

of the different processes until the cotton came out prints, muslins, and gingham. Then came the so-called funny pictures. A very bad boy, a sort of a "Peck's Bad Boy," continually getting into precarious positions and his miraculous escapes held us quite spellbound. Then came the play.

All the way through ran fun, pathos, and excitement. As I sat in the last row, I was one of the first out. But my curiosity held me. I stood at the door and watched this mass of people file out. And this is what I saw—family after family, father, mother, and children, old men and old women, young girls and young boys, all with a less tired expression than they had when they went in. And I thought as I stood there, "What a blessing to mankind are the movies!" Many now will rise up and say, "But the movies are not all like that." I, in my turn, demand why are they not all like that? The movies have come to stay. I believe that it is up to each community to demand and fight for good movies. It is up to each public-spirited person. It is our responsibility.

E. H. S.

MOVIES AND MANNERS

READING your moving-picture articles in the issues of The Outlook for January 19 and 26 inclines me to cast in my lot with Harold Trowbridge Pulsifer as against the apologist, Newton A. Fuessle, and to vote that the movies are "the world's worst failure."

Have you not, Mr. Editor, often wondered from what walk of life the scenario writer is drafted by the producers of our movie plays? Leaving out of the reckoning the changes and other liberties which are taken with the framework of the "best sellers," or the equally awful rendering of the popular plays transferred from the acting stage, what a queer medley we find when an original presentation is served up for our delectation! A young gentleman who is denied admittance by the butler climbs into the heroine's residence through a window and presents himself in the drawing-room unabashed and unafraid; and such unconventionality seems to excite no astonishment or adverse comment upon the part of Mr. or Mrs. Dives or of the adored member of their household. Young ladies presumably occupying recognized stations of eminence in the most exclusive circles address their conversation to young men at casual meetings without the formality of an introduction; and I shudder when a youth and maiden are left unchaperoned for the briefest moment, for I know an ardent declaration or worse is staged for immediate transaction before our astonished (I had almost said our blushing) gaze. I would fain subscribe to a fund to send these scenario writers through a course of "First Aid to the Socially Uncultured" as a condition precedent to their continuing at their tasks.

Mr. Fuessle is brutally frank; but I thank him for the short cut which he has taken to the goal he has sought to

attain. If we concede his point and admit the movie stage as now conducted is merely a large industry, and "the object of a large industry is not art, but profit," why there is an end of the matter. It behooves the American people to look about them and evolve some system that can at least produce negative results—can cease to degrade, if it does not elevate, that department of the stage which supplies entertainment for so

large a portion of our more than 000,000 souls. RICHARD S. HARVE.

NOW WE KNOW HOW THEY DO IT IN JAPAN

CINEMA industry in Japan is also one of the main industries in the country like in America. Difference between the two is, while the latter has reached at the highest point of the development in motion picture industry, the former is yet on its way of progress.

At present, there are about fifteen motion picture concerns in this country, but the noteworthy one are limited to the following five namely Japan Cinematograph Co., Shochiku-Kinema, Universal's Japan Branch, Kokusai-Kinema (this one is now on its verge of collapse) and Taisho-Katsuei.

Unlike that of America, all the chief companies in Japan undertake the both sides of picture-making and picture-exhibiting owning its own studio and theater. Of the whole amount of about seven hundreds of the theaters in Japan, its half number are under the power of Japan Cinematograph Co.; since this one is the most foremost moving picture company with its capital of \$3,000,000.

In making of the picture, there are three currents: firstly the production of Japanese Old School Drama (treating the historical matters with samurai, harakiri, daimyo, shogun and etc.) secondly that of New School Drama (dealing with today's Japanese life), thirdly that of New Era Drama (aiming to entertain the intellectual audience). And while Japan Cinematograph Co. produces all the three kinds of the picture, Shochiku and Taisho are only trying to make thirdly one.

Every company is cherishing the ambition to cultivate a wide market for their thirdly production in foreign lands, chiefly in America. But the producing efforts for the thirdly picture are the very much latest one and every company's every production in the line has been proved all failure.

