THE PHOTOPLAYERS WEEKLY 1915 MODEL

With the next issue The Photoplayers Weekly will don its 1915 dress, and come to you as quite the most a la mode news-magazine of the day.

The editorial policy remains unchanged, but experiment and continued questioning among our patrons, has convinced us that the publication, in magazine form, will be more attractive and more convenient, hence more popular and widely circulated, than the present, newspaper sized edition.

Suggestions and advice are always welcomed by the management, and in this instance we would be more than glad to learn what our readers think of the new departure.

Moving Picture

TANKS and RACKS

Built especially for FILM DEVELOPING. Constructed of Douglas Fir

Pacific Tank & Pipe Co.
400 Equitable Bank Bldg. LOS ANGELES, CAL.

Cafe Bristol

PHOTOPLAYERS' HOME

Wm. Schneider
Proprietor

4th and Spring

WANTED

Young lady Cabaret Entertainers; must have good wardrobe.

See BOB BURNS, Mgr.
Bert Levey, Circuit Republic Theatre, Los Angeles

MILLER'S THEATRE

One Week Beginning Monday


Added attraction: Eighth episode of "The Adventures of Plummer"

Sample Trunk and Bag Shop

538 South Spring Street, opp. Mercantile Place

25% to 50% saving on Factory Samples of Trunks, Bags, Suit Cases and Leather Goods

SMOKE

Benson & Hedge's

CIGARETTES

Perfection of Mildness

For Sale at

The GREEN ROOM CAFE

Home of the Movies in Hollywood

Louis Blondeau's

Barber Shop

and Cigar Store

Cahuenga and Hollywood Blvd.
STATE OF CALIFORNIA
COUNTY OF LOS ANGELES

Oscar Stayn being first duly sworn upon oath, deposes and says:
That he is the Editor and Proprietor of the PHOTOPLAYERS WEEKLY;
that said publication conducted the PHOTOPLAYERS WEEKLY POPULARITY CONTEST, which terminated on Saturday, February 13, 1916,
and the results of which were announced at Shrine Auditorium on
Sunday, February 14, 1916, at 12:05 o'clock A. M.
That the true and correct results of said contest, as disclosed
by deponents books of account, were and are as follows:
(1) Miss Grace Cunard, 2,487,400 votes.
(2) Mr. Fred Kley, 1,011,900 votes.
(3) Miss Victoria Forde, 680,200 votes.
(4) Miss Irene Hunt, 431,450 votes.
(5) Miss Ella Hall, 376,300 votes.
(6) Miss Dorothy Davenport, 357,550 votes.

Dated this 18th day of February, 1915.

Subscribed and sworn to before me this 18th day of February,
1915.

Notary Public of the State of California,
in and for the county of Los Angeles.
Thirteenth, Lucky Day for Grace Cunard

The Winners

Grace Cunard --- 2,487,400 CHEVROLET CAR
Fred Kley --- 1,011,900 Piano
Victoria Forde --- 680,200 Gold Watch
Irene Hunt --- 475,450 Suit Order
Ellen Hall --- 376,300 Suit Order
Dorothy Davenport --- 357,550 Suit Order

Never again will Grace Cunard regard thirteen as a hoodoo number, for it was on the night of February 13, that she was won by the winning of the Photoplayer Weekly’s Great Popularity Contest, and was informed, over the phone that the coveted 1915 Royal Mail Roadster was hers.

The announcement of contest winners was made at the Photoplayer’s Ball, at Shrine Auditorium, but Miss Cunard was so certain that someone else had won, that she didn’t have the heart to attend and hear the announce the name of the lucky him.

All through the contest Fred Kley was a close runner up, for highest honors, and Victoria Forde was close enough to be a dark horse.

The votes tallied millions, in fact Los Angeles never saw a contest in which such great interest was taken. It was a battle at fever heat, and the old adage that “all’s fair in love and war” nearly resulted in chaos at the finish.

Many of the less fortunate, but still possessed of sufficient votes to be “political” powers, doubtless with the hope of becoming the world, tried to make transfers of their votes, and these, they had been allowed, would have turned the dope sheet topsy turvy.

Editor Steyn has been besieged on all sides and in order that no one who took part in the contest or has heard of it, should have any doubts that it was on the square from start to finish, especially the finish, the contest, results, votes, etc., were turned over to the attorney of one of the contestants, and his sworn statement, based on his expert examination of the book, is printed in this issue.

In speaking of the tangle which marked the end of the contest, editor Steyn has this to say: “After a number of contestants and non-contestants have voiced their opinions regarding the result of the voting, I feel that it is my turn.

“There were many who tried to make it unfair, either intentionally, or through ignorance of rules which governed the contest.

“I saw to it that they did not. It was Irene Hunt who advised her attorney to investigate her vote, and I am truly glad that he did, for it is his statement, tabulated in the interests of Miss Hunt, which appears in this issue.

“The fair and thoughtfull reader surely will not condemn the publication for something over which it could have no control until the votes were counted.

“[I mean, for instance, the attempt of an erstwhile member of my staff to give a block of 420,000 votes to one contestant. Another accepted a transfer of 150,000 votes.]

“Now, both parties in these transactions knew that they were illegal, and their common sense should have told them that on the finale count, these errors would be detected and the votes rejected.

“The personal investigation of Miss Hunt and her attorney, and their O. K. that the contest was fairly decided, and the statement of Fred Kley, who finished second, that even he was approached on the outskirts an attempt to secure a block of votes for another contestant, should be enough to convince the veriest skeptic that The Photoplayers Weekly has been grossly maligncd by some carrier testimony of the greatest value can hardly be expected from an unexpected source.

“The Los Angeles Examiner, getting wind, on the night of the ball, that something was up, put a special man on the story, and it printed on the front page of the Examiner of February 15, is hereby reprinted:

“Weiden the activities at the Photoplayers’ annual ball were stopped at the mystic hour of midnight Saturday for the purpose of announcing that Miss Grace Cunard, one of the many stars present, had won the first prize in the popularity contest—a $1200 automobile—something else started.

“Very few of the several thousand merrymakers had any inkling of it, but for real excitement and tense situations, it had the most thrilling reel play beaten a city block.

“Miss Irene Hunt, author movie star, started it. Miss "Vicky" Forde helped it along. Fred Kley, manager of the Jesse L. Lasky place, gave it a vigorous push.

“Before the crank turns on the bug thriller, pursue the following story:

“Kley, Miss Hunt and Miss Forde, besides Miss Cunard, were the competitors in the popularity contest, and each alleged that at the eleventh hour one Bert Steinberger whispered to each one that he or she was just so far from first place, that so many votes (at so much each) would win the automobile, that if they would hand him that much money the machine would be hers, or his, and that if he, Steinberger, had figured wrong, the money would be returned.

“—When Miss Cunard was announced winner, Mr. Steinberger was not in sight (with the money returnable), hence this story.

The Scenario

“MIDNIGHT: Exit Miss Irene Hunt from the gay and festive scene, accompanied by a few determined retainers. Miss Hunt has been starring in some newspaper photo-plays as a girl reporter. She knew just what to do in her new role of "The Girl Reporter."

“HOUR LATER: "Girl Nemesis" and retinue are discovered at door of room in Broad way hotel. She raps. No answer. A dog barks. Sounds of scuffling and barks subdued. The girl sleuth deducts that someone is in the room besides the canine. The intrepid heroine and her retainers spend the night beside the door.

First Flush of Dawn

“DAYBREAK—Harried dash for Judge Summefield’s house. The reporter-detective returns accompanied by an attorney who has a warrant and a badge. This time they cannot accomplish their plan, other than to obtain the signature of Bert Steinberger, who for the purpose of keeping the record straight must be considered as the villain, emerges.

“What’s it all about? Just this; the contest was to have ended February 13.

Question of Time

“There was a question as to whether February 13 ended at 6 p.m. or midnight. Steinberger ruled in favor of 6 p.m. Miss Forde was leading the contest at that hour that she did not reach first place she deposited $216 with Steinberg.

“She says he told her she was the winner. Miss Hunt was fourth. She gave Steinberger $125 for subscriptions and advertisements and says he told her that she would put her in the lead. Mr. Kley, was in the office, about that time turned in a wad of votes he had been holding out and $250 in cash. He says Steinberger told him that would win the auto for him.

“Meantime Miss Cunard has asked Oscar Steyn, the owner of the magazine, what time the contest closed. He told her. midnight. (Much activity on the part of Miss Cunard and a dozen supporters.) At 10.30 Miss Cunard, accompanied by the Shrine auditorium and turned over $500 to Miss Hunt.

Hence the Answer

“Hence the reason why Miss Forde and Hunt and Mr. Kley registered surprise when the announcement was made.

“Miss Grace Cunard, who had been fourth at 6 o’clock, was the winner.

“To skip several reels, it may be related that the warrant issued by Judge Summefield, charging obtaining money under false pretenses, was not served on Steinberger, and he departed for San Francisco on the afternoon train.

“Mr. Kley had his check for $200 returned by Mr. Steyn. Miss Ford got back her check for $216 and Miss Hunt got her $125 back.
FRED. KLEY

Winner of Second Prize in the Photoplayers' Weekly Popularity Contest
VICTORIA FORDE
Winner of the Third Prize in the Photoplay's Weekly
Popularity Contest
IRENE HUNT
Winner of the Fourth Prize in the Photoplay's Weekly Popularity Contest
ELLA HALL
Winner of the Fifth Prize in the Photoplayers' Weekly Popularity Contest
Violet Mersereau of the Imp-Universal Spent Half of Her Life on Legitimate Stage

Violet Mersereau, the eighteen-year-old star of the Imp-Universal company, has spent half of that on the stage. In addition to playing in vaudeville and stock companies, she also played with Margaret Anglin in "The Eternal Feminine," "Flora" in the "Clansman," and after being understudy to Mabel Taliaferro was starred by Joseph Brooks in "Rebecca of Sunnybrook Farm," and has also played in London.

While playing in New York "In Rebecca of Sunnybrook Farm," she received an offer from the Pathe Freres company to play in pictures, and accepted their offer because it gave her a chance to play outdoors, which she was advised, was actually necessary at that time owing to her poor health. Later she joined the Nestor company, playing in many of the western pictures made by that company; then joined the Vitagraph company, and still later the Famous Players, where she played "Spitfire" in the picture named "Spitfire," and while with that company she received a very flattering offer from the Universal company which she accepted and still plays leads for.

Miss Mersereau considers "Peg of the Wilds" and "She Was His Mother" the best pictures she has ever appeared in; and especially the latter in which she was called upon to play various characters from an eighteen-year-old girl to a woman of seventy, and gave her the opportunity of bringing her best dramatic efforts out. She is an expert swimmer, horse-back rider, quite a mandolin player and a dancer of no mean ability.
Calls On Movies To Reduce Price

DEPLORES STAR SYSTEM

(From New York Times)

Will overly ambitious managers of motion picture entertainment kill the goose that laid the golden egg by abating the nickel clientele? Will they because of raising prices of admission drive the amusement seeker of restricted means back to the gallery, whence they derived their original patronage?

P. A. Powers of New York, pioneer picture producer, who is president of the United Film Service, which makes a business of marketing photo plays in the principal cities of the United States, in London and in the antipodes, thinks this likely. Powers is a strong anti in the movement set on foot by important New York photo play interests to raise the prices of admission for projection entertainment.

"It is not any increase in the intrinsic cost of producing that is at the bottom of the present agitation for higher fees of admission," said Powers in talking to a representative of the Times. "It is the misguided ambition of the man who seeks to place the motion picture on a plane with theatrical productions who is to blame—in other words, the exhibitor who thinks he is adding "class" to the business by having a few autos stand in front of his theatre and therefore thinks he is privileged to charge a bigger price. It is the embellishments of the picture programs that have caused the increase in the cost of service. It is the orchestras, the vocalists, the intermixing of the elements of photo entertainment, vaudeville and concert."

Powers drew forth a pad from the recess of his desk and extracted a pencil from his vest pocket. Emphasizing his various points by jabs of the pencil on the paper before him, he plunged into his subject with the complete absorption of the man who is vitally interested.

"The best picture made can be shown for a nickel, with a good profit accruing to the exhibitor. That is not the rub. The trouble with the motion picture business is harmful competition. That is the problem that needs attention, and the wrong way to approach the matter with an eye to its readjustment is by attempting to raise prices. Such a move is a risky step, and, while large capacity and big volume of business may dictate an increase in the figure charged for seats in certain photo play houses, the motion picture business is primarily a five cent proposition and will so remain."

"Can the picture drama cope with the drama of the so-called 'legitimate' stage? Can it usurp the place of the spoken drama? That seems to be the question that is bothering some producers. It never will. It is an entirely different sort of entertainment. It is rather to be classed as a form of variety. It is inherently a brief, small-coin attraction, holding a place all its own in the amusement world, and the sooner the men who are trying to make it a 'big' show get back to basic principles—"to the truism that the film play is minimum priced amusement for the masses—so soon will the cost-of-admission be solved."
“The nickel man is responsible for the establishment of the business. He grew rich charging nickels—He will grow poor charging quarters, take it from me. Get back into the nickel racket and get out of the inordinate ambition to overlap the boundaries of a branch of diversion designed to fill a certain want. And stick to the original program—single reeler, with an occasional big subject. Your chances of pleasing your audience are diminished in proportion to the length of the film shown. Where short reels are flashed on the screen it is a safe bet that one of the three short reels will please the customer; a supposition soundly supported by the logic that the particular mood of leaning of the patrons, be it for westerns, love story or comedy, is encompassed by the ideal program. It was the thought of the original patrons that the nickel shows. On the other hand, where you attempt to impress with loudly heralded all feature shows you will discover, and are discovering, that the five reel or six reel subject, pre-empting the entire evening, will fail to please the moods of many of those present, and the program failing to provide the variety, so essential to success in conducting a film theatre, will develop a bore and with a feeling of having been cheated, never to return.

"I do not believe in exclusive ‘feature’ shows. I think it can be truthfully stated that the biggest factor in the success attained by the motion picture has been ‘convenience.’ By that I mean the absence of the preparations attendant on spending a night at the theatre playing theatrical attractions and the easy proximity of the motion pictures to the homes due to its encroachment on residential neighborhoods. In billing ‘features’ as his regular, picture fare for his clientele the exhibitor strikes at the very foundation on which the film business is build­ed. His patrons have seen a big picture and the films he is justified in playing the five or six reel feature and also is justified in charging prices even to the denomination of three figures. In other words, he believes that compensation is demanded, due to the increased lengths of the legitimate stage in film versions he is entitled to rank himself with the producers who present these stage in the flesh. That his patrons are wrong is proved by the fact that no ‘feature’ play has lasted a year at its original high prices. The picture clientele goes to see ‘pictures,’ those that are interested in the drama to see ‘story.’ Except for a certain group of women who, because of recurrent appearance in films and excellent characterizations, have caused themselves to be singled out by picture patrons, the ‘star system’ is all wrong in pictures.

"Why the picture purveyor should take it on himself to seek a division of the field with the theatrical managers is inconceivable to me. There is no bond of sympathy, no relation between the two. Even to the acting the methods are different. It is apparent that wage earners in his expenditures in salary, transportation, play royalties, booking and persistent advertising in the course of a ‘run’ manner has its equivalent but it is a two dollar scale for premier plays and a dollar for stock revivals and second city ‘runs.’ Premieres and ‘road companies’ to the picture manager mean simply ‘copies.’ Thirty or forty ‘copies’ sent to as many cities would be equivalent, in a theatrical sense, to so many ‘road companies.’ The cost of installing the companies in the various cities would be prohibitive, the risk of the production increased thirty or forty fold, the violation of the law of economy in talent and investiture monstrous and impossible in both physical and artistic directions. Several days of dark room activity, packing in tin cases and letting the expeditor to his rest—that disposed of ‘road companies.’ So far as filmdom is concerned.

"Many exhibitors who are charging 25 cents for their shows are losing money. If the prude of their shows merit a deviation from the five cent principle they could make money by reducing to a ten cent fee. I have also found that many exhibitors who charge 10 cents are piling up deficits. By returning to the original admission figure for motion picture entertainment they could do a profitable business.

"As I said before, the motion picture business is primarily a five cent sort of entertainment, filling a need that is as great as any and as real. And the bubble methods of exploiting and expanding the picture business into something it can never be dropped, so will the exhibitor’s troubles. The moment he stands a fine chance to lose all he has ever made by listening to the specious arguments of the man who would work wonders.”

KATHLYN WILLIAMS

A TRIP TO PANAMA AFTER A PICTURE

By Kathlyn Williams (Selig Star).

"Mr. W. N. Selig, following his usual custom of sparing no expense in an endeavor to obtain true atmosphere and local color, ordered us to the Isthmus of Panama. Mr. Selig had decided to film Rex Beach’s great novel ‘The N’er-Do-Well.’ The larger part of this great story is enacted in the canal zone where ‘The N’er-Do-Well’ meets with many exciting and strange adventures.

"Our company, under the direction of Colin Campbell, left the Jungle Zoo studios at Los Angeles, Cal., and arrived in New Orleans. Taking advantage of our opportunities we made motion pictures of strange corners in the creole and other sections of this wonderful city, which is so romantic and beautiful. These beautiful and amusing scenes will later be utilized in several strong stories.

"At New Orleans we were met by Mr. Selig who engaged boat passage for us and we embarked for the Isthmus. On route, we enacted several scenes called for aboard a vessel in the story of ‘The N’er-Do-Well,’ and other scenes for future scenarios were taken under the direction of Mr. Campbell.

