

THE CINEMATOPH. .

Some of the Tricks of the Moving Picture Man.

A trick picture is usually the combined efforts of the comic plot writer and the expert cinematograph operator, says the London Strand. The operator is continually puzzling his brains for new effects with the camera. He conveys these to the plot writer, who works them up in the form of a very short story. When we see the finished production on the screen it is, to most of us, a work of complete mystery, and it is asked, "Are they really taken from life?" We often see, for instance, flowers which jump from a table and arrange themselves in a vase or a man diving with the greatest ease head first out of a river and landing on his feet on the bank. "How are these things done?"

In order to discover these secrets permission was obtained to join a picture company which was then engaged in the production of a film entitled "The Unranny Scot." The party consisted of a stock company of a dozen or more actors and actresses, a stage manager, a photographer and some stage hands. The work to be done consisted chiefly of outdoor street scenes, and a journey was made some fourteen miles out of London in order to avoid the unpaying audiences which such strange scenes always bring together.

The work commenced outside a cigar store, and each scene was most carefully rehearsed. A youthful actor, as an errand boy who was engaged in opening the shop, brought from it a dummy Scotchman in the act of taking snuff and placed it in position at the shop door. At this point the stage manager, who was conducting the operations, blew a whistle, and instantly the boy remained motionless.

The company understood by the whistle that they were to cease the slightest movement and the photographer that he must instantly stop the camera.

The dummy of the Scotchman was now removed, and an actor identically dressed was arranged in precisely the same position. The

"Honestly, What Are You Running For, the Presidency or For Revenge?"



—From the New York Herald.

whistle went again, and the boy resumed his work. When next passing the Scotchman he received a kick from him which caused him to bolt into the shop in terror. The whistle now sounded again, and a further substitution of dummy for man was made by the stage hands. An actor-to-be came out of the shop, and the boy explained what had happened, but was dumfounded when the master turned the figure upside down and thus showed it to be lifeless. The scene proceeded, with many stops and changes from the live Scotchman to the inanimate dummy. Stopping the camera simultaneously with the removal of all animation insured that the scene, as the camera should

be perfectly continuous, as, of course, the film would be run through without any break.

His Ancestors.

The chauffeur never spoke except when addressed, but his few utterances, given in a broad brogue, were full of wit.

One of the men in the party remarked, "You're a bright sort of fellow, and it's easy to see that your people came from Ireland."

"No, sor; ye are very badly mistaken," replied Pat.

"What?" said the man. "Didn't they come from Ireland?"

"No, sor," answered Pat. "They're there yet."—Ladies' Home Journal.

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Mr. and Mrs. Will Garland are now located in their new home in the south part of town.

C. M. Henderson, the local piano man, went to Scio this morning where he will spend the day looking after business matters.—Albany Democrat.

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STATEMENT

Of the ownership, management, etc., of the Santiam News published weekly at Scio, Ore., required by the Act of August 24, 1912.

Name of editor, managing editor, business manager, publisher and owner: L. W. Charles, Scio, Ore.

Known bondholders, mortgagees and other security holders, holding 1 per cent or more of total amount of bonds, mortgages or other securities, American Type Foundry Co., Portland, Ore., L. L. Gooding, Harrisburg, Ore.

L. W. CHARLES, Owner. Sworn to and subscribed before me this 4th day of October, 1912.

H. SHELTON, Notary Public for Oregon. My commission expires March 13, 1913.

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