On the other hand, in exhibiting the picture there are also two policies. One policy is the showing of the home-made pictures only, while the other is foreign pictures exclusively. And the latter policy has been always more profitable than the former. Shochiku-Kinema, Taisho-Katsuei and Universal's Japan Branch are severely suffering from the lack of the picture-theatres; Universal making the most unfortunate figure cherishing many pictures and having very few theatres.

The most welcomed pictures during the last year in Japan were: De Mille's "Man and Female," "Whispering Chorus," "For Better For Worse," Von Stroheim's "Blind Husbands," "Devil's Pass-Key," Fitzmaurice's "Common Clay," "On With the Dance," Keenan's "Bells" (his "World's Aflame" imported but its performance suppressed by the governmental authority), Priscilla Dean's "Virgin of Stamboul," William Farnum's "Le Miserable," Nazimova's "Red Lantern," and the German Film "Veritas Vincit."

HIDEO KOUCHI.

No. 226, Shimoshibuya,
Tokio, Japan

WINNERS OF PRIZES IN THE OUTLOOK'S CONTEST NO. 1

FIRST PRIZE, \$50

Won by

HOWARD MURRAY JONES,
1822 Chadbourne Avenue, Madison, Wis.

SECOND PRIZE, \$30

Won by

REV. WM. HARRIS GUYER, A.M., D.D.,
President Findlay College, Findlay, Ohio

*THIRD PRIZE, \$20

Won by

MRS. JAMES B. DRAPER,
Oswego, Kansas

*THIRD PRIZE, \$20

Won by

MRS. ALICE E. CATE,
11 Oak Street, Belmont, Mass.

*Mrs. Draper and Mrs. Cate tied for third place. Instead of dividing the third prize of \$20 between these two contestants, the judges decided to award them each a full third prize of \$20

The four prize-winning letters will be published in next week's issue of The Outlook, together with a running story of the contest

Following are the names and addresses of contestants whose letters were unusually interesting. Some of these letters will be published in coming issues of The Outlook

BEERS, Mrs. G. H., Auburn, N. Y.
BERGSTRESSER, F. L., Montgomery, Pa.
BIGELOW, MAX THORPE, Washington, D.C.
COOK, Mrs. G. L., Basil, Ohio
DENNY, CORAL, Buffalo, Wyo.
ELY, Rev. J. B., Greenville, Tenn.
EVANS, Mrs. MORRIS, Pipestone, Minn.
FORTUNE, GERTRUDE, Los Angeles, Cal.
GAINES, Rev. D. P., Waterbury, Conn.
HALL, F. A., Chancellor of Washington University, St. Louis, Mo.
HARING, H. A., Tampa, Fla.
HILARY, F. A., Swarthmore, Pa.
HODGES, W. H., Richardson Park, Del.
HUDSON, BLANCHE H., Boston, Mass.
INNESS, GEORGE, Jr., Tarpon Springs, Fla.
KETCHAM, M. B., Indianapolis, Ind.
LANE, E. A., Hilldale, N. J.
MACKIN, Mrs. MARGARET, Roxbury, Mass.
MCDONALD, PHILIP B., Assistant Professor of English, New York University, N. Y.
MURKIN, J. A., Franklin, Pa.
NICHOLSON, J. C., Los Angeles, Cal.
OPIS, CLARA PAINE, White Plains, N. Y.
RICHARDSON, WEBSTER, Los Angeles, Cal.
SAINT-AMOUR, GEORGE, "The Plain Dealer," Cleveland, Ohio
SCHWAB, B. T., Denver, Col.
SILVER, MILDRED, Marquette, Mich.
WHITE, EDWARD S., Harlan, Iowa
WINTLER, HENRY H., Los Gatos, Cal.
WOOD, A. L., Jacksonville, Ill.

CURRENT EVENTS ILLUSTRATED



Wide World

THOUGH THE WORLD IS SAFE FOR DEMOCRACY, ROYAL PROCESSIONS
ARE STILL SEEN IN EUROPE

Here is King Christian of Denmark on his way from Parliament in Copenhagen after its opening session recently. The photograph shows the Danish King and Queen and their two sons in the royal carriage, in the foreground. The King is on the right, in the rear seat, with his hand at salute