"After a most pleasurable voyage the company arrived safely in the Canal Zone. Words are inadequate to describe the tropical beauty of the Isthmus of Panama. It is a veritable flower garden. And then the jungles, how wildly beautiful! How inviting are the scenes. There is a wealth of beautiful scenery sufficient to supply beautiful and varied backgrounds for all motion picture companies in the world.

"‘You may remember the adventures of ‘The N’er-Do-Well,’ as they are so realistically described by Rex Beach. How the hero awakens on board a vessel, without a penny in his pockets. His adventures upon arriving as the Isthmus, his career in aiding the Panama Canal work, his friendship with the woman Diplomat and what it led to, his love for the Spanish maiden, etc.”

"Director Campbell followed the text of the novel. We have visited all the tropical localities called for in the story along the canal, in the native quarter, among the aristocratic Spanish families, etc. Our pictures filmed in the tropical jungle are most realistic and beautiful. Tropical plants, trees and shrubbery of rainbow hues abound, and the wildest recesses of jungle growth have been entered so that true local color even to the slightest detail, could be obtained.

"We were treated most courteously by Uncle Sam’s officials along the canal and they extended every facility to us in order to expedite the filming of the story. They were greatly interested and contributed by every means in their power to our success. We are profoundly grateful.

"I venture the statement that when the ‘N’er-Do-Well’ is released to the public that it will cause as big a sensation as the novel did and as the picture will enhance art has been overlooked. Beautiful scenic backgrounds, canal scenes, and pictures of natives in their jungle abodes have been secured."
“American Directors”  

(By a Photoplayer.)

mean to give the director credit for making a few stars that before got all the glory. It would be impossible to get along without our “Little Mary,” the dasher Jack Kerrigan, that continuous laugh, Charlie Chaplin, the much adored Coward sisters, Blanche Sweet, and dozens of others that are always welcome; but I do say, give the director credit for showing them off to good advantage. They are like a picture in a poor frame, if not directed properly.

Don’t you remember not many years ago, of seeing Selig animal pictures? And you marveled at the way Kathryn Williams was chased about by sea of animals. How you worried until she was rescued by the great big hero, Tom Santschi. Sure you do, but you did not worry half as much as that good natured robust director that stood over the camera, Otis Turner. Yes, he produced; the jungle pictures at Selig’s. Many a day that he went home tired and sick, when others only laughed about the work of the day.

They were safe from any possible harm, but he, hell, he had to figure out stunts that looked dangerous, but still be safe for the actors.

Did you see “The Battle of Gettysburg”? Did you notice the dead men scattered all over the ground? Did you notice how the horses dashed over them? But you did not see the little general that directed the production. Cornowing his lists and thinking every move through that some of his plans might fail through, and some one might forget to pull the “dead” men out of the way at the right time, or the explosion would go off when some “dead” men would be standing under it. No, you not possibly see Thos. H. Ince at home, instructing his assistants what to do, and what not to do.

“Universal City” is the production of “The Campbells are Coming,” hundreds of sight seers gathered to see the “Gates of Lucknow” entered by the famous Collin Campbell regiment. They saw over a thousand Ford cars, the Scotch regimented and uniformed, hundreds of assistants running back and forth, they saw Mr. Bernstein dashing from one place to another, giving a warning here and there to the spectators, they saw Grace Cook in her Scotch dress and though some might say I am looking director back of the camera. It was just as well, he would not have seen them anyway. All he was seeing at that time was a possible chance for an accident. Each man was under his charge, he was responsible for their welfare, any possible accident was up to him. All day long the Scotch regimented and uniformed, all day long the Sepoy held them back, until four o’clock, the Scotch regiment with Collin Campbell at their head won the gate and entered the city. Horses came thundering in over the hills, soldiers fired a gun to open the gate; cannons were turned on the city, and all for what—to rescue a hand full of people, closed up in the residency. When the word was given to go home, Mr. Bernstein came up with tears welling up in his eyes, and taking the man back of the camera by the hand said in a hoarse voice, “Well done Ford, not an accident.”

The spectators up to that time had not thought he was even connected with the picture. But on their way home they had time to think, supposing something had gone wrong; how easy for a horse to trample a man to death; how easy for an express to throw a man to pick up? Well, that is where the director comes in. Some day when you have a little time, look around the theatre, watch the different people, pick out the man who enters quietly, sits low in his seat, watches the picture, leaves quietly, goes home, and is not seen again, until the next day on the field of battle—that is the director. Pitty him, he has the worries of all the little stars that shine on the motion picture screen.

"Rosemary Ruth Hosdon in honor of beautiful Rosemary Theyby" is what the happy parents are announcing to the Hodson family and friends. And still they come. The fiftieth birthday of the fifty year old Universal star. Needles to say, baby Hodson was the recipient of a pretty gift from Miss Theyby.

Again the American Director leads, and this time with an honest to goodness, twelve reel masterpiece. Not eleven reels of acting and one reel of battle scenes, but twelve reels of action that holds. And only one criticism—The picture was not long enough.

The “Clansman” is showing at Clune’s. It is the great hit of the season. Why? Not because a star is appearing in it, not because it has a cast of well-known actors, but because it is directed by the world’s foremost director, D. W. Griffith.

There was a time when all a manufacturer had to do, was to advertise that a certain star was to appear in the cast, and a full house was assured. How different today! The poor, unhonored director has his innings now. It is a case of, who directed the picture? Griffith—that is sufficient. It must be good. Again, why? Because Griffith could take an unknown star and before he got through, her star would act, not because he or she could act, but because, he Griffith would make the acting possible. There is your answer.

Not many years ago the whole film world was talking about “The Battle,” a Griffith production. Shortly after a new surprise was sprung Thos. H. Ince, an unknown director, joined the 101 Bison Co., and with a hand full of actors produced, “War on the Plains.” From that time on, Thos. H. Ince’s name was a guarantee that the theatre would be full.

Manufacturers began to change their views of the film business. No longer was it necessary to pay high salaries for stars, the poor unhonored director, who was not even mentioned on the title, was now sought for by the manufacturers.

From Thos. H. Ince’s “War on the Plains,” came Francis Ford with battle scenes and military action galore. Like his master, he went in for punches and thrills. No star was needed to make his picture sought for by the exchanges. The name “Ford” was sufficient to guarantee a punch.

In quick succession sprung into the limelight with big stuff, Otis Turner with “Sheridan’s Ride,” Frank Montgomery with “When Uncle Sam Was Young,” Geo. Mel-ford with his Boer War pictures and several others.

Now the director has his innings. The foreign producers have been handing us the laugh for some time, with “Cabrera,” “Julius Caesar,” and so forth. But, we should worry when such pictures as Griffith’s “Clansman,” Ince’s “Battle of Gettysburg,” Turner’s “Danton and Pythias,” Ford’s “Campbell’s are Coming,” Melford’s “Shannon of the Sixth,” and numerous other American productions are being put on by American producers, previously unknown.

I do not mean that the star is no longer a drawing card, far be it from me to put the star out of business. I only...
ROBERT WARWICK IN "THE MAN OF THE HOUR"

Tells of his experience before a Camera

"Forget that you're an actor. Forget that you ever saw a stage and that you are now playing a part. You're not. You're a young college man; you have received a telegram that your father is going crazy, and now you have come to prevent his committing suicide—if you can. As you enter the room a shot rings out and you know you are too late. Now go ahead with the scene."

"That's what I had handed out to me the first day I ever tried acting for the silent drama." Robert Warwick, who is the star in this World Film corporation release of George Broadhurst's most famous successes, "The Man of the Hour," made by Wm. A. Brady, said the other day, "I consider that acting for the screen and on the legitimate stage are two separate and distinct art. In spite of the popular belief, playing a part before a camera is in many ways harder than playing one before the most critical audience of flesh and blood people. In this first place, you have to be a good deal more natural. The motion picture director searches the country with a fine tooth comb till he finds the 'type' he wants and then he simply lets him be natural. And the director is right, because it is a very difficult thing to find an actor who will play a 'type' as it ought to be played.

"The success or failure of a screen production depends almost wholly on the director. The actor, no matter how good he is, nor how big his reputation, is nothing more nor less than a puppet. For the sake of the production he must eliminate himself and make his character blend with many others. This, of course, is also true on the stage. But not to the same degree."

"Don't misunderstand me when I say the actor is a puppet. I do not mean that; with a good director, he cannot think. That is disproved by what my director said to me in the production of "The Man of the Hour." He can think all he wants, but he can't act. He can't post. He must be the character."

RAYMOND WEST BUYS NEW AUTO

Raymond B. West, the "boy director" of the Incé companies, is a happy man at last. He's got his new machine. For more than a year—or since the time that Earl Cooper copped the Santa Monica road race in his big white Stutz—West has coveted that kind of a car, but his duties at Incéville have taken so much of his time that he has not had the opportunity of negotiating the purchase of one. Several weeks ago a salesman, hearing of the director's intentions, visited the studios and consummated the deal. Now "Westy" declares he can "trim" any buzz-wagon at the camp.

KESSEL AND BAUMAN ARE GUESTS OF DE LUNA CLUB

Adam Kessel, Jr., and Charles C. Baumann, heads of the New York Motion Picture Corporation, who are in Los Angeles inspecting their Inceville and Keystone studios, were the guests last week at a dinner given in their honor at the Hotel Alexandria by members of the De Luna Club—the organization of Inceville actors headed by J. Barney Sherry. Mr. Kessel utilized the occasion to congratulate Mr. Sherry and his colleagues—Frank Borzage, Harvey Clarke, Edward Brennan, Jack Nelson and others—on their splendid work in the Kay-Beé, Broncho and Domino productions.

HARRY G. KEENAN HURT IN AUTOMOBILE ACCIDENT

Harry G. Keenan, the Inceville leading man, returned to the studios this week, displaying the indications of an ugly scar on his forehead, caused by the wound he received two years ago when he was catapulted against the roof of his automobile. Mr. Keenan was en route to a location when the automobile, which he was driving, bounced over a "thank-you-ma'am" in the road. The shock was precipitated upward and his head struck a supporting brace over the car. The wound was treated at St. Catherine's Hospital, Santa Monica. Mr. Keenan is none the worse for his remarkable escape from a broken skull and is busy receiving the congratulations of his associates at the Inceville studios.

OZ COMPANY TO REOPEN STUDIOS ABOUT APRIL 1

Will Produce Well Known Works of L. Frank Baum. Author and Dramatist

According to word given out by officials of the concern, the plant of the Oz Film company at Hollywood, Cal., which has been closed for several weeks, will reopen April first with a full complement of players for the filming of the tales by L. Frank Baum, which in the past two years has been read so widely by men, women and children of this country. Although costume productions are not regarded as the most popular form of film on this side of the Atlantic, the fantastic nature of the Oz productions is thought to be enough different from the general run to ensure their successful reception by the public.

CLARA KIMBALL YOUNG IN "LOLA"

Clara Kimball Young is a Chicago girl who has been a stock actress in Seattle and Reno, a moving picture feature in many pictures including "My Official Wife," and now the star of "LOLA," which is the first of the World Film Corporation releases that she appears in. Followers of the doings of the moving picture field know that in "The Little Minister," "Love's Sunset," "Poet and Peasant" and "Goodness Gracious," Clara Kimball Young has made herself known wherever there is a moving picture fan. She is loved and admired as much in the smallest hamlet of the country as she is in the cities.

In addition to being a capable actress and a charming woman she is a writer of no mean ability. She has written for the Author's Syndicate a story of her tour around the world which is now being published by many of the leading newspapers of the country, in serial form. Later this travel series which is called "Miss Innocence Abroad," will be published in book form, by one of the foremost publishing houses of this country.
VER HALEN WITH KRITERION

Charles J. Ver Halen has been appointed confidential secretary and assistant to B. E. Clements, general manager of the Kristerion program, which has its main offices in the Mecca building.

Mr. Ver Halen, who previously joined the Universal Film company as special publicity representative for Universal City, was representative of the Motion Picture News in Chicago, is very well known and liked by all connected in the business.

MR. SELIG IN PANAMA

Mr. W. N. Selig, head of the Selig Polyscope Company, who arrived recently in Panama, found progress being made in the filming of Rex Beach's great story, "The Ne'er-Do-Well." No expense is being spared in making the Picture play complete and artistic in every detail. Mr. Selig expects to be in the Canal Zone for several weeks.

LUCY K. VILLA IS PORTRAYER OR INTENSE DRAMATIC ROLES

One of the most important members of the Webster Cullision's company at the Features Ideal Studio, is Miss Lucille K. Villa, whose experience in the dramatic field dates back to about twenty years ago. On the legitimate stage she will best be remembered for her performance as leading lady in the production of "The World Against Her," which created quite some sensation in New York some time ago.

While the Features Ideal Studio was located in Tucson, Arizona, Miss Villa for six months was a producer of children subjects, which were received with open arms by the children audiences as well as the grown-ups throughout the motion picture field. There is some talk of her resuming her duties as director of children subjects at a later date.

Some of her best dramatic work for the Eclair, which is the mother branch of the Features Ideal were in the following features, produced by the master hand of Director Cullision. The list includes, "The Price," "The Tale of the Desert," "Whom God Hath Joined," "The Stirrup Brother" and "Dead Man's Tales," and not forgetting her wonderful performance in "Bransford in Arcadia."

In personal life Miss Villa is the lovely type of woman, who would give you the shirt off her back, if it could be of any aid to you. She is fond of out door life, and is the proud possessor of a beautiful brown horse.

She has been pronounced by several of the reputable trade journals as a master actress of the dramatic art. Her demonstrations of same in pictures for the past four years have caused the critics to think so.

Miss Villa, before joining Eclair was a member of The Lubin Company.

Fildom should be proud of women like Lucie K. Villa, who is one of its sincere workers. A brilliant career has been predicted for her.
GENE GAUNTIER RETURNS TO NEW YORK AFTER AN EXTENDED WESTERN TOUR

Gene Gauntier, a movie star in whom brains and beauty are correlated, extraordinary as that combination is, has just returned from an extended Western tour, part of which was spent in Kansas City, her home town, where she visited her parents, Mr. and Mrs. J. W. Liggett, of 3600 Prospect Avenue. Miss Gauntier was accompanied by her husband, Jack Clark, also a movie actor.

Miss Gauntier, as is known, sentimentally writes regularly in a series of films bearing her own name and produced by her own company, known as the Gauntier Feature Players, which productions are distributed regularly to admiring audiences of monster proportions throughout the country by the United Film Service.

Miss Gauntier after sundry and diplomatic lingual expeditions on part of the representative, was induced to speak of her success as a photoplaywright, a subject on which she has never been interviewed at length. Once-constrained upon to talk, she gratified the interviewer with a vast fund of interesting information. Her observations no doubt will prove illuminating to many an embryonic builder of scenarios who has groped his way in the dark, subordinating "ideas" to "technique," that demi-god of the mere beginner, who often stops the bount of his inspiration by a blind adherence to laws of construction which only the master builder is qualified to understand. Miss Gauntier contends that ideas are expected of the scenario writer breaking into the field, not technique. The producer is willing to take all the necessary pains to whip an idea into shape, providing the idea is sufficiently novel in a motion picture sense. Said Miss Gauntier:

"Everybody is writing picture plays, but most of them are doing it so poorly that their manuscripts go hurrying back through the mail. Maybe everybody could write them if they worked hard enough. Good scenarios are worth $100 a piece and merit serious attention. I know I work entirely by inspiration, but back of inspiration there is always the will to be inspired. I drive myself to work and I torture my brain until the germ of an idea leaps out. After that it's easy. If the idea is any good it writes itself and if it's no good I pass it by.

"If you want to write a picture play and you haven't anything in sight but a blank sheet of paper you must sit down and wish. You mustn't wish with half a heart. Wish with all your might. Lock yourself up in a room and swear you'll neither eat nor sleep until the idea comes. It's back there in your head some place and you can drag it out if you pull hard enough. When it comes you'll think it was an inspiration. That's the way I usually get my plots, but sometimes I am more fortunate.

"Sometimes I get a play idea like a gift from the magic. A picture usually suggests that kind. I've written a three-reel play in two hours when the idea came tumbling. It's easy to write when you get a gift plot."

Miss Gauntier was asked why so many aspiring movie authors failed.

"Too much technique," she said. "They get the shell of the game from correspondence schools. They have too much
style and too little body. The producers don't care a snap about the writer's technique as long as he doesn't write the impossible. They all overlook the one element that always spells success—heart interest. I call heart interest a full grown emotion. Mother love is the one thing that never fails to get under the skin.

Walter Edwin, where the queen of crime is cruelly dealt with by her children who have outgrown the old home ways and you'll have the audience by the heartstrings and reaching for their handkerchiefs. The ragged archim always stirs the sympathies. The love of the sexes strikes home every time. New combinations of the old emotions always score. But don't drag in the baby's shoes, and have the father kiss them tenderly. It's too old a call. It's been worked to death. Introducing a baby in the plot for sympathy is like the vaudeville artist who has the orchestra play "Dixie" for his exit. It smacks too much of please give us your kind applause.

"Heart interest is perhaps the hardest thing in the world to define. It seems to be a mingling of sympathy, pity and love, but when you hit it off you'll know it, and you'll sell the scenario every time. But keep out the muck—we're all alike in our hatred of muck.

