writer, an all round good newspaper man who has succeeded in the business, and it is with sincere regret that we note his dropping out of the field.

"I'm feeling tolerably well" replied an old man well past his allotted years in reply to an inquiry as to his health, addressed to him on the street here the other morning. "Why, Uncle—," spoke up a third party, "you're not feeling tolerably well, you're feeling fine. You look it all over—you're a whole lot more of a man than you were a year ago" etc. Give us more such "parties of the third part" was our reflection on taking in this little interchange. Such a man is a sunshine spreader, a public benefactor. Contrast him with his sour visaged antithesis who goes about saying: "What's the matter with you—are you sick? No? Well, you're certainly not looking well."

WATER PROBLEM IN NEWBERG.

It was "Ed. Howe" who said: "I should rather live in a little town, where people sympathize with you when in trouble; and where, if you have no trouble, they look up some for you."

Newberg never lacks for the want of trouble and just now it is the question of additional water supply.

The Graphic does not agree with the sentiment expressed in last week's issue in opposition to the purchase by the city of the

Otis spring. From the beginning we have always contended that the reservoirs built were entirely too small and we think now that larger reservoirs for storing up the water supply should be installed. If this were done the supply would probably be ample for some time to come, but we believe the time is not far distant when the Otis spring will be needed to furnish Newberg with an adequate water supply and we think it should be bought now.

The quality of the water is all that could be desired and the supply is far in excess of anything else in the way of springs within reach of Newberg. In fact it is not one spring but twelve that Mr. Otis is offering to the city.

The question is to be voted on and it will be an easy matter for anyone to visit the springs and see for themselves what they are.

The Graphic will discuss this question more fully next week.

TAKING MOVING PICTURE DRAMAS

Actors and Producers Brave Dangers With Denizens of Jungle to Afford Thrills for Moving Picture Patrons.

Who is there who has not sometimes lost himself to the moving picture story being enacted before him, in wondering and speculating upon how it was secured, where, and under what circumstances? Many of these questions which all have asked themselves are answered very entertainingly in an article in a recent issue of the Chicago Daily Journal from which some interesting facts and stories have been gleaned herewith.

The story is really a description of the Selig Polyscope Co., of Chicago, which is said to have the biggest motion picture manufacturing plant in the country and perhaps the best equipped in the world. The distinguishing feature of its equipment is its great menagerie, which allows it to make a specialty in what might be termed the drama of the jungle.

The Selig company has brought the denizens of the jungle to its door, then, when occasion required, taken them to fields afar, where, with suitable settings, they were made to enact before the truthful camera thrilling scenes with human beings.

Lions prowling in the path of a heroine alone in the wilderness, bloodthirsty leopards leaping upon the prostrate form of the same heroine—these are some of the pictures that are interwoven into dramas throbbing with love and human interest, and, withal, highly educational because of their fidelity to locale and detail.

How the animal plays were secured makes a thrilling story of compelling interest by itself. Under the direction of the Selig producers, the Selig menagerie was taken to Florida with the stock company last winter and the pictures made there in the open jungle. One of these plays, on which patient days were spent, is called "Lost in the Jungle."

In playing the part of a Boer girl driven from home, Miss Kathryn Williams, leading woman of the Selig stock company, sinks from fatigue in a tropical forest. When that part was caught by the camera in the Florida jungle a tragedy was almost enacted.

The producer wanted a leopard to spring upon the fatigued heroine at this point and the scene was "rehearsed" with the leopard many times before one more perfect and realistic than ever hoped for was secured. The leopard had been rushing from the underbrush and jumping over the form of Miss Williams. The camera man was supposed to stop the machine just when the

leopard was in the air directly over the actress.

Miss Williams relates what happened when a good picture was finally secured:

"'Tom,' that is the leopard, acted his part beautifully the first few times he tried it, and I had no fear of the result. The final time, however, I was late in my action of falling. I just had time to cover my face, when I felt his sharp claws sink into and tear my scalp; but, luckily, I had presence of mind to lie perfectly still, and that probably saved me from more serious injuries. The trainer cracked his whip, gave a sharp order and the leopard scampered off. I was not badly hurt. Just a few scratches that soon healed, and slightly nervous. That was all."

Charles Clary, the leading man in the Selig troupe, also had some hairbreadth escapes on the Florida trip. His most notable experience was in a too realistic shipwreck scene when he and another actor had to cling for a long while to a small piece of wreckage drifting out to sea.

Just before their rescue, Mr. Clary's companion saw that the wreckage would no longer support both, so turning to the leading man he said:

"Charley, it's one of us, and you are married and I am not; so here I go."