"If I were advising a beginner I'd say, first of all, don't bother about technique. Directors are paid tremendous salaries to supply it. Get an idea. If it comes in a flash, so much the better. But if it doesn't drag it out by the heels. Look at the Sunday papers or take a trip to the art gallery. You never can tell where the germ is lurking. Maybe a locality will suggest a plot.

"Center your interest on two or three characters in your scenario, and suggest enough business so the director will get an idea of what kind of people will get an idea of what kind of people your characters are.

"Scenario editors are as eager as you are to do business. They can't get enough good material. They are trying to educate authors, but it seems hopeless when the demand is considered. It's the greatest field in the world for a person with the knack."

BEATRIZ MICHELENA IN "MIGNON" APPRECIATED

Beatriz Micheleca in "Mignon" is not only a financial triumph but an artistic success as well on the Pacific coast. When shown at the Columbia theatre, Portland, Ore., the reception of the picture was so marked that the manager of the Columbia theatre there sent the following wire to the Seattle branch of the World Film company:

"Just finished the Mignon Recital given under the auspices of the Oregon Chapter Guild of Organists and your picture Mignon made a big hit. Everybody was enthusiastic about Micheleca, every favorite girl in approximately one thousand representative people present including the family of Mayor Albee and others of prominence. The leading musical clubs of our city were represented and all proclaimed "Mignon" a big success, con

WALTER EDWIN DIRECTS IRENE TAMS

Walter Edwin, the well-known and capable director, who recently directing for the Regent Films, and Miss Irene Tams, was formerly director for Mary Fuller, and when Miss Fuller left the Edison Company, to work for the Universal, she insisted that her director who was Mr. Edwin go with her. Previous to that Mr. Edwin was considered one of the best stage directors on the legitimate stage, and many a star owes their fame to Mr. Edwin's capable direction.

ANNETTE KELLERMANN FILMS FOR AUSTRALIA

Contracts have been entered into between the Universal Film Manufacturing Company and Frederic Shipman whereby the latter has been granted the exclusive right of exploitation throughout Australia, New Zealand and Tasmania of the film "Annette Kellermann in Neptune's Daughter."

Mr. Shipman has had many years' experience in exploiting theatrical attractions, including Melba, Norden and Paderski, through Australia and the Antipodes, and fully understands the value of being the first to present to Australians their talented native daughter, Annette Kellermann, who has enjoyed such wonderful success in Paris, London and in the United States.

The opening showing of the Kellermann film will be given in turn at Christ Church, Sydney, Melbourne, Adelaide and Wellington. Five prints of the picture were taken by Mr. Shipman aboard the steamship Marima when he sailed from San Francisco for Sydney on February 3.

D. W. GRIFFITH TO PRODUCE "BIRTH OF A NATION," AT THE LIBERTY THEATRE, NEW YORK.

"The Birth of a Nation," a photo-play spectacle based upon Thomas Dixon's famous novel and play, "The Clansman," is to occupy the Liberty Theatre, New York, at the close of Otis Skinner's run, according to arrangements completed between Klaw & Erlanger and D. W. Griffith, the celebrated Mutual-Reliance director, who made the production.

The film is the complete working out of all the contributory themes in American history upon which Thomas Dixon founded "The Clansman."

"The Birth of a Nation" will be given in New York upon a scale which means the dawn of greater accomplishments in the theatre than would have been deemed possible a year ago. More than 18,000 persons were employed in making the great spectacle and a specially written score that elaborates the various themes of the story will be played by an orchestra of forty pieces.

THE PHOTOPLAYERS' WEEKLY
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Published every Wednesday by
The Western Film Publishing Company
Oscar Steyn ........................................... Editor
Office
Room 106
Hippodrome Theatre Bldg.
Phones
F 1841
New York Representative: Geo. K. Henken
1482 Fitzgerald Bldg.

TERMS OF SUBSCRIPTION:
Single Copies .................................. 5 cents
One Year ........................................... $1.00

Please make checks payable to The Western Film Publishing Company. Advertising rates upon application.

GOTCH TO RECEIVE $100,000
The Selig Polyscope Company has contracted with Frank Gotch, the world's famous champion wrestler, for his appearance before a motion picture camera, in three wrestling bouts, the honorarium for which will approximate $100,000.

Arrangements have been made for the trying out of the big wrestlers preparatory to their appearance with Gotch in the genuine contest before the camera.

The contract between Gotch and the Selig concern provides that the champion shall meet three men to be selected by the Selig Polyscope Company. Gotch is to receive $25,000 in cash for the first match. For the second match in which he is to meet the second wrestler selected by the Selig Company, Gotch will receive $25,000 in cash and a bonus of $10,000 if he wins the match. For the third match in which he is to meet the third big fellow selected by the Selig Company, the champion wrestler will receive $25,000 in cash and honorarium of $15,000 if he wins the contest. This brings the total to $100,000.

So far sixteen well known wrestlers have been tried out in a contest of elimination at the Selig Chicago studio. The three who will meet Gotch in the big series have not yet been selected. The elimination try-outs have all been conducted strictly on their merits and the motion picture camera has filmed each one.

The wrestling contests to be pictured on the screen are but a small part of the comprehensive plan for athletic productions as contemplated by the Selig concern. The plan embraces among other interesting and blood-stirring events, a complete course of lessons in physical culture. Negotiations are now pending with such athletic exponents as Maldonado, Sandow, Bernarr MacFadden, Alois Swoboda, Silvester J. Simon, and others, each of whom, if satisfactory arrangements are made, will show upon the screen, a course of simple, yet effective, exercises which the world accepts as being conducive to longevity. Each one of the lessons will be complete in itself to be followed by others, until the entire series have been pictured.

Arrangements are being made for winners in the great six-day bicycle race to appear before Selig cameras and engage in contests which will be unique, inasmuch as dials will be placed in plain view of the audience so that the progress of each rider will be plainly shown.

The champions and principal medal wearers known to lovers of roller skating, ice skating, etc., will appear upon the screen under the auspices of the Selig concern. Billiard players will demonstrate skill and ability by the playing of match games, which will be a part of this great Selig Physical Culture Series.

The world's champion boxers will make their appearance before Selig Motion Picture cameras demonstrating their methods of training, including scientific work with punching bags, sparring, gymnastic work, road work, etc.

This series of motion pictures will be an entirely new feature for the patrons of motion picture theatres, many of whom will, for the first time, be given an opportunity of witnessing athletic sports as exemplified by the world's champions in all classes.

BLANCHE SWEET

BLANCHE SWEET IN "THE WARRENS OF VIRGINIA" AT THE STRAND
Blanche Sweet makes her official debut under Lasky management tomorrow at the Strand Theater, New York, in the Lasky-Belasco picturization of "The Warrens of Virginia." People who have seen the private exhibitions of the picture do not hesitate to declare that it heralds a new era in the making of dramatic feature films. Miss Sweet is absolutely charming, and the drama is beyond all question the most superb and sympathetic war spectacle ever offered.

The making of "The Warrens of Virginia" at the Strand will be made especially notable by the presence of two hundred veteran civil war officers in uniform. These gentlemen will represent both the Union and the Confederate armies, for "The Warrens of Virginia" is an impartial drama which would appeal with equal force to both North and South.

ALLIANCE FILMS SHOWN AT SING SING
Carlyle Blackwell in "The Man Who Could Not Lose" was shown last Sunday to an audience composed entirely of inmates of Sing Sing Prison.

The film was shown under the personal direction of M. H. Blackwell, New York representative of the Favorite Players, and Arthur Rosenbach of the Alliance Films Corporation, who were received very courteously by the Prison officials.

So impressed was General Manager Cobe of the Alliance, when he heard of the prisoners delight at seeing the film that he gave orders that a standing offer be made to the Prison authorities to show any or all of the Alliance Features at their request.

CHARLOTTE WALKER NOW A LASKY PHOTO-DRAMATIC STAR
Miss Charlotte Walker, admittedly one of the foremost dramatic artists of America, has signed a contract whereby, according to announcement made by Samuel Goldfish, she will make her screen debut shortly under the direction of the Lasky Feature Play company, appearing in one of the important Lasky-Belasco productions. Moreover, the contract is so arranged that Miss Walker is to appear for the screen only and exclusively in Lasky productions for a period of several years to come.

Miss Walker, who has entered into her Lasky contract with the permission of Klaw & Erlanger, has recently been starring in Eugene Walter's play, "The Better Way." For the two previous seasons she started with notable success in Mr. Walter's dramatization of "The Trail of the Lonesome Pine." In connection with her Lasky engagement, it is interesting to note that Miss Walker was the original "Agatha" in "The Warrens of Virginia," when this drama was first produced by David Belasco in New York at the Belasco Theater.
FAMOUS BEAUTY GOES TO FRONT AS RED CROSS NURSE

Ivy Close, who in the London "Time" famous beauty contest was adjudged the most likely of all England’s statuesque maidens to break the hearts of admirers, has gone to the front as a Red Cross nurse. Miss Close’s most recent appearance before an American song audience was made in "Lost in London," a recent release of the United Film Service.

Miss Close, immediately on the outbreak of the war, appeared before the general military hospital in London and offered her services, which were instantly accepted. For a while she attended the lesser wounded, who were able to stand the strain of the journey back to London. Then as the volume of casualties grew and soldiers sank bleeding and dying in the trenches or on the field of battle, she was sent to the front, being among the earliest appointees of Red Cross nurses to go forward.

For a while she ministered to the dead and dying in the Belgian battlefields, then was stationed at the big Antwerp relief hospital and later accompanied the retreating forces into France. At present she is at one of the great hospital camps in the rear of the allied armies.

WIRELESS OUTFIT DISCOVERED IN GEORGIA

Lewis Has Sharp Encounter With U. S. Revenue Cutter

Reports of naval activity come from Edgar Lewis, who is directing for the Box Office Attractions Co., in Georgia. Lewis is a wireless enthusiast and shares an outfit on the Van Cortlandt in New York. In August he wrote:

"On our first cruise," says Lewis, "I tuned up the instrument and sent out the private signal which I hoped might reach my partner at the Van Cortlandt. I tried seven times but without success and then had to busy myself with the picture. After an hour or so had passed, we all observed a ship approaching rapidly from the north. She stopped some distance from us, lowered a boat which drew along side and without ceremony ten husky sailors commanded by a lieutenant boarded us.

"There it is," this from the lieutenant to the sailors. "That's what?" I said.

"We are here to stop this sort of business, and besides your messages are wasted. There is not a foreign cruiser in these parts, nor has there been for two weeks to our knowledge."

"At this point I tumbled," said Lewis, "and hastened to assure the officer that we were strictly neutral; with which statement he agreed after he had investigated my wireless. He suggested that I try the Georgia coast as New York messages might require a somewhat more powerful apparatus.

Violet Mersereau, and Bill Garwood have just finished work on the three-reel underwater drama "Destinies Trump Card," which was written and produced by Mr. Garwood, and have started work on Mr. Garwood's latest picture, a two-reel comedy, "Father's New Blazer." Just to show that this pair of good lookers can play comedies as well as dramas, they have taken the means and trouble of making this picture of the worth while variety, and undoubtedly will be some picture when released.

MILLER'S THEATER

Israel Zangwill's profound drama, "The Children of the Ghetto," comes to Miller's for one week, beginning Monday. Mr. Zangwill is one of the commanding figures of modern dramatic literature, and of his many brilliant successes the "Ghetto" of the plays stands and ever will stand as his masterwork, and he rendered every assistance to the William Fox company in the production of his work for the screen. Frank Powell, the director, whose masterful work in producing the other Miller sensation, "A Fool There Was," placed him in the very front rank of world producers, has surpassed himself in this production both in the selection of a cast to support his dramatic acting, and "Lackaye" in the arrangement of the scenes and settings, and this photoplay bids fair to be the dramatic success of the year. Mr. Lackaye brings to the role of "Reb Shemuel" a depth of emotional appeal not to be found in any other character. Everyone will wear with his more worldly minded son and daughter. The added attraction is the eighth and last episode of that fascinating film sensation, "The Exploits of Elaine," in which Elaine and Kennedy have born thrilling and unusual adventures with the master criminal of "The Clutching Hand." The performances of these big double programs at this pretty picture house start at 11, 12:20, 1:45, 2:30, 4:15, 5:00, 7:45 and 9:30 and the regular admission prices remain always 10 and 20 cents.

In "The Mill by the Zuyder Zee," an elaborate Ine production soon to be released by the New York Motion Picture Corporation, Frank Borzage is declared to have duplicated the splendid performance of a dashing young Holland in "A Romance of Old Holland," which proved such a successful film. Borzage plays the part of Dirk Brandt, whose intrigue defeats a band of Spanish invaders.

MACKLYN ARBUCKLE.

SECURING ARBUCKLE'S WARDROBE WAS NO LAUGHING MATTER

When Macklyn Arbuckle arrived at the Bosworth studios in Los Angeles recently he soon realized that he was "inside of a big pickle" on being told that he was to appear before the camera as "Hi Judd," a small-town postmaster. A hasty departure from New York resulted in his leaving some doze trunks of stage wardrobe there and past experience in the way of securing anything ready made to cover his two hundred and fifty pounds, gave him no little concern.

Marshall Steadman of the Bosworth forces placed himself and his car at the disposal of Mr. Arbuckle and a tour of the second-hand shops commenced. Arbuckle's fears were soon realized. The energetic dealers in second-hand apparel insisted upon attempting to sell clothes that fit him perfectly. In desperation Arbuckle said to one of the most persistent salesmen that he wanted the clothes for an uncle who weighs one hundred pounds more than himself and was only four feet tall. The largest coat in the place was brought forth which he immediately seized. It was a coat of three shams, dark, faded green and dust colored. The dark was the original color, the faded green was the result of the coat hanging outside in the sun and the dust color was the effect of long neglect in the open. At the studios everyone, including Elsie Janis, who was posing for a picture, "The Caprices of Kitty," at the time, joined Arbuckle in kicking the clothes around the stage for more character. At the final inspection Miss Janis asked Arbuckle where on earth he managed to find the wonderful clothes to which ye stout person referred. "By permission, I was unfastened at a second-hand dealers and sent a man home hatless and shoeless." It was a strenuous day for Arbuckle but his immediate success in "It's No Laughing Matter," which is receiving the unstinted praise of both press and public, fully repaid him for his endeavors.
FRENCH-AMERICAN'S EXPERIENCE AT FRONT

Camera Man Dubray Sends Letter to the Whartons

Wharton, Inc., directors of motion pictures released by Polyscope Company, recently received this letter from J. A. Dubray, who was formerly employed by them as camera man and who is now at the front in France. Dubray, when the war broke out was excused from service owing to the fact that upon his own request the company declared him not only his own family but that of his brother in France who was summoned to the colors at the very start. But a relative in Paris wrote him that she had heard that his brother had lost both of his legs in the battle of the Marne and Dubray thirsted for revenge, leaving New York on the next steamer after receiving this letter. This is the first letter that has been received from him since his departure and shows plainly struggles with the English language. It is given here as written:

"I am at the front since a month, and have worked hard days and nights in the entrenchments. I have had some dangerous tasks to do, but everything went on well for me in spite of my company having lost 48 of the 200 in three days. We are now fighting since the 16th, always without rest, and we are gaining ground every day. It is a hard proposition, but we feel sure we will succeed well at the end. I am feeling fine and stronger every day, and all kinds of bullets the Germans send us seem to pass by scared to touch my poor body.

"I had this morning the fourth man killed at my side and I did not have a single scratch yet. I hope this luck will follow me constantly. I wish you all could see me risk how I did not have a single chance to address since a month, and just before writing I washed my face for the first time in twelve days. I am absolutely covered with mud. My beard and mustache are growing. Well imagine a dirty sloppy soldier of fortune and you will have a pale idea of my present condition. I am now at rest for a few hours about one mile and a half from the front, and the roar of the great guns reaches the little house where I live in a town of 80,000, all the houses destroyed by the shells and fire, only about 100 still in condition good enough to protect us, and daily the Germans send about 15 shells on the town. I have three trenches to sleep in. We are used to all this that we can sleep even in the first line, lying on the ground under the rain or snow in the terrific noise of the bursting shells.

"I am accumulating stories for war stories, and if you think it would be good to have a war installment in the serial, keep it for the end. I hope to be in New York by that time and be of great help to you if the Germans will be kind enough to spare my life.

"The Whartons have promised to keep his old job open for him. He has made his home in this country now for about eight years.

DID ANYTHING FUNNY EVER HAPPEN TO YOU?

The Selig Concern Wants Ideas for Comedies.

Prizes totaling $500 will be given for the best stories of five hundred words each about the funniest event of your life. The $500 will be divided into four prizes as follows:

First Prize ...........................................$175
Second Prize ........................................150
Third Prize .........................................100
Fourth Prize .........................................75

Stories must be told in 500 words or less. They will not be considered if longer. Put your name and address on a separate piece of paper, enclosing it in a plain sealed envelope, and put your manuscript and the plain envelope in another sealed envelope which you will address to contest Enter Right Off The Reel Page, Chicago Tribune. The contest will close at midnight of May 2nd. The prize-winning stories will be made into scenarios by the Selig Polyscope Company, and will be produced at the Selig Polyscope Company's earliest convenience.

The prize-winning stories will be printed in the paper when a decision has been reached by the three judges who are: William Lord Wright, George Fitch, the famous Polyscope detective, and B. L. T., the "funny man" of the Chicago Tribune. The Selig Polyscope Company reserves the right to buy at market rates any stories outside from the winners that may seem desirable for production. No manuscripts will be returned.

GEORGE COUDEURT

GEORGE COUDEURT, CHIEF CAMERA WITH REGENCY FILM COMPANY

George Coudeurt, chief camera man for the Regency films is not only an expert in his line, but has made an exhaustive study in all branches of photography in Paris, France, for the big Settlement co., as well as in the Edison Laboratory and was assistant to "Mr. Rossell," considered the best of the European photographers, finally succeeding him as chief photographer, and is at present using many of his ideas. Some of the well-known films that he has taken charge of are "The Span of Life," featuring Lionel Barrymore.

SEAL TAKES FRENCH LEAVE FROM INCEVILLE

Inceville is minus an interesting section of its menagerie. The seal, which Pedro Leon, chief of the cowboys, at the plant of the New York Motion Picture Corporation, named Don Carlos after the big fellow in Barcelona, has been allowed a vacation in the strange animal. He has run into trouble for several weeks and, during the period that he has been away from his natural habitat, he has had no visitors to show him around. The only thing that he has done is to avoid accidental injury to his friends.

Raja, and his brother and sister elephants, need only one rehearsal. After that they go through the "business" of the plot in the most approved manner. Keepers say there are never any accidents feared in "elephant picture" for the big fellows are not only human beings to avoid accidental injury to their friends.

The elephant herd accomplished important work in helping to clear the thousands of acres of land at Los Angeles, which land was later transformed into the noted Selig Jungle-Zoo, the only institution of its kind in the world.
SAMUEL GOLDFISH MAKES A TRIP TO THE LASKY STUDIOS IN CALIFORNIA TO COMPLETE ARRANGEMENTS FOR SPECIAL LASKY-BELASCO COMPANY TO TAKE PICTURES OF "THE DARLING OF THE GODS" IN JAPAN

Mr. Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play company, left New York this week for a trip to the Lasky studios in Hollywood, California, the special object of his journey being to complete the organization and equipment of the special company which is to go to Japan for the production there of "The Darling of the Gods." The picturization of "The Darling of the Gods," which many people regard as the one Belasco production most wonderfully and marvellously adapted for screen interpretation, will be produced by Cecil B. De Mille, director-general of the Lasky company, who devotes his personal attention to all of the Lasky-Belasco offerings. This fact alone means that the organization in Hollywood must be so arranged that Mr. De Mille's regular work can be carried on by others during his absence in the Orient. It also means the perfecting of a selected company of artists, to devote all its time to "The Darling of the Gods." In addition to this particular matter, Mr. Goldfish will also take advantage of the transcontinental trip to observe and analyze conditions in the picture business. He will pay brief visits to Chicago and other leading cities, calling on the leading exhibitors under the showing of Lasky productions and, in several instances, conferring with the exhibitors' associations. By studying the needs of the exhibitors at this moment, Mr. Goldfish hopes to glean much information of value in manufacturing and exploiting Lasky feature plays.

RECORD BREAKING RECEPTION GIVEN CLARA KIMBALL YOUNG AT THE LEE AVENUE THEATRE, BROOKLYN, NEW YORK

Clara Kimball Young was tendered the most generous reception ever given any actress appearing in Brooklyn at the Lee Avenue theatre, Brooklyn, recently. At 8.45 o'clock Miss Young was introduced to the audience by Mr. Wm. H. Kemble, president and general manager of the Lee Avenue theatre. With an overwhelming burst of enthusiasm, the audience, which consisted of 2,800 patrons of Brooklyn, welcomed Miss Young as she appeared before the footlights. For some minutes after the applause could not be stifled, and Miss Young could not make herself heard. So delighted was the audience that they could not wait for Miss Young to finish her remarks. They burst into enthusiastic cheers and welcome for the prominent star two or three times. When Miss Young had concluded her remarks which dealt with the picture, the ushers were kept busy presenting her with flowers, until it was necessary for Manager Kemble to assist in receiving them on behalf of Miss Young. The presents were bestowed upon Miss Young by her admirers.

Respectfully dedicated

TO JAY MORLEY

sometimes wonder when I see
You walk upon the picture screen.
If you are like your pictured self,
As confident in way and mein?

Self-reliant, fair and strong.
Your shoulders broad, your chest so deep,
Impress me with the thought that you
Are one a friend would wish to keep.

Your eyes so calm, serene and sure.
Spell power deep and heart to die.
Should you be ever called to face
The Reaper Grim, without a cry.

In all, you are a man that I
Say, like our forefathers, stood
With mighty arm to slay the ill
With gentle hand to aid the good.

So, take these poorly scribbled lines.
A tribute as to an ideal
And all the blessings which you hold
Maintain alike, though woe and weal.

T. G.

WILLIAM HANNON MOST POPULAR WITH ALL MEMBERS OF SCREEN CLUB

William Hannon, the manager of the Screen Club, without a doubt enjoys the friendship of more Photoplayers than any other individual, and rightfully so, because Billy is a man who can make and keep friends. Besides being the friend of the players he also acts as advisor to many of them, and always on the alert to help them along, and make things as nice and comfortable in the club house.

Billy was born in New York City, and although not quite out of the thirties has been associated with many of the prominent clubs and hotels, and at the special instance and request of many prominent Screen Club organizers accepted the position of house manager of the club, which position he has since held the organization of.

In addition to his capable management he is a great aid to the board of governors, and the fact that they work in harmony is one of the reasons that the club is in fine financial conditions.

CAST CHOSEN FOR NEW VIVIAN MARTIN PHOTOPLAY

In the coming Vivian Martin feature that is being made at the World Film studio, at Fort Lee, under the direction of Emile Chautard, there will appear the following players: Milton Sills, who has just concluded his work in "The Pitt" with Wilton Lackaye; Alec B. Francis, who has just finished working in the Robert Warwick feature, "Alias Jimmy Valentine"; Fred C. Truesdell and Miss Nora Sisson. The feature itself will be unique, but administered by Miss Martin may feel certain that the prestige that she won in "The Wishing Ring" will be augmented by the reputation she will receive from her work in her new vehicle.

THOS. INCE INTERESTS HIMSELF IN CENTURY THEATRE

Thomas H. Ince, the director-general of the New York Motion Picture Corporations, is going into the burlesque field. Not content with having his finger very much in the motion picture pie, he has concluded negotiations whereby he, in association with John Blackwood and Rube Welsh, will launch in Los Angeles, Cal., a first-class burlesque house. The three men have taken a long term lease on the historic Century theatre and within the course of another month, it is expected, the "show" will be under way. While Mr. Ince, occasionally, will add a suggestion to a production or cast a glance at the box office books, he will have little active affiliation with the enterprise. That will be left almost entirely in the hands of Messrs. Blackwood and Welsh.

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MASSACHUSETTS WOMAN'S SUFFRAGE ASSOCIATION HOLDS SCENARIO CONTEST

Appreciating the peculiar value of the motion picture as a propaganda medium, the Massachusetts Woman's Suffrage Association, in conjunction with the Boston Evening Record, has announced a scenario contest, the theme to be a dramatization of the tenets of equal suffrage. The prize is $75 for the winning sketch submitted and $50 for the one deemed second best.

Subjects submitted must lend themselves to one real picturization, which restricts the number of scenes to be limited to twenty at the most.

The winning suffrage drama will be released through the United Film Service, the selection of this excellent distributing medium by the Massachusetts Woman's Suffrage Association being a compliment to that organization and an eloquent commentary on its vastness and efficiency. It is the desire that the suffrage drama be shown in every city, town and hamlet in the country, and the choice of the United Film Service to control its distribution was made after a week of thorough inquiry into the best methods and channels in securing a nation-wide circulation for the film.

Judges of the contest will be Mrs. Gertrude Halliday Leonard, president of the Massachusetts Woman's Suffrage Association; Frank Cushman, dramatic editor of the Evening Record of Boston, and a third person yet to be chosen.

The scenarios should be addressed to Woman's Suffrage Scenario Contest, Boston Evening Record, Boston, Mass., and should be numbered as well as bearing a title. A sealed envelope, on the outside of which the title of the scenario and the number chosen by the entrant is to be written, and on the inside of which is to be a slip of paper containing the full name and address of the entrant, is to be enclosed with the scenario submitted. All scenarios entered must be mailed before midnight March 2nd, 1915.

WALLACE REID

Wallace Reid, the Mutual-Majestic player, is some athlete. He displayed his brawny muscles in a scene of the D. W. Griffith masterpiece, "The Clansman." In this scene, which takes place in a salon of the 1890 period, Reid enters in search of "Gus, the negro." A terrific fight takes place, and he, single-handed, makes prise of all the aggressors.

Lillian Rich, the Reliance and Majestic favorite, is an honest-to-God actress. Really, in a scene of "Emothe Arden," in which she is supposed to shed tears, this clever little actress did so without the usual aid of onion fumes, or a pinch of tobacco in the corner of your eye. She is playing the difficult acting role of Annie Lee.

Francis J. Grandon, the erstwhile Selig producer, who directed the Adventurers of Kathryn series, has been added to the already large producing forces at the Reliance and Majestic Hollywood Studio. Mr. Grandon is one of the original "Biographers," he then appearing in Mr. Griffith's Biograph photoplays. He drifted from the Biograph to the Lubin company as a director, and produced a number of successful one-reel westerns for the Lubin firm.

Selig Company was his next engagement, followed by Keystone, and then to his present quarters. Mr. Grandon is very capable film director. Automobile row, which is located on the boulevard facing the Reliance-Majestic studio, is one of the sights of Hollywood. It is here, daily, that the cars which are utilized for the Mutual directors and players and the personal cars congregate. The list at times reaches up in the thirties.

Edward "Komic" Dillon, the Mutual comedy instigator, is very fond of hot waffles. It is a daily event to see Mr. Dillon at the waffle wagon for his mid-day repast. It would not be surprising if he announced the producing of a farce comedy in which steaming waffles, covered with granulated sugar, were to assume the principal roles.

Handsome Jack Dillon of the Mutual forces is quite a lovable character. He came west a year ago last January with Mr. D. W. Griffith, and since then has appeared in a number of the Mutual features. As "Bill" Hogan in "The Gangsters" Dillon rendered a very striking performance. He is the brother of the well-known Edward "Komic" Dillon.

Jack, before his Mutual engagement, played in Biograph's for six years. He prefers to portray the romantic characters—gentle heavies.

"Bill Gives a Smoker" is the title of the latest Komic, which is number 18 of the popular Paul West "Bill" series. Fay Tincher, who as a comedienne, has proven her ability, is decidedly funny in "Bill Gives a Smoker." The title role of "Bill" is played by Bobby Feubler, and Chet Withey, as Mr. Hadley, renders an amusing performance. Director Edward Dillon is responsible for it all.
Producer F. A. Kelsey of the Mutual studio has completed a two-reel Majestic subject in which a pathetic tale is unfolded. "The Buried Past" is the title.

The production is the latest on Muriel Manning's home. The evening Statesman, on which she is a reporter, tells her if she will clear up the baffling murder mystery, they will award her with sufficient funds to meet her mortgage. Muriel locates the guilty person after a thorough investigation, but the much-wanted man's story is so touching to Muriel's heart that she decides not to press the case. Switchboard situations present themselves. Irene Hunt appears as Muriel Manning.

Augustus Carney, perhaps better known as "Alkah Ike," is another play on Mutual's Hollywood studios. He will appear in comedy roles in forthcoming Reliance and Majestic photo plays.

Before joining the Mutual ranks, Augustus Carney worked in Essanay and Universal pictures.

George Siegmann, after spending the greater part of a day in hunting a desired location, and photographing a few scenes, found on the Mutual studio that the mountain on whose top he had taken some scenes, was on the wrong side of the film. This, of course, meant that all over. The cost of the story. Siegmann, who is in the game for the art of it as well as otherwise, did not rest comfortably until he retook them. A private showing of scenes was the cause of many congratulations for George.

The Electric Light Reliance and Majestic studio, on which work was started a while ago, has been completed and is the busiest section of the Mutual outfit in Hollywood. Due to the fact that Mr. Weatherman has been unable to place his picture folks in Southern California for the past month or so, the dimensions of the new studio are 50 by 20 feet in height. The walls are covered with switchboards and the big switchboards make picture-quality studio equipment. There is a sufficient number of Cooper-Wheeler and framing arcs to enable five producers to operate at the same time.

Completion of the electric light studio has caused the Mutual directors to cease worrying when they awaken in the morning and heavy clouds and rain are visible. The studio is a part of one of the large open areas.

Charming Irene Hunt of the Majestic Reliance studios received information from her grandmother's death. Her many Mutual co-workers are in deep sympathy with her.

With the list of actors and actresses employed at the Reliance and Majestic studios increasing daily, many home movies are being made in the vicinity of the studio, which is located in Hollywood.

Georgia and Parker Oliver are the names of two children who are appearing in Reliance and Majestic pictures. Parker Oliver, who has done a few weeks on the Mutual, just completed "Your Baby and Mine," in which the Oliver boys played. They appeared in a number of Kinemacolor children pictures before coming to the Mutual studio.

Replete in action—intense in plot—and convincing in acting—thus has "The Forged Testament," a two-reel Majestic subject, been described.

"The Forged Testament," deals with a gentleman of leisure who endeavors to pawn a rich but paupered widow from her vast fortune. A female reporter and the widow's daughter are figure prominently in the plot.

In the cast are Chas. Cleary, Cora Drew, Olga Grey, and Sige Anson. The director is George Nichols.

Spottawoode Atken, the proud father of the Reliance and Majestic studios, reports that the most recent member of his family can utter "Mutual" now without any trouble. Of course, Atken taught the child.

Among the most recent additions to the directors' force at the Reliance and Majestic studios are Bobby Belmont, Tod Browning, George Nichols, and Lloyd Ingraham.

The Mutual directors' list is now pretty big, and more additions are in view.

Harry Pollard and Margarita Fischer are now engaged upon the production of a particularly beautiful four-reel photoplay entitled "The Dream Baby," which has been put into scenario form by Olga Prinzlau Clark from one of her own poems. Miss Clark wrote "Motherhood" for Harry Pollard from one of her own poems, too, and those who saw it will welcome the coming of "The Dream Baby." It is said that Margarita Fischer has just as beautiful a part in this as in the former one, and as this is a four-reeler to "Motherhood's" one-reel, the talented couple will be able to point the lesson with much beauty of effect. Mr. Pollard is relying upon his same capable cast. A photoplay to look forward to.

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**Universal Notes**

**Marie Walcamp**

Making a wild jump from a fast-going auto to the back of a running horse is a feature in "The Lost Ledge," a Bison picture which William Clifford and Marie Walcamp, the daring screen actors, have just completed. Some remarkable scenes were taken at the oil wells near Los Angeles. This is the first Bison production in which an accident has occurred.

Dorothy Phillips, the Victor star, plays the role of a cute Chinese maiden. Her name in the photoplay ('A Message from the Orient') is Wee Sim and she has a new nick-name as consequence. Several real Chinamen were used in the picture. One of them addressed Dorothy in his native tongue. It so happened that she had learned a few phrases on her trips to the Pacific coast and without much ado, she answered him in Chinese. Miss Phillips needed to keep up the deception until her sense of humor overcame her and soon she was stuffing her handkerchief down her mouth!

Dear old "Daddy" Charlie Manley, (Tom Kane) is doing some impressive work in "The Master Key," the great Universal serial. Despite his seventy odd years, Daddy is just as agile and spry as the rest of them and he took the trip to the Silent Valley, San Pedro, San Francisco and Los Angeles, where the company journeyed to photograph some out-door scenes, with the same zest as his companions. Some old gent, that.

"To err is human, to forgive divine," tells the story of "Where the Forest Ends," the two-reel Rex drama with Pauline Bush at her best. This charming and talented artist is doing the greatest work of her career as an emotional screen actress and in this passionate love story she is a rare combination of child and woman.

A tiny little miss of about four years, with wonderful dark curls and sparkling eyes, while eating jam and cake "His Reward," Sydney Ayres new Powers-Universal drama, just looks right at you from the screen—and straightway your heart is lost. Her name hasn't been brought to light as yet, but it is safe to predict that little Black Eyes will receive many love letters from little swains who see this thrilling drama.

In "The Message," Harry Myers, the Universal star and director, had to hang from a window of the second story
and swing his body until he could climb into another window several feet away. The stretch would surely have been impossible for any one else, but Harry is a six-foot er and a little gymnastic feat of this sort did "phase" him at all, at all! Besides, in the same production, eight pistols were fired at him at a distance of ten feet. He feels fine now after having some of the powder picked out. Oh, this movie business is certainly not all honey and roses!

**Francis Ford** has just completed "The Hidden City," a mystical melodrama in two reels, one of the regular, exciting Ford-Cunard stories with the leads played by this popular couple, and the story (as usual) by the lady. "The City" is really a hidden one and furnishes some hidden surprises, and the acting throughout is strong and compelling. Grace is now writing another big story and Ford is making preparations for its production.

**While taking a scene** in which Eddie Lyons and Lee Moran, the Nestor comedians, were having a fight in the kitchen of a cafe, a cabbage which was intended for Lee was hit, and hit—Victoria Forde. The mean part of it was that Vicky was about to go home and was adorned in one of her newest and prettiest frocks! She shan't forget "A Mix-up at Maxims," for a long time!

**Max Asher,** with his funny German make up, in company with Gale Henry as an old maid, have as able assistant fun-makers, two nice, fat, woolly black bears! All this happens in "Back to School Days," a Joker comedy. That school room scene is worth the price of admission any day, by the way.

**Mary Fuller,** the famous Universal star, has donated an exquisite filmy fantasia of dainty shell-pink puss-willow silk, trimmed with tiny rose buds, to the Fashion Avenue, held in New York by the Evening Mail Save-a-Home Fund.

**Rex de Rosselli,** the handsome character actor of the Bison-Universal company in California, is playing in "The Blood of the Children," a thrilling tale of the west. In this picture-play Tom Walsh, one of the property men, was terribly burned by a powder explosion.

**Edward and Francis Ford** did not go to India to get those wonderful scenic effects in "The Curse of the Desert," their latest triumph. All the pictures were taken in Universal City, the city of many cities right in California. Of course, you know they have a wonderful zoo, so it was the easiest thing in the world to get the proper atmosphere by utilizing the camels and other eastern animals. The wonderful battles which are fought in this production are indeed a marvel of motion photography. Don't forget to visit Universal City (near Los Angeles) when you take that trip west and see how moving pictures are made. It will be the greatest trip ever, and all the Universal stars will greet you with open arms.

**Beverly H. Griffith,** former business manager of the Sterling Motion Picture company, is in New York for a few days before going to his home in Atlanta, Ga., for a visit to his mother. He will then return to Los Angeles in time for the opening of Universal City.

**Billy Taylor,** he of the Favorite Players, has joined the army of no-hat wearers. Williams owns to be just a little thin on top and means to show that he can do as many others have done in Los Angeles, replace the thin appearance with flowing locks. He used some patent grower one day and every one kept away from him.

**Belle Bennett,** who has written to say she is returning to work and Los Angeles after a long holiday through sickness, has been visiting her people in Minnesota, where she is a great favorite and where the appearance of herself in pictures will always draw a big crowd. Her father and mother have been in the show business all their lives, and Belle used to travel with them as leading woman and is known throughout the middle west and west. She is a very beautiful young woman and has an excellent screen appearance, and her return will be welcome.

**Clifton Young** is recovering from injury the other day on his way to work at Santa Monica. The axle of his car broke and the car turned turtle, but Ray jumped and was not even scratched. It is his bank balance which has been scratched. Ray has been singularly unfortunate with his automobile, and has had more than his full share of trouble, but he says he is thankful that he has never been hurt, and believes he bears a charmed life—men mote it. Clifton is one of the lead oriental pictures in which he is a young officer, and is giving an artistic presentation, as usual.

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**Inceville Notes**

**FRANK BORZAGE**

One of Margaret Thompson's favorite roles is that of a Dutch maid, which she has so beautifully interpreted in the many stories of Holland life that have been turned out by Producer Thomas H. Ince. She succeeds in giving her usually fine performance in "The Mill by the Zuyler Zee," another pretentious production soon to be released by the New York Motion Picture Corporation. Mrs. Eugene H. Allen, plays the part of the wife of Dirk Brandt, portrayed by Frank Borzage.

**Inceville,** where Kay-Be, Broncho and Domino films are made by Producer Thomas H. Ince, embraces among its features a genuine Dutch windmill, a replica of an historic landmark in Holland. This is seen in some of the big scenes of "The Mill by the Zuyler Zee," a forth coming release of the New York Motion Picture Corporation, treating of the Spanish invasion of Holland.

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**Selig Notes**

**Stella Razeto,** the little Selig leading lady, is jumping fast into popularity, and her recent work is proving her an actress of very varied attainments. In comedy work she is inimitable and her dramatic work is distinctive for its breadth and power. Stella can make up to look a girl of fifteen or a middle-aged woman, and in her "straight" acting is one of the most attractive actresses on the screen. She has the benefit of the direction of Ed. J. Le Saint, whose present production, "The Circular Staircase," is making a very brilliant and interesting motion picture.

"The Carpet from Baghdad," a magnificent Selig Spectacular Special, is soon to be released. Critics pronounce it a wonderful Picture Play.

Hoyt's most laughable comedy, "A Texas Steer," featuring Tyrone Power, the well-known actor, will be released soon by the Selig Polyscope Company.

**On each Saturday** a Selig Jungle Zoo Wild Animal Picture play one reel in length, will be released. Love and the Leonard to be released Saturday, February 20, is the thrilling and exciting first number. Hearts of the Jungle, telling of the love of a leopards, will be released Saturday, February 27.

**Wallace Clifton,** photoplay editor of the Selig Jungle Zoo, who disappeared mysteriously two weeks ago, has returned with a smile on his face and a bloom on his nose. Clifton, who weekly newspaper at Newport-by-the-Sea "discovered" Clifton rusticking at that place, at the same time giving his temperament full play in pre-
Notes from Everywhere

Harry Weiss, manager of the Chicago branch of the World Film Corporation, saw the parralytical moment to present the Brady feature showing Alice Brady in "As Ye Sow" in Rochelle, Ill. There was a fight to close the motion picture theaters in Rochelle on Sundays, but the majority won out by six votes. Mr. Weiss had an opportunity to impress Rochelle with the value of the World Film features, and he arranged to play Alice Brady in "As Ye Sow." On the first open Sunday, thereby proving to the clergy that the voters knew what they were doing when they voted for Sunday performances.

George A. Lessey is directing the production of "The Carbuncle Brothers," in which King Baggot, Frank Smith and Jane Gale are featured.

Manager Geiger, who has been associated with the Pathe Exchange in Michigan, is now a member of the traveling forces of the Detroit branch of the World Film Corporation.

Courtenay Foote entertained a part of his studio friends the other night; when they all went to see "The Message of Buckshot John," in which Foote and Hobart Bosworth gave some notable performances. Both of the fine artists shine in this production, and it is doubtful if either of them ever did anything better. At the supper which followed, Host Foote was presented with several gifts to remind him of his part as the unscrupulous rascal. One was a pair of ventriloquist dolls, another a thumbed pack of cards, and yet another a crystal ball, signifying his rise to the profession which he portrayed in the picture. It was a merry evening.

Phillips Smalley and Louis Weber have severed their connection with the Bosworth incorporated and are taking a much needed rest. They are much pleased with the big reception being accorded to "Hypocrites," which is heralded by the critics as one of the greatest pictures of the year. They are at present at their pretty home in Hollywood, but will make an auto trip to San Diego and then to San Francisco to see the other exposition, after which they will decide between the several offers they have for consideration. During their connection with the Bosworth company they did "notable work," and their "Hypocrites" is one of the great pictures which will live and be repeated from time to time. It is still running in New York and is being eagerly looked forward to elsewhere.

The Masterpiece Film Mfg. Co. wishes to deny the rumors abroad that they have disbanded their company and ceased to produce.

How this false report originated is not known; but that it is false is proven by the fact that the Masterpiece Studios are alive with the hustle and excitement preparing for the production of their next picture "Lord Loveland Discovers America," which will be released on the Alliance program.

THOMAS JEFFERSON, SON OF JOSEPH JEFFERSON, JOINS MAJESTIC COMPANY

Thomas Jefferson, the well-known forceful actor, who, as every one knows, is the son of the well-known Joseph Jefferson, of "Rip Van Winkle" fame, is to appear in Reliance and Majestic photoplays. Thomas followed his father, Joseph, on the legitimate stage in "Rip Van Winkle" and scored tremendously.

The first appearance of this splendid actor will be in the title role of a Reliance drama, "The Tramp," from the pen of Russell E. Smith. Supporting Jefferson in this single reel drama are Miriam Cooper and Elmer Clifton, who were so excellent in D. W. Griffith's picturization of "The Clansman."

The title "The Tramp" suggests the main strain of this strong sympathetic Reliance release. He is the rugged, gentleman of the road—who is kicked around by the inhabitants of this country town. He overhears one night, that a salesman who boasts of winning one of the girls of the town will be false promises of marriage and flattery, with whom he is planning to elope that night. The tramp's better nature asserts itself and he runs to rescue the girl, which he does, after going through a number of thrilling scenes. However, no one knows of his good deed—and he is only a tramp, who disappears down the road.
LEWIS J. SELZNICK BACK IN NEW YORK.
Returns with Cheering News from Transcontinental Trip

With his face wreathed in smiles at the thought of being back home, Lewis J. Selznick, general manager of the World Film Corporation was seen at his desk yesterday, welcoming his friends who were anxious to know how he had enjoyed his swing across the continent.

When asked if he had been able to strike it rich, he is best known to his friends, said, "Things never looked brighter in the feature film business. The week closing today is the largest the World Film has ever had. We have surely exceeded our former records by $500 on the week's business. Of that I am sure, and when the final reports are in. I am certain that they will exceed the amount."

He added, "It is the biggest we have ever had splendidly. Every one of our employees is heart and soul for the organization and we have a waiting list that could double our present staff were we willing to put them on. The prize winners in the second period among the salesmen are Richard Fox, of Chicago, who won the first prize in the first period. He wins the first prize again. Louis Machat of Boston, wins the second prize, while J. Walter Lamb, of New York, wins the third prize."

While in San Francisco, General Manager Selznick was the guest of President Moore, of the Panama-Pacific Exposition, and when he finished looking over the buildings of the Fair he said that the World Film Corporation would do something for the Fair that would insure five million people knowing about the Panama Exposition daily. Every exhibitor in the country is now able to show Mr. Selznick's presentation to everyone in the world who is able, should attend the exposition because it is a National institution, and not a local one.

Mr. Selznick was one of the guests of honor to attend the first birthday dinner of the World Film Corporation. He is certainly a proud father as he watches his child. That infant is now the luckiest that the motion picture field knows and its period of growth, according to its father, has just begun. All the directors and officers are congratulating Mr. Selznick on the anniversary of the World Film Corporation and the wonderful showing he has made.

FORTHCOMING ALLIANCE RELEASES

President Andrew J. Cobe, announced that the Alliance Films Corporation had completed its tentative list of forthcoming releases. The Masterpiece's Film Co. production of "Jack Chanty" with Max Figman and Lolita Robertson which will be released February 22, is followed by Carlyle Blackwell in the Favorite Players production of the political romance "The High Hand." Max Figman in Edward Peple's charming play "The Prioress's Tower" will be assigned a date and also be released on the Alliance program.

Preparations are under way at the studios of the Masterpiece for the production of "Lord Loveland Discovers America," while Carlyle Blackwell is busy with the first stages of "Jason," from the Justus Miles Foreman novel.

MAX FIGMAN IN "JACK CHANTY" NEXT RELEASE ON ALLIANCE PROGRAM

Max Figman in "Jack Chanty," is announced by General Manager Cobe as the next release on the Alliance Program. This is the third production made by the Masterpiece Film Co. to be released under the Alliance banner, and is expected to be the most popular of the three. The movie will be included in the regular Saturday afternoon program, and will be shown just before the "JASON," which is also a favorite with the audience.

The story deals with the exploits of "Jack Chanty," the navy sharp-shooter, who after being bankrupt seeks to recoup his fortunes in the wilds of the Canadian woods. This is by far the most ambitious film production which Mr. Figman has yet appeared in. Most of the scenes were taken from the heavily wooded regions of the Sierra Madre. Several views of great beauty were obtained from these points which are over seventy-two hundred feet above the sea level. The entire company lived in the open, and the camp material purchased for the production was put to practical use.

In the wood scenes several wild animals stalk across the natural settings. A puma and a number of young bears were caught unawares by a camera man in ambush and were cleverly worked into the story. A contingent of California Indians including squaws and papooses appear in the mob scenes.

In the company supporting Mr. Figman are Lolita Robertson, Edwin Harlcy, H. A. Livingston and Antrim Stewart.

"HYPOCRITES" RECEIVES MUCH PRAISE BY PRESS.

Undoubtedly the big feature of the year was the unanimous verdict of the entire press of New York after the opening performance of "Hypocrites," at the Longacre Theatre, and to justify this verdict, it has since played capacity at all performances. IIis ambition is so far it has raised the standard of support of the clerksmen, educators, and has caused weekly periodicals to print splendid editorials on the achievement of artistic films and their educational worth and value. In fact "Hypocrites" is the first film to have the honor of being made a special subject, editorially by Norman Hapgood, in Harper's Weekly, in the issue of February 7th.

Gabriel, an ascetic monk of the old times is secretly carving a perfect image of Truth, a nude beautiful woman, and on a certain day it is to be presented by the Abbot, who consents to unveil the statue in the presence amidst a gathering of the monks. A beautiful nude woman, is shocked and mortified, leads the monks and populace to assail Gabriel, who is killed by the mad- dened crowds. After a space of several thousand years the statue is discovered by a certain man, and the first thought that occurs to him is to make a sensation. The famous painting "The Truth," and follows with scenes showing the hypocrisy in all matters, love, politics, business and other phases of life's dealings.

The whole conception is magnificently worked out, and is acted with great cleverness by Courtney Foote, as the minister, Margaret Edwards as Truth, Myrtle Stedman and Walter Hays as the capable cast of Bosworth players. "Hypocrites" was produced by Louis Weber, who in addition to being one of the best directors in the business, is also the only woman who has directed a feature that has taken the country by storm. It will run indefinitely at the Princess Theatre in New York, and the Majestic Theatre in Brooklyn. Harry L. Reinbach is the special representative of "Hypocrites," for the Bosworth, Inc.

KANSAS CITY TO HAVE KRIETERION SERVICE

Kansas City and the surrounding territory, commencing with March 1st, will be served with the Krieterion Service by the Kansas City World Film Co. Kansas City will be the only city in the territory that will have open office in that city. This venture is backed by the same people who have arranged for the Chicago territory. Messrs. Bolford and Leverton who have exhibited their features in the past in this Southern territory, are two of the gentlemen that are behind this exchange.

Quarrels have not as yet been selected but it is expected that suitable offices will be found within the next week. This exchange will also be equipped with everything modern, including an exhibition room where advance releases can be shown.

"I find that many of the exhibitors," says Mr. Belford, "are not only anxious but eager to use this new program. It seems to have come at a psychological time when something new and decided is needed. It is a tremendous help for theatre owners that I have spoken to seem to feel the need of just such service as the Krieterion is offering. Everything seems to indicate that things are going to start off with a zest."

DYREDA ART FILM SECURES A NEW YORK STUDIO

J. Arthur Fischer, in conjunction with the H. H. Gibson Realty Company, leased for Cross and Brown, the top floor at No. 3 to 7 West 61st Street, New York, for ten years to the Wyreda Art Film Corporation, whose product are handled by the World Film Corporation. The floor will be used as a motion picture studio, with the lease is included an option on half the floor beneath, the aggregate rental being $117,500. The premises are 75x200, extending through the block to 62nd St.
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CHAS. OGLE.
Fifty-seven Feature Film Companies Wrecked During The Last Year; Apparently By Mismanagement, Fore-flushing Methods and Broken Promises

(Written by Frank W. Wittermood)

William A. Johnston, publisher of a very estimable magazine devoted to important news of the cinema industry, declares in a recent edition of his journal that fifty-seven feature film companies in the United States were wrecked during the last twelve months on the cruel, jagged rocks of failure and sank into oblivion like warships suddenly torpedmed by elusive submarines.

Many of these defunct enterprises blossomed out with a great flourish of publicity, they flourished a while and then, resembling the last roses of summer, they faded, became bankrupt and were blown out of sight. Sad was the fate, wonderful was their financial loss and, whisper it gently, greatly instructive to art students is the lesson these failures teach concerning how to launch a feature film organization, how to properly conduct it and how to steer the film ship onward to business success without danger from the rocks and shoals of ignominious failure, consternation and oblivion.

It would be a very good wager to bet that a large majority of these wrecked corporations were captured by incompetent pilots who could not, if left to their own devices, write a feature drama, or properly direct its production or peruse any of the other most important acts required in the adequately artistic filming of a first-class release. Yet these managers tumbled back in their mahogany chairs, puffed on costly perfumed cigarettes and were tormented by the fatal delusion that they were cinema sages and thoroughly capable of setting the world afire with stellar productions. When the financial crash came these four-flushers undoubtedly put the blame on other shoulders and sought a hide-out in the tall grass of other fields of industrial endeavor, soothing their souls with the function of forgetting.

Analysis of these fifty-seven financial blow-ups would doubtless show many cases something like the following: Harry Hokum and Bill Bunkum, possessed of some money, but who have only a chintz knowledge of artistic film manufacturing, induce several of their wealthy friends to join them in starting a "feature film company." They lease a plot of ground, erect a studio and prepare for action. Hokum elects himself president of the concern, Bunkum selects for himself the position of general manager, while one of Hokum's friends is chosen for studio overseer, and one of Hokum's comedies is pressed into service as secretary and auditor. Although none of these managers could produce a good picture to save his soul from Gehenna they all strut around the studio, talk learnedly of what big films they are going to turn out and generally they carry themselves in the style of Alphas and Omegas of all feature film wisdom, talents and genius.

A couple of fairly good directors apply for a position with the new company and are given employment. Now, if these directors were left alone in their work of filming productions and were furnished with good, well-paid salaries, buy scenarios for about one-third what reputable companies pay for scripts, rent cheap scenic accessories, handcraft the director at all points and then, when the filmed stuff is reeled off in the projection room, Messrs. Hokum and Bunkum roar the picture and wonder why the director did not turn out a Cabiria, a Cleopatra or a Quo Vadis.

Four-flushing does not bring good returns in the buying of scenarios, in paying salaries to players, in making promises to business associates or in dealing with film folk generally. The cinema industry quickly becomes wise to the piker, the man who always must have an ace in the hole before he ships in. Artistic pictures cost real money—and lots of it. The misguided manager who grinds directors down to very small wages, who buys scenarios for picayune pay, who continually makes promises only to continually break the pledges is absolutely certain to have these chickens come home to roost later on in business stagnation, loss of friends and general dismay. You ain't flaut the people who are looking for standard prices for scripts, for standard salaries to directors and the keeping of promises made in business.