Mr. Clary is glad to relate that his generous friend was rescued a few minutes later, but as to his own danger he merely remarks:

"Oh, actors in the moving picture business have to take some risks."

The Selig Co. operates a mammoth picture making plant at Chicago a visit to which affords much instruction and entertainment. One can spend hours watching the "canned" drama in the making. In outside appearance the plant is just a big factory that might turn out brooms or divans, but inside it is a veritable wonder-world of marvelous things. Hundreds of actors and "supers," amid a maze of varied stage settings and equipment, are going through rehearsals and acting out the scenes which are seen at "the people's theater" the world over for the small sum of a dime.

Everything must be much more carefully done on the stage set before the moving picture camera than behind the footlights on the actual stage. Details that the stage manager need not bother about beset the picture show producer.

Every actor must keep a certain position for a certain number of seconds. His "business" is timed almost by the half second. His entrance and exit must be timed far more accurately than on the theater stage. He must keep within the "picture line" in making his entrance and exit, and, what is just as important, he must not appear conscious that he is moving within these circumscribed limits.

A scene is about to be put on. Don't imagine that the producer merely waves a magic wand, the camera operator begins to turn his crank, the actors walk on and off and the scene is done.

The producer stands and perspires under the hot glass roof, gives a dozen directions, focuses his own eyes on the scene to be photographed as he would train the lenses of the camera, counts off by his watch "one, two, three," and shouts "Go!"

Simultaneously with the beginning of the buzz of the camera the "stage" becomes an animated scene. The producer shouts cues, gives instructions to those in the picture and sharp commands of "off" when the actor lingers a second too long.

The scene finished, the producer turns to the operator of the camera.

"How many?" he asks.

"Forty-six," the camera man answers.

"Too long," says the producer laconically. "Let's try it again."

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The scene is re-enacted and re-photographed because, perchance it has taken up three feet too much film.

"Great pains are taken by producers to have the detail correct and the scenery attractive and suitable. Not only do we strive for faithfulness in detail in scenery, but also in the character portrayed and in the period of the play. If we want a picture of a gold mine we send to a gold mine for it, and if the locale of the play is in the Colorado mountains the setting it is given is true to that locale."

"We produce stories of ancient Rome and Greece, modern dramas, comedies and farces and western dramas. We have given in pantomime form the stories of Tennyson, Browning and Longfellow poems, and have pictured Spakespearean and other classic dramas."

As nature abhors a vacuum, the camera despises a fake, and will show it up on all occasions. Faking by high-class moving-picture manufacturers is a thing of the past.

Maybe the heroine's poor but deserving lover steals her away from the haughty father's grand country estate by moonlight. If so the Selig producers know a hundred such estates around Chicago where they can get permission to "pull off" the elopement with the moonlight thrown in.

So long as owners know the pictures are to be legitimate, permission for the use of houses that afford desirable interior settings for the picture drama can be ob-

tained.

Certainly the Selig people have had no trouble in securing right at home exterior settings for such of their picture-dramas as would lend themselves to the general locale.

Of course, for some of their foreign stories they have had to seek suitable scenery wherever it could most conveniently be found; sometimes the foreign locale itself alone will satisfy the exacting producer.

At great expense trained men are sent to far-away places to get just the proper setting needed for a play. It may be a mountainous country, or a desert, or a jungle. No matter what kind of scenery is required, the Selig people will find it.

An instance of this can be found in the mission stories turned out by the Selig company. Some time ago Mr. Selig secured the exclusive motion-picture rights to all the historic California missions, and patrons of the silent drama have been loud in their praise of these beautiful and historic subjects. No expense or pains are spared in securing the correct back-grounds for any story of any nature.

Recently when the Selig company was preparing a motion picture story dealing with charity workers they were aided by Visiting Nurses' Association of Chicago. This is just an instance of how they get the "people who know" to give them pointers in depicting any special work.

The Selig company has for some time been taking pictures for purely educational use, including photographs of birds and

animals, and has had men in South America partly for that purpose. It also has been doing work to aid science. Recently the motion picture camera has been trained on the hive of the honey bee to the enhancement of the knowledge of this wonderful little insect.

The Selig people believe with Thomas A. Edison, that in time geography will be taught in the schools by moving pictures.

NEBRASKA PICNIC

In the city park Tuesday, August 15th, the people of Newberg and surrounding country who have formerly lived in the state of Nebraska, are requested to meet at 10 a.m. with well filled basket.

A good time consisting of sociability, basket picnic dinner and splendid volunteer program, made up of speeches, good music, declamations, select reading and reminiscences of Nebraska will be enjoyed after which a Nebraska Picnic Association will be organized.

Committee.

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Newberg Telephone Co.

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