A new order of conditions has come in cinema work, the staging of big stuff and the avoidance of dramas and comedies that contain worn-out, dead and cruelly inarticulate scenarios. Refines that the exploitation of a hold-up, a shoot-em-up Bill episode, bat-room gunfights, stage-coach scenes, mine explosions, crooks, criminals and underworld degeneracy are obsolete for the theater-goers have become satiated with the be-whiskered materials and now demand photoplays that show marks of originality, genius and high talents. Many of the fifty-seven varieties of corporation wrecks last year started out by producing dramas filled with episodes as old as the hills and concerns exploded because the managers did not have brains enough to know that this is an age of rapid progress along all lines of endeavor, that the film industry is the most progressive art in the world and that before a director produces a feature film nowadays he must first be very certain that his scenario really contains feature material and is not a rehash of situations that were ancient before the time the manuscript was found; that before the day the governor of North Carolina spoke something to the executive of the next state on the south.

Men with high-sounding names who sit in editorial boxes and hand out coves of alleged scenario wisdom should themselves be shown to have brains enough to know that if they possess a feature film, a photo-drama, or else there is something wrong somewhere. A certain organization of script writers made it quite impossible to membership in the above-named association, as they showed that he had written at least ten produced photoplays. That's the stuff, make 'em prove that they are real scenario writers and are not just plausible, round-mouthed, prepossessed claims to expert competency in script building.

A man whose scenario experience has been confined almost wholly to composing split-reel comedies has hardly a right to attempt to dictate to authors of many feature films how first-class dramas should be written to abide by standard studio form. Individuals like Messrs. Hokum & Bunkum will always act as if they were possessed of adequate knowledge of the manner in which a first-class working script should be built, but if you should ask Hokum or Bunkum to write a photoplay themselves you would soon find out that what they didn't know about real scenario art would make a big book. Your really genuine first-class script maker is one who has worked for many months in some of the larger studios and who has learned by contact with first-class directors the proper way to handle close-ups, sub-titles, visions, cut-backs and the other artistic unfathomings of the screen.

One of the concerns which exploded last year with a heavy detonation paid its scenario editor the magnificent salary of twenty dollars a week. This scribe took the editor because he was promised a large increase of salary within a short time if he would begin work. He buckled in, wrote good scripts and when the promised time for his raise had arrived he was informed that a new formula of salary be got—not more pay, but more promises. "String along with us and we will make good with you later on"—that is the siren song of the Hokums and the
PHOTOPLAYERS' WEEKLY
Published every Wednesday by
The Western Film Publishing Company
Oscar Steyn Editor

Office
Room 106
Hippodrome Theatre Bldg.
Phones
F 1841

New York Representative
Geo. K. Henken
1422 Fitzgerald Bldg.

TERMS OF SUBSCRIPTION:
Single Copies 5 cents
One Year $2.00
Please make checks payable to The Western Film Publishing Company. Advertising rates upon application

THE SUCCESSFUL "EXTRA"
Has the "Extra" man or woman as good a chance now as they had five years ago? This subject has been discussed in this paper in an early issue by Francis Ford and was answered by many letters to the Editor, and to Mr. Ford personally.

Owing to the many views on this subject, this publication would like to hear from some of the injured ones and any good argument will be printed in a future issue of the Photoplayers' Weekly.

OPTIC THEATRE
Almost like the story of a motion picture has been the rise in the film game of Seth D. Perkins, now manager of the Woodley and Optic theatres, who less than a year ago was only a door keeper.

When the stringency in financial circles hit Los Angeles, Seth D. Perkins found selling automobiles a precarious means of livelihood. He looked about for another opening. The motion picture industry looked promising.

Perkins decided to learn the business from the ground up. He obtained a position as doorman at the Woodley, where his constant devotion to business and suggestion of new ideas won for him the position of manager at the Optic. At the time he took hold of it that theater was a losing proposition. Within a month he made it pay large dividends. So pleased were his employers with his showing, that when several managers had failed to make the Woodley produce what it should, he was made manager of both houses. Shortly after he assumed the direction of the Broadway showhouse, it started to pay.

When the Southern California Motion Picture Exhibitors cast about for a man to manage the "Mary Pickford Home Ball," Seth D. Perkins was chosen. He made it a "Welcome Mary Pickford Home Ball," and several thousand disappointed people were turned away from the doors. He managed the whole affair with the assistance of Harry Hammond Bell as director of publicity.

Mr. Perkins' friends predict a great future for him in the picture game.

Bunkums. They peddle this bovine stuff to players, directors, scenarists, stage mechanics, to business men and to everybody else with whom they come in contact and, as a result, these handers-out of the pie-crusty bunk eventually become known to everybody as pledge breakers, pokers, four-flushers and cheap skates. The chickens simply come home to roost.

Yes, the lesson taught by the sinking of fifty-seven film crafts during the last twelve months is worthy of being taken to heart. For the moral of the cinema shipwrecks is that Hokus and the Bunkums can't slip out the soft stuff and get by with it, they cannot get first class scenarios for less than standard rates, they can't produce feature films with poorly paid players, they can't make high class pictures out of low class properties, and they cannot fool all people all the time.

Making good pictures is, in the last analysis, simply a question of brains, genius and talent. Men and women who are possessed of the arts that bring first class films are surely entitled to first class salaries, thoroughly competent treatment from managers, adequate publicity and artistic appreciation generally. These rewards they do not receive from the Hokus and the Bunkums and so they drop out of the ranks and better themselves elsewhere. The concern thus losing their best players, their best scenarists and their prestige generally as feature film-making concerns. Later on these four-flushing companies explode and blow away, to make room for competent rivals. They simply do not get by the post of success because they do not play the game according to Hoyle, they try to fudge out acres on their rivals, they are detected and made to quit. The cinema art has no room for the piker, the four-flusher, the promise breaker or the cheap skat.
Shall We Educate the Public?

By Boss

Some great man of old time said "to hell with the public," but the public refused to even negotiate for a time and so it is. To-day the public is willing to go to places that they are not familiar with. If by chance it was a country that had been bombed by a great railroad or a large automobile manufacturer, nobody cares. Publicäd would take a chance, but to an extremely warm place that has no representatives in the United States, I am afraid some great man will have to find some other means of getting rid of past gatherings.

Now, you might say what has all this to do with educating the public—nothing—no more than the publisher who at one time printed in his book, the regarding the snakes in Ireland—and after it followed there are no snakes in Ireland.

There are many classes of educators who are trying every day to educate the public to his special advantage. The preacher who never saw a prize fight but knows it is not good for the public. The old ladies who never saw a horse race but knows it is injurious to the community. The temperance crank who never drank a drop of any thing and never lived in Maine or Kansas but still preaches of the benefits of a perfectly dry town—as if it was possible—and the old retired reporter who says there should be no red light district. He prefers to have young girls brought before the public's eyes and made an example of it to educate the public. But, let me ask, how do those people know what is the best for the public if they never have visited such places as the above.

But there are tending to their line of business. We are photoplayers and our line of business is pictures. Now, as regards to educating the public regarding pictures, I think it a mistake. Don't you? Do you think that the public wants to know how pictures are made? They do for film credit, several hundred front groups but never. I'll tell you what happens. Did you ever want to go and see Keller, the Magician, perform a trick after you knew how it was done? Of course not. Neither will the public want to see the pictures on the screen after they know how they are made.

I can remember one time I wondered at everything done in the picture, but after I had worked a few weeks in the studio and saw how things were faked, the screen held no charms for me.

Not long ago a certain manager of the So-and-So-Cinema invited several hundred front groups to visit Universal City to see how pictures were made. Naturally they were interested to see things but I hardly think they will have the same interest in pictures in the future. One director was directing a civil war picture. In one scene he had about twenty soldiers back of an entrenchment, about twenty feet long. He had the soldiers fire a few shots then retreat followed by smoke. The scene seemed to impress the spectators until the old Confederate soldiers entered and drove them back; then a burst of laughter greeted the six Confederates. Of course they were not educated to know that the director would cut the picture before all of the confederates were in the scene, therefore making it look as if more were to follow. He had previously taken scenes showing about 100 Confederate soldiers advancing on the Union lines. Nevertheless the laugh was there just the same.

Now when they see a picture on the screen they will know that in like scenes only a few people are used and see the illusion. If by chance you bow them part of the taking of pictures let us go farther; let us show them all. Let us have a guide with them to explain the scenes as they go along. Not only that but show them a complete picture and explain it as we project it. For instance, if we show a beautiful street, tell them it is only canvas painted. If by chance the picture shows a man falling down a steep cliff, tell them it is only a dummy. Or if it should be an animal picture, tell them the animals are stuffed. Why not? Let's educate them and while we are about it explain that there is nothing but make-believe in it anyway. Make your educating so strong that they never want to see a picture again. We don't need their money anyway. Who cares for the public. They only support the picture houses and we don't care if they don't do any business as long as we have the benefit of educating them.

Well, I ask you, shall we educate the public? I am only one in a thousand, but I say keep the public in ignorance as to how the pictures are made. Let us be strangers to them. Let them think we are nothing but that old adage, "familiarity breeds contempt," is true in our case. Who wants to go to a moving picture show and see a star that everyone has seen and talked about. If you think the Photoplayers' ball would be a success if the public had been to all the studios and seen all the stars at work? Why would they pay to see them at a ball when they can be more intimate with them at the studios.

There was a time when the old western pictures were in great favor, but now all you have to do is to go to any studio and every cowboy on the ranch is called out to shoot the public.

The blowing up of an ammunition wagon, or a bridge was considered a thrill in a military picture—it is now part of the entertainment at the different studios on visiting days, to educate the public. Each leading man and woman is paraded in their make-up before the visitors to prove they won't bite. You are even allowed to feed them and talk all of them by their first names. Stand around back of the camera to see them put through their stunts, laugh at mistakes they make, and tell in stage whispers how cruel the director is for making them put that nasty stuff on their faces. The actors must at all times be sociable and answer all their questions—such as: Does it hurt to take that stuff off your face? Or don't you like dress suit pants best? Or isn't that the same shirt you wore in-and-so picture? Or, why don't you play with Mary Pickford and hundreds of other questions. But then we must educate the public.

Again I say, shall we educate the public?

A PHOTOPLAYER.

GLADDEN JAMES A HERO

Gladden James, Vitagraph leading man, saved the life of a young woman one evening last week from being crushed by a motor car as she tried to cross Broadway in the theatre rush.

The woman became frightened in the middle of the street and Gladden, who was standing in front of the Vitagraph theatre at Broadway and Forty Second streets, heard her scream and saw her fall directly in the path of an approaching mail auto van. He ran out and just succeeded in getting the woman out of the path of danger as the big truck thundered on. She wanted to kiss him, but Gladden was bashful and beat a hasty retreat and was soon lost in the Vitagraph theatre crowd.

ELMER BOOTH INITIATED IN MUTUAL-KOMIC FILMS

In the one-reel Mutual-Komic "Mixed Values," Elmer Booth is initiated as a member of the Komic company. The misunderstanding, in relative to the ownership of a phony, and a real diamond ring, is responsible for the 1,000 feet of speedy comedy action.

Fay Tincher is featured and Chester Withey appears in her support. The scenario is by Anita Loos, the clever young girl who has met with immediate success as a scenario writer. Edward "Komic" Dillon has been selected to engineer "Mixed Values."
Majestic Mutual Notes

Washington's Birthday was house-cleaning day for the Gish sisters at the Reliance and Majestic studio. Fortunately both sisters were not acting that morning and each donned their dusting cap and stiff starched apron—the Gold Dust Twins are not in the race with the Gish sisters for turning a slightly upset dressing room into one that in cleanliness equals a sanitary hospital ward.

For the past month Lillian and Dorothy Gish have worked continually from morning to sundown and naturally, being tired when they reached their dressing rooms, delayed arranging their costumes, etc., until the next day, which kept up until the stated date, when they availed themselves of the opportunity.

Jack Dillon, who is appearing in "Captain Macklin" now in production at the Reliance and Majestic studio, has added to his vast wardrobe a specially prepared white stage suit, which by the way, Jack wears with his newly purchased Panama hat, in the present multiple reel photogram.

Mary Aiden, the Griffith Reliance and Majestic player, is the proud possessor of a new Stutz motor car. She has already issued challenges to her associates for a thrilling automobile race to take place in Hollywood, where the Reliance and Majestic studio is located.

The Usual Wednesday night good fellowship dinner at the Photoplayers' Club in Los Angeles is attended by many members of the Griffith Reliance and Majestic stock company.

Robert Harron never makes an engagement for Wednesday night, he has attended every one since the initial good fellowship dinner was given in the club's early days by George Siegmund, Jack Dillon, Edward Dillon, Chester Withey, Ralph Lewis, Jack O'Brien, are a partial list of the mutual boys who hold reservations.

Ralph Lewis, the talented photoplayer, who appears in pictures produced by D. W. Griffith, received word of his mother's death. He was immediately excused and boarded a train for Chicago, where the services will take place. It is with deep regret that his associates at the Reliance and Majestic studios learned of his misfortune.

For a scene in "The Emerald Brooch," which takes place in a jewelry shop, the property department of the Reliance Majestic Studios borrowed from a Los Angeles merchant, jewelry amounting to a large sum of money. Of course, great care was taken of these valuable jewels and they were returned in first-class condition. Realism in every sense of the word is what the Majestic and Reliance directors are striving for.

Edward Dillon is contemplating opening a school of dog language. In the producing of a one-reel "Konic's Dog Game Luck," in many of the scenes necessary for dogs to go through certain stunts. The so-called intelligent animals were procured and Dillon, after rehearsing the scenes many times, was about to call the scenes off when he heard one of the dogs barking. With ears of anxiety he listened and listened. He then rehearsed himself in the imitation dog bark—the dogs hearing this, renewed their vigor and jumped all over the scene—a nod to the camera man and the players on the scene and the scene was photographed.

Since then when Eddie Dillon grows tired of something going wrong, he swears in dog language and is considered by Chester Withey, who plays "Hadley" in Dillon's "Bill" series to be a master of the art.

"The Lot of Many Buildings?" is what the Reliance and Majestic studios is called by natives of Hollywood. From day to day additions are continually being made to the factory and studio buildings.

With stage celebrities like Robert Edeson, Harry Woodruff and Thomas Jefferson appearing in Reliance and Majestic photoplays, it reminds one of the good old stock days when each stock company was composed of raw talent.

Elmer Booth, a new member of the Reliance and Majestic stock, arrived in town on Friday, Feb. 18. He is a very capable screen player and before coming to the Golden West, appeared in Biograph pictures. A former boxer, he, while Mr. Griffith was affiliated with the Biograph, trained together, and claims that Griffith landed many a good upper cut on his jaw. Booth is a native of California and has appeared in a number of legitimate productions before entering pictures.

A HANDCUFFED STAR

During the production of "A Gentleman of Leisure," the picturization of the stage name which enjoyed a great comedy success in New York and which is to be presented on the screen by Jesse L. Lasky, an incident occurred which gave rise to much laughter among the members of the company. At one point of the action it became necessary to handcuff Wallace Eddinger, the star, and Billy Elmer, who plays the role of the burglar. The keys were given out on a trust keeping, and a few minutes later he hustled off to town and took the keys with him by mistake. The keys were not missed until lunch, when the actors had to be fed by friends! Moreover the company was unable to take any further scenes until late in the afternoon when "proof" returned.
DOUGLAS GERRARD JOINS FAMOUS PLAYERS UNDER DIRECTION OF ALLAN DWAN

Douglas Gerrard, whose correct name is Douglas MacMurrough Kavanagh, was born in Dublin, Ireland, 31 years ago. "Gerry," as his intimates call him, was educated at Dublin University, Dublin, Stonyhurst College, just outside of London, and also at the historic Heidelberg University.

His theatrical career commenced at an early age. His first appearance was in "Henry the Fifth," at the Lyceum theatre, London. Later he was featured at the Zurich theatre, Switzerland, as Carl Heinrich in Old Heidelberg.

He speaks German fluently, and was prominently associated with a number of the leading German stock companies. He is the typical Irish gentleman in manner and
appearances. He has the dark rich Spanish coloring of the Western Coast Irish people, a wealth of curly raven hair, large dark eyes, is of excellent physique, and in all, the type which lends itself readily to the moving picture screen.

Mr. Gerard is a daring horseman, and the happiest moments of his life are spentopping six foot fences on his thoroughbred Democrat. He is a member of the Players Club, New York, the Savoy Club, London, the Photoplayers Club, Los Angeles, and the Los Angeles Athletic Club. He is one of the Board of Directors of the Photoplayers Club, and his enviable reputation as a reconnoiterer places him in the foremost ranks of the entertainment committees of all clubs.

His first American appearance was with Miss Viola Allen in "Cymbeline" at the Empire theatre, New York, returning to London for a limited engagement, where he was engaged by William A. Brady for Ahdenar in "Di"vorcees," with Grace George. Mr. Gerard was again brought to this country to play the juvenile lead with Ethel Barrymore in "Lady Frederick."

Mr. Gerard's successes on the screen are many. He was featured with the Universal Film Company, Pathe Freres (Western), also the Majestic and Kalem studios.

Among the features in which he so ably took part were: "The Quicksands," "Shannon of the Fifth," in which he appeared as Shannon, "The King of Chance," "The Invisible Power," "The Derelict," and others. His last engagement was with the Favorite Players production of "The High Hand," playing Lewis, the political boss, in support of the world famed star, Caryl Blackwell.

GEO. SIEGMAN RECEIVES MOST COMPLIMENTARY LETTER

February sixteenth was indeed a banner one for Director George Seigmann of the Reliance and Majestic studios.

The following letter will tell the reason why: "Latest Lincoln Literature, Ervin S. Chapman, D. D., L. L. D., 902 International Bank Building, Los Angeles, California.

Office of Miss Glenn Will, Secretary.

Mr. G. B. Siegmann,
Los Angeles, Calif.

My Dear Sir:

When I recently witnessed The Clansman, as represented in a series of moving pictures at Clune's Auditorium, I, of course, recognized your face and I write to extend congratulations upon your excellent representation of the difficult part assigned you. In other pictures I have also seen your face, but they were not in parts as strong as those of Silas Lynch.

Of course, you realize that my interest in The Clansman is largely due to the fact that I was in Washington, D. C., and in adjoining states during the period which is covered by the story, and also by the fact that I witnessed the work of preparing some of the films.

 Permit me also, in this connection, to assure you of the very ardent affection I have cherished for you since we first met. I have, when on street cars, seen you on the street once or twice during these long, weary months of any illness, but I could only enjoy the privilege of seeing you at a distance. After the performance, the day I witnessed The Clansman, I was just foolish enough to go behind the scenes and also to the box office, to inquire if you were anywhere about.

I am thankful for all your kindness in this matter, and have written to Mr. Griffith also expressing my congratulations.

May you be prospered in all your efforts for placing the moving picture enterprise upon a high plane and keeping it alive.

Trusting that all is well with you, I remain,

Your very sincerely,

(Handwritten) ERVIN S. CHAPMAN.

Mr. Seigmann is in receipt of many letters commending him for his work in the past, but the above one seemed to have more effect upon him than the others.

KATHRYN OSTERMAN FEATURED BY WORLD COMEDY STARS FILM CORPORATION

Kathryn Osterman, who is known in the theatrical world as the laughter loving comedienne, has purchased the film rights to "The Unapologetic" from the Comedy Stars Film Corporation and will be starred in a number of one reel comedies.

Miss Osterman's career on the stage has been a most interesting one. For several seasons she starred at the head of her own company in Mark Swan's clever comedy "The Girl That Looks Like Me" and also in "The Night of the Play," which afterwards became Lillian Russell's starring vehicle under the title of "The First Night." After this she played under L. H. Woods' management as "Modest Suzanne" and "The Girl in the Taxi," she was also an important vaudeville feature as "the co-star with Louis Simon in "A Persian Garden" which was successfully presented for two years in all the principal vaudeville theatres.

Miss Osterman's last appearance in New York was at Hammerstein's in her own one act play "True to Nature." She has often been spoken of as the queen of comedy and possesses talent plus vitality.

FRANK GRANDIN PRODUCES FIRST DRAMA FOR MAJESTIC

A Majestic drama of existence in the abyss of three reels, is Director Frank Grandin's first photo-drama at the Majestic studio. The story is by the well-known photo-play author, Roy L. McCurry, and the title is "On the Bread Line." It is replete with dramatic action, and promises to be an excellent three-reel Majestic subject.

The leading roles are being portrayed by Francesca Billington and Mr. Rehnfeld, with Matt Kelsey as "the heavy," and Ralph Lewis as "Mark Kingsley," a prosperous man about town.

Joe Benton, a young iron worker, foreman of a gang of bridge builders, handsome, ambitious, and endeavoring to study structural engineering in his spare time, is sent on a job of bridge building on a new railroad through farming country. It is here that a romance is started, through Joe Benton saving the life of Jessie Waters, the belle of the country, when she loses her car and her boat is dashed against the river abutment of the new bridge. But this girl is loved by another. They are married in the spring. Their wedding day begins in sunshine and concludes in a down-pour of rain. The superstitious villagers look upon this as an evil omen, and inform the young couple of this. These are only a few of the interesting scenes in "On the Bread Line."

HOUSE PETERS TO BE FEATURED WITH RITA JOLIVET IN "THE UNAFRAID"

Mr. Samuel Goldfish announces on behalf of the Jesse L. Lasky Feature Play Company that it has been decided to "feature" Mr. House Peters in "The Unafraid," the new picturization in which Rita Jolivet makes her screen debut under Lasky management. The market is expected to be attained by Mr. Peters in the leading male roles of those great Lasky-Belasco achievements—"The Girl of the Golden West" and "The Warrens of Virginia"—account for this decision.
WORLD FILM PROFIT SHARING PLAN—SECOND LIST OF WINNERS

The World Film Corporation announces the second list of prize winners, under its profit sharing plan, whereby salesmen who obtain the greatest amount of business based on gross cash collections at the lowest expense during a period of four weeks are rewarded. The period is from December 27th to January 24th. The names of the winners are as follows: Richard Fox, Chicago, first prize, $50; Walter Lamb, New York, second prize, $25.

Mr. Fox has won the first prize in both contests; Mr. Lamb took the second prize in the first. In making the announcement of this award, Lewis J. Selznick, Vice-President and General Manager of the World Film Corporation, remarked: "The results of this competition should be studied by all of you, especially those who don't figure in the prize list. They prove that success only comes to those who work for it. There is nothing accidental in the fact that Fox and Lamb figure in the prize list for the second time. These men are hard workers and get after the business."

This profit sharing scheme of the World Film Corporation is working out successfully in all our branches—imitating the Salesmen (and all employees) to take a direct personal interest in the success of the company. Naturally, as I have pointed out before, it is my wish that the individuals' success should mean more money for him. That's the reason for our instituting this profit sharing plan.

To show how rapidly World Film is progressing, I should like to add that the amount of business we did during this week, when the results of our salesmen's splendid work were beginning to show, is the largest in our history.

The does not, however, satisfy our directors, who are confidently expecting even bigger things, but it proves to them that the money put into World Film has been well invested. Some of our own managers were, however, inclined to think that so early in our career, we couldn't reach the figures that we have. But their scepticism has been removed by the records of what our offices are doing. The business of the World Film Corporation is advancing by leaps and bounds. Nothing can stop our progress."

"The Six-Film Line" has been opened in New York, for the purpose of securing the largest amount of gross cash collections for the period, which will include the three prize winners and five others in addition.

"Our profit sharing plan is open to all our employees at all our branches. At the present time we have a large staff of expert accountants working on the figures of the scheme at our Home Office. All the results will be published in due course."

ELAINE FILM HAPPENING DUPLICATED

Man in Fall River Electrocuted by a Telephone Wire

Manager Ross of Lew's Fall River, Mass., Academy of Music, has informed Pathe that an accident occurred in Fall River several weeks ago which almost exactly duplicated the electrocution of "Taylor Dodge" in the first episode of the "Exploits of Elaine."

A young man was instantly killed by coming in contact with a broken telephone wire which had been crossed by a high tension electric light wire.

Strange as fiction it is often paralleled by the truth.

IRENE HUNT LEAVES FOR NEW YORK

Miss Irene Hunt, the popular film actress who appears in Reliance and Majestic photoplays, is on her way to New York. She secured a few weeks' leave of absence to go back East to visit her mother who is very ill. Miss Hunt is Miss Hunt's first trip East since coming West with Mr. D. W. Griffith when he arrived at the Griffith-Reliance and Majestic studio. $1000.

Miss Hunt well deserves the little vacation for she has really worked hard and received splendid results in the Reliance and Majestic photoplays she has appeared in.

All day long the rain fell in torrents. Everybody at Universal City was dismissed. The last car had taken the crew from the dark room, and the night watchman was among his rounds. The whole weather was well for the night. As he got to the darkest corner of an unused building he stopped and listened. Above the sound of the patterning rain he thought he could hear a strange noise. At first he thought it was some one running down the water pipes. He listened again. Still the sound. He creep closer Feeling for his pistol as he creep forward to the dark corner. Needless to say the cold perspiration broke out in little rivulets, like the rain outside. Again he stopped to listen. His mind wandered back to the days of his childhood when by chance he happened to be out at night and had to pass that old haunted house on the hill. But he was a man now, and this noise he heard was nothing like he had ever heard before. The noise continued. It was water running over a roof made a noise like that. Brave man that he was. He trembled and gripped his pistol. Throwing off his fear he advanced a few steps further and came to an abrupt halt. God, what was that? Surely not a murder in this old unused building. But surely that was a dying man's groan. He listened again. All he could able to hear was the heat of his own heart. Although it was not a cold night his teeth kept chattering. Several times he started to retreat but held him spell-bound. Supposing that he was just thinking about in some dark recess, even now using the self-same weapon at him that did the other murder. Dare he retreat?

What was that? A tail not unlike a serpent and again for all the world like the dying gasp of a man. He could almost see two eyes watching him from a far corner. Was this his end? Now it moved. They disappear. In their place he could see a hand, a ghostly white hand, holding up his eyes. Dare he open them? The noise had stopped. He opened his eyes. He was still; far off in the distance he could hear, above the rain, the whistle of an interurban car. What would he give to be on that car going home to his own comfortable fireside. Forgetting himself for a fraction of a second he stepped aside only to kick a box—and with a crash, several others came tumbling to the floor.

Who there? Gasped a hoarse voice. Hold up your hands! I've got you covered. What the hell—say, who are you? I'm the night watchman and I've been watching you for some time—turn on that light. You will find the switch back of you.

The light was turned on—and—not a murder and his victim, but Bill Foster—Superintendent of Laboratory at University City. Explanations followed. Bill was asked to get something special for the police from the Laboratory of Universal City. He had upon the place to have fifteen stars made, or a mat in and in each star was to appear the head of one of the Universal leading women, and in the center was to be three more exposures making in all eighteen. Bill, to get away from anything to detract, went in the unused building and so busy was he in figuring out his covers, he forgot to go home. Bill said he had counted up to 987,496,439,518 when interrupted. He said that last night his wife's record was this morning he is much better and she feels quite safe as long as his chains don't break and he keeps saying, he knows all about the camera and of the business but he can't understand what makes the pictures move. Poor Bill! Be BOSS.

"THE HIGH HAND" COMPLETED

Having completed "The High Hand," a six part photoplay, Carlyle Blackwell of the Favorite Players, conferred with the director, William D. Taylor, believe they have turned an interesting film for the Alliance program. Blackwell is sure much pleased at the Favorite Players features have been received by the exchange men, and he is in receipt of many letters telling him that the assurance of "The Last Outing" in which he appears where it has been exhibited. Carlyle Blackwell is considering new stories, but has not yet decided just what will be the next Favorite Players release.
Universal Notes

William Foster, superintendent of laboratories at the Universal's western plant, is working on what is regarded by the officials of that company as the most elaborate multiple exposure ever attempted on a single strip of film. Altogether there are to be eighteen exposures made on it, showing when completed, eight of the best known of the Universal's stars welcoming the world to the opening of Universal City on March 15. A print made from this negative is to be run after each of the films released by either the eastern or western Universal plants from now until the opening of the city.

The two Nestor comedy companies, under the direction of Al E. Christie and Eddie Lyons, respectively, have left the Universal studios for San Francisco where they are to produce two feature comedies, "When Lizzie Went to Sea" and "All in the Same Boat." A number of the scenes will be taken on board the steamer en route to and from the northern city and the remaining scenes will be taken after their arrival there.

As an evidence of the good feeling existing between the film industry and the other contestants for the honor of electing the Queen of the Southland for the San Francisco Exposition, the Universal Film company this week granted permission to Olan Woodbury, the Shriner's candidate for Queen, to make use of one of the company's camels and her pick of the oriental dresses in the company's wardrobe for the taking of photographs to be sold to raise money for the purchase of votes in the contest.

Word has been received from Ruth Ann Baldwin who is at present in London conferring with E. Phillips Oppenheim in regard to the newspaper serial story which he is to write around the scenarios of Otis Turner's "Black Box" feature, which intimates that unless she can arrange to leave England within a few days she may be forced to remain there indefinitely owing to the blockade which has been thrown out around the island to prevent ships from leaving or touching on English soil. In this event it is possible that she may be able to make her way to the continent and, traveling south, leave Europe via some of the southern ports of Italy or Spain. Otherwise it is likely that she will be forced to remain till the close of the war.

Robert H. Croane, vice-president of the Universal Film Manufacturing Company, today arrived in Los Angeles, where he is to inspect the new Universal City, near that city, acquaint himself with affairs at the coast and get in readiness to co-operate with the other officials of the company at the formal opening of Universal City March 15.

Otis Turner and his company of Special Feature players have returned from a flying trip by boat to San Diego where they went to secure a number of acts to be incorporated in their forthcoming release, "The Black Box" serial. Leaving San Pedro Monday morning, they reached San Diego that evening, having completed the required scenes and after a few hours in the southern city, returned on the next boat.

THE RAIN WIZARD

J. G. Adolfi, of the Reliance and Majestic studio, is now termed by his associates, "The Rain Wizard."

Why the title? Lend all eyes.

"A Man and His Mate," was the name of a four-reeler Adolfi was working on.

In the midst of a number of planned scenes, one of the California showers tried to take a hand in stopping him. But, nay, Adolfi is not to be stopped by mere rain.

An umbrella was secured—placed over the camera—and the many scenes which were to take place on the girl's front porch were photographed.
After completing the last installment of "The Master Key" serial, Robert Leonard and his company of Rex players have left the Universal's studios for a vacation of three weeks. The vacation came as a relief after their uphill application to work in hand and the efforts they made to keep ahead of their releases despite the summer's very wet weather conditions about Los Angeles. Practically all of the interior scenes were shot at the company's covered studio at Universal City at night, the days being spent at the exterior locations waiting for the rain to cease or some other element necessary to the interior or Exterior. Night and day they worked, at one time returning at work 100 hours straight with only eight hours' sleep. The arrangement has yet been made regarding the production which they will put on after their return to the studio.

Aildred Adams, born or stock on the legitimate stage in the principal cities of this country, has been secured by the Universal film company to play leads with Archer MacQuarrie comedy company. Miss Adams has a rather enviable reputation among the players of the speaking stage and her advent to the Universal's West Coast studio is regarded as a desirable acquisition.

Mr. and Mrs. Charles Giblin of Nexter players, has finished his first two-reel subject since being promoted to post of director by the company. "The Troubador" is the title of the picture, a heart interest story written about the days of the troubador as the name intimates. Mr. MacQuarrie himself appears in the title role with Agnes Vernon playing opposite.

Charles Giblin, former director of the Nexter (Universal) company, since having been transferred to the company's serial department, has supervised his first two-reel production, "Wild Irish Rose," in which Cleo Madison plays the title role, with Joe King opposite her, supported by Gladys Ralston and Ray Hunt.

Frank Lloyd and his company of Rex players have just finished a two-reel story of the Shuns entitled, "The Conquest." As the opinion of the company, the most pictures ever turned out by that company. The pieces deals with the circumstances surrounding the attempt of a released convict to return to his home and family. In order to achieve his object, he employs the services of an innocent girl. In the fight which follows, as he comes to her rescue, the police have called. His record is cleared and as a result he is returned to prison. Frank Lloyd, March Robbins, M. K. Wilson, Helen Leslie and Olive Golden play the principal parts.

Acting upon request of the faculty and students of the University of Southern California, Princess Ibrahim Hasam, wife of Prince Hassan of Egypt, who is at present starring in a six installment serial exposure of harem conditions before the students of the University of Southern California and Occidental college Saturday afternoon in the auditorium at the University of Southern California. The picture will treat the actual practice of the harem, the way of dressing as well as the effect the present European war is likely to have on Egypt, economically and politically.

One of the most sensational films seen in many a day is "The Phantom of the Violin," a three-reel Gold Seal drama, in which Francis Ford and Grace Cunard play the leading roles. Mr. Ford has given great care to his trying role, that of the half-man, half-phantom and the result is a startling production.

The most exacting audience will be pleased with hand-some "The Victory of the Thieves" (a ten-cent serial), a two-reel Imp drama. King plays the part of a lording who makes a wager that he can actually earn money on his own account. He decides to do it through selling tables dressed as a costermonger and is seen on the screen pushing a cart drawn by a donkey. You'd never recognize King!

The manuscript called for the destruction of an oil well in a tremendously exciting scene in "The Lost Ledge," and nothing loth, Director Henry McKay, the 101 Bison director, disposed of the one regardless of the great cost. However, the scene is so thrilling and realistic that the episode and trouble was well worth while.

Mary Fuller is now playing in a new photoplay by Elmo Williams, an acknowledged scholar, entitled "The Duke and the Dinner." Not anึกing member of the cast cannot call this from the title but it is known that the climax comes as a unique surprise. Miss Fuller is very enthusiastic about this production and is anxiously waiting for its completion. Lucas Henderson is the director.

A wonderful three-reel feature photoplay, with Hobart Henley, Matt Moore, William Welsh and Dorothy Philpotts has been released this week without any title. Any movie fan who sends in a title with a fifty-word explanation has a chance of winning $50. A prize contest editor will award the above mentioned sum to the person suggesting the most appropriate title.

A new Joker company has been formed by Ernest Shields, the well known producer, Eddie Holand and Bert Burnham as the leading players. A great deal is expected of this clever trio and they are leaving no stone unturned to produce perfect comedies. Their director will be Archer MacMackin.

The Victor Company with Ben Wilson were taking some scenes on Ellis Island for their latest play, "Ladder of Fortune," when without any warning an officer grabbed Ben by the arm and marched him off to the detention room where he was held as an "escaped immigrant." His make-up was so perfect that even the authorities were fooled—and then they all had a good laugh.

Princess Hassan of Egypt, Neal Burns, Hank Mann and Alan Holubar have been added to the growing list of leading players of the Universal.

INA CLAIRE ADDED TO THE LIST OF LASKY STARS

The Jesse Lasky Feature Play Company has the honor of announcing the exclusive engagement of Ina Claire, who has signed a contract similar to that signed last week by Charlotte Walker and who will consequently soon make her photodramatic debut under Lasky management. As the case of Miss Walker, Miss Claire's engagement is of such nature that her photodramatic appearances, for a period of years to come, must be entirely under Lasky management.

Ina Claire, who positively deserves to rank as the foremost favorite of her age on the American stage and also in London, was born in Washington, D. C., and educated there at the Holy Cross Academy. She first appeared on vaudeville, doing songs and imitations. Her initial regular engagement was with Richard Carle in "Jumping Jupiter."

Miss Claire was first-brought prominently to the attention of the New York public on the occasion of the opening of the Pollock Repertory House. At the time Lasky was the creative genius. She was one of the leading entertainers, and the hit that she made there was responsible for her engagement in the title role of "The Quaker Girl," a success which literally meant fame and fortune for the young artist.

After the long continued success of "The Quaker Girl," Miss Claire appeared for a time at the Winter Garden and then went to London, where she starred at the Adelphi theatre in "The Girl from Utah." Last spring she co-starred in London with Sam Bernard in "The Belle of Bond Street," her vogue in the English metropolis becoming greater than ever.

Miss Claire's most recent stellar engagement was in the title role of "Lady Luxury," recently offered in New York at the Casino theatre.

D. W. GRIFFITH. CONNOISSEUR OF CANDY

D. W. Griffith, director in chief of The Reliance and Majestic studio, one day, when offering his ideas as to how chocolates should be prepared, didn't realize that it would result in the selection of the right confectioner. It thereby increasing the sale, almost immediately, of his $100 product.

As it was, previous to the new output of this confectioner, the chocolate centres were all composed of cream.

"Why don't you have sherry or Brazil nut, or some sort of a filling to the centre?" was one of the suggestions, the photoplay wizard offered.

At the present time the "Reel Favorites Chocolates" are being produced by the choice set of Los Angeles and San Francisco. The above mentioned achievements are not only confined to creating photoplays of merit.
CHARLES CLARY JOINS MAJESTIC-MUTUAL STUDIOS

Charles Clary, the well-known Selig leading man, in whose photoplays he appeared for five years, has become a member of the Reliance and Majestic Hollywood studio.

Clary, who has displayed his versatility as a picture actor of the highest degree, comes to the Reliance and Majestic studios with a long list of stock engagements.

To begin with, this tall, handsome, striking photoplayer first saw the light of day in Charleston, Illinois. For his brilliant education he attended public schools in Charleston, Ill., Topeka, Kansas, Kansas City, Mo., and St. Louis, Mo. At different intervals, Clary resided at Charleston, Topeka, St. Louis, Kansas City, Chicago and Seattle.

His first appearance on the stage was in an amateur performance given by the Kansas City High School in 1892. The new Reliance and Majestic player played the part of "Percy Middleditch" in "Our Boys." A great number of his high school associates, after witnessing his initial performance, predicted a brilliant career for him.

Some of the well-known members of the theatrical profession who attended this Kansas City High School were Marie Doro, Mabel Hite, Luke Conners and Robert Connell.

Mr. Clary came to Seattle in 1893 and joined the amateur theatrical class of the Seattle Athletic Club. Here Clary received a good bit of experience or "drilling" as he termed it. He played a great variety of important parts.

He was engaged to play at the famous old Third Avenue Theatre in Seattle, where he played with Lawrence Hanley, and other stock actors of note. His first "real" engagement was with the Burbank theatre in Los Angeles.

In the role of "Lord Jura" in "Moths" he received quite an ovation on the opening night.

Then came various stock engagements with James Neil, Daniel Frawley, Ralph Stuart, the Baker Stock in Portland, Seattle, Spokane, St. Paul and Baltimore.

After a successful stock career, Clary imagined he would like to appear in a Broadway cast, and his first New York engagement was in the part of "Will W. A. Feathers" in "The Road to Yesterday." Then came a season with Mary Mannering in "Glorious Betty." This was followed by a season with Mrs. Leslie Carter in "Vesta Herne," in which he played the leading role opposite the celebrated Mrs. Leslie Carter.

Motion pictures were in bloom at that time, and a tempting offer from the Selig company forced this splendid actor into the motion picture profession.

That was five years ago—in 1910—and he remained with the Selig company until last February, when he enrolled as a member of the Reliance and Majestic studio.

During his lengthy term with the Selig Company, Clary appeared in hundreds and hundreds of Selig photoplays. In each he portrayed the leading male role. He was featured in the name role of the multiple reel production—"The Coming of Columbus"—and in many detective stories he figured prominently.

As "Prince Umballas" in the Selig series of "The Adventures of Kathlyn," produced by Francis J. Grandon, he received any number of favorable comments in the trade journal reviews.

As "Mohammed" in "The Carpet from Bagdad"—Mr. Clary, appeared to advantage and likewise as "Father Kelly" in "The Rosary." He rendered two magnificent performances in these Selig features.

Charles Clary is the type of man who has a straightforward way of doing things. While conversing with you he looks you straight in the eyes, and can easily tell whether you are truthful or not to him.

His smile is a conquering one and his likeable personality is one of his many noticeable features.

Among film fans he is well-known—his daily fan mail demonstrates that.

In personal life he is very fond of expensive cigars and good books. As an athlete he ranks pretty high and can entertain you in great style with his punching bag stories.

He enjoys playing strong dramatic, romantic parts—the ones that require reality and a capable actor to interpret them.

Although Mr. Clary has only been at the Reliance and Majestic studio a short while, he has already become quite a favorite among his fellow players.

CHICAGO KRITEON EXCHANGE OPENS MARCH 1ST.

During the past week arrangements were made for the opening of an exchange in Chicago, which will handle exclusively the Criterion Service. Messrs. Belford and Leverton, two well-known film men of the Windy City are interested in this new venture. These gentlemen formerly operated the Light Bell Company, a concern dealing in feature films, exclusively.

The entire third floor of the Schiller Building has been leased by the Chicago Criterion Film Exchange. A large exhibition room is being installed which will accommodate one hundred seats and other modern equipment is being arranged for, so as to make this exchange as complete as possible.

The Exchange will open on March 1st with several copies of each release that has been made by the Criterion manufacturers. Advance exhibitions of Criterion releases will be given each week in the Chicago exhibition room for the benefit of the theatre owners in and about Chicago.

ROBERT EDESON TO BE FEATURED IN SPECIAL PHOTOPLAY BY RELIANCE CO.

Robert Edeson, the popular romantic legitimatte stage star, who in recent months has converted himself into picture ranks as a feature film actor, is to appear in a special photoplay. This feature film is being produced at the Reliance and Majestic Hollywood studio.

Every average theatre-goer knows of America's foremost romantic actor of "The Call of the North," and "Where The Trail Divides" fame.

This prominent dramatic favorite who has created many wonderful parts on the speaking stage, arrived in our midst last Wednesday, and is already actively engaged in his latest motion picture effort. The subject selected for Edeson is a stirring photoplay vehicle in the romantic photoplay—one which requires the acting such as this eminent star and popular favorite is capable of. The title of it is "Man's Prerogative" and will be produced in multiple reels. George Nicholas, a talented motion picture producer has been selected to direct Edeson in this feature. His supporting cast includes the names of film stars of the first rank—Charles Clary and Billie West. When completed it will be released through the feature department of the Mutual Film Company.

Thomas Jefferson, the well-known son of Joseph Jefferson who made famous on the stage "Rip Van Winkle," is also appearing in pictures produced at the Reliance and Majestic studio.
JANIS FILM ARRIVES

The advance print of "The Caprices of Kitty," the forthcoming Bosworth picture in which the international star Elsie Janis makes her screen debut, has just arrived from the Bosworth studios at Los Angeles and a private show- ing was given to a select audience at the Wm. L. Sherry Feature Film Company's projection room yesterday. "A very fine picture and I am sure it will get over. It is indeed a refreshing relief from the ordinary run of releases," said S. L. Rothafel after viewing the picture. Mr. Rothafel's reputation for selecting winners as far as motion pictures are concerned is well known among the trade and this statement from the prominent manager of New York's largest picture place, The Strand, speaks well for the success of the releases.

"The Caprices of Kitty," written by Elsie Janis and directed by Phillips Smalley. It is brimming over with attractive situations. Kitty is young, an heiress, adored by a doting guardian. She goes to Miss Smyth's Select Seminary and when the play opens it is rehearsal afternoon of the annual school drama. Kit is missing! A note is discovered in Kit's room which horrifies the austere principal—Kit has obtained permission to drive her car every afternoon from 4 to 5 and has gone without a chaperone—and there is Kit ten miles from home in dire distress, already late and with a blowout. Then—just as it happens in the sentimental novel, "Love at First Sight," that she is reading—a handsome young man appears and offers assistance! Charming love romance follows.
WHO IS THIS GUY? HAVE YOU SEEN HIM?

Who is this guy?

Lace a good look at him. Have you ever seen him before? What has he ever done to you? Don't knock him just because he's a little out of date. Remember that you are a direct descendent of this fellow and that a few thousands of years ago you used to fit from limb to limb with him in the jungles of Africa, and any other jungle that was a jungle at that time. He probably whispered, or jabbered sweet nothings in your ear, and you probably invented sweet love-sock phrases to him.

Don't kick him because he's down! He may be a little short on the jinger and he may be slow to accentuate but he's no reason to be assaulted on his figure. In fact if he snubbed his teem; manured his hair and trimmed his whiskers he'd look as good as some people we see every day, in clothes.

What's his name? Call him anything you like. Speak to him gently, though, for his temper is easily aroused. We get angry faster soon, and when he does he just cuts loose and flies at you. He won't stand bull-dozing, or force; he doesn't take a minute and plead with you the next, and do all the other things which commend the head to temperament. He does just what he pleases, at any old time he pleases and at any old place.

What would you do to him if you pushed his nose into your nomon, about the time you were putting your tuck yourself away for the night? Scream? No. You wouldn't scream. You'd throw just about sixteen kinds of words of St. Vitus' dancers, and pass away without the aid of that stuff they call 'twilight sleep'.

He's coming to this town soon, and he's going to cause more 'reef' talk than has been spilled out since Ole Doc Cook forgot where he found the North Pole. This fellow who put the key to that great big serial 'The Black Box,' and he buried it so deep that you won't be able to know what it's all about for fifteen weeks. And, when you do find out, he'll show you the whole business. He's some guy, this fellow.

Look at him again! Doesn't he look inviting and sociable? Darwin found enough interesting traits in this guy to write a whole book about him and declared that he is out great great great great great great great great grandfather's cousin, on his father's side. That's not enough to put him on our family tree. In fact he's the guy that invented that family tree stuff, and he's been clinging to it ever since. He knows all about our family history and those who "swank" about what they used to when he hadn't a chance to spread that stuff too thick for this fellow who put the key. He laughs at all that royal blue and blood blue in your veins "gab" and declares that there's only one specimen of blood in the veins of the whole civilization, and that's of the kind that trickles through his own. He gets the laugh on us lots of times when we're not looking. See what he does to the fellow in "The Black Box!"

In this great serial-moving picture which is going to be released by the Universal on March 8, you will see some things that will make you sit right up and gaze. You'll wonder at the things this fellow has been able to do. He will prove to you that once he gets you within his clutches there's no hope for you this side of God.

AUGUSTUS CARNEY IN "THE LAST CARD"

A Majestic two-reeler which is bound to hold the interest when projected upon the screen in the Theatre of Silence, is "The Last Card." The reason for its assured success is the theme, contains several novel situations, and the story is of unusual strength. The attractive feature is an effective cast, with Augustus Carney as Frank Bennett, Billie West, Jennie Lee, and Tom Wilson, as the crotch, with Lloyd Ingraham as the director. A cracked old chemist, his student assistant, who has ideas, the stage of the story, is a puzzling murder mystery, a false accusation, a scientific detective's search for the guilty one— are prominent features of this creaking two-reel Majestic.

ELLA WHEELER WILCOX COLLABORATING ON PHOTOPLAY.

Ella Wheeler Wilcox, the noted essayist and poetess of problems related to sex, soul and psychology, is collaborating with Ruth Helen Davis, known in literary circles for her translations of the Perre Lotti works into English, in giving a photo-play on the former's famous poem, The Two Glasses.

The subject is to be handled in an allegorical manner, somewhat in the manner of the old cup in effervescence with the red stuff which was once described as typifying "the imprisoned laughter of the peasant girls of France."

The Wilcox-Davis drink drama, with its pitting of bubbles and bubblousness against still water and sobriety, is to be ready for interpretation by the Humanology Company at an early date. On account of its symbolism, it will be more than ordinarily difficult to stage. The technical direction of the Humanology Company is much interested in the unconvolutional theme and convolutes of producing a drama of peculiar strength and charm.

WM. S. HART TO APPEAR AS SHERIFF FOR NEW YORK MOTION PICTURE CO.

For the first time since he associated himself with the forces of Thomas H. Ince, William S. Hart, the renowned character actor who forsakes the legitimate stage to appear in the Ince productions which he has seen in that of a gnu-man. He will be seen as the sheriff in a splendid western entitled "The Sheriff's Streak of Yellow" which will soon be released by the New York Motion Picture Corporation.

The story is absorbing in its interest and presents Mr. Hart as a brave bully tell of one of the toughers of, and, in his town, with his head in his hand attempts the robbery of the bank in the town. He is the sheriff, and forces the leader to commit suicide to avoid capture. Then he is re-instated by the townspeople. Supporting Mr. Hart are Jack Nelson as the outlaw and Gertrude Claire as his mother. The production was directed by Mr. Hart.

BOBBY HARRON IN "VENGEANCE".

Circumstantial evidence and blackmailing play an important part in "Vengeance," by Paul West, which was pictured by the Majestic as a three-reel subject.

In prison, Bobby Harron as Frank Hastings, in the role of the falsely accused victim, who is a locksmith, plans to escape from his unjust fate. He is almost successful in picking the lock, when the guilty party, for whom he is serving a term in jail, and who had been arrested for another crime, discovers this and threatens to inform the keepers, unless he takes him out with him. Forced to do this, they both leave prison together. The falsely accused escaped prisoner and the guilty one part, when they reach the exterior of the prison. Hastings goes to another town, where, under an assumed name, he obtains employment in a lock factory, and rises. He also marries Mary Curtis, without telling her of his past. The other fellow, on the contrary, is a natural-born hobo, and he turns up, at a little later date, with the intention of causing trouble. Hastings, knowing this, moves with his family to New York, where he greatly prosper. He is, however, followed by his enemy to New York. The remainder of the story presents an unusual finish.

Mac Marsh, the gifted Griffith player, makes the part of Hastings' rival, while Oliver lette plays the heavy. George Seigmann, who is developing into some director, is taking unusual pains in the producing of 'Vengeance.'
HOLBROOK BLINN TO APPEAR IN "THE BOSS"

When Holbrook Blinn makes his debut before the camera in a William A. Brady photoplay based on the Edward Sheldon play "The Boss," he will have the most expert assistance possible, since Alice Brady will appear opposite him playing the part that was created by Emily Stevens, and the director will be Frederick Thomson, who is one of the best known directors in the field. His experience in making features for the Vitagraph Company, the Lasky and the Famous Players has made his name synonymous with the best, but it must not be forgotten that Mr. Thomson had won a high place on the stage before turning his attention to the screen world. When "Trilby" was sent on tour, it was Mr. Thomson who produced and rehearsed the various organizations. For years he was associated with Mr. Sol. Smith Russell, and understood that star's part with David Belasco. He worked several seasons, and those who saw his performance of "Zakuro," the war minister in "The Darling of the Gods," have not forgotten the impression that his characterism made.

Eric Collins, who was the original David in the production of "Way Down East," has been secured by Mr. Thomson as his assistant. Mr. Collins has been associated for years with the various Brady enterprises, and has appeared in several screen productions as well.

The Holbrook Blinn photoplay will be released through the World Film Corporation in April, and it will be one of the most elaborate ever turned out by the William A. Brady Photoplays, Inc. It is planned to have as many of the original productions appear in the photoplay as possible.

Actual work has started in this production at the Fort Lee studios.

MILLER'S THEATRE

"The Celebrated Scandal," the great modern drama that stirred two continents and mercilessly castigates the curse of today—gossip, is the film attraction extraordinary at Miller's for one week only beginning Monday. Featured in this wonderful Fox production is Betty Nansen, the world's foremost tragedienne supported by a splendid cast of players including Edward Jose, already famous as the portraitist of "The Fool" in "A Fool There Was." Betty Nansen is the only actress in the world who by using only her eyes can thrill an audience till it breaks into cheers or sobs according to its disposition. This marvellous woman sways her audience by the simplest means. The Nansen eyes have gripped Europe and it will grip America. Poets have written sonnets and great writers essays on the Nansen eyes, the Nansen tears and the Nansen smile. No woman in the history of the world has ever had her features idolized as has this beautiful Betty Nansen. In one scene she wears a gold and jeweled brocade valued at $10,000. The added attraction to this great bill is the ninth and latest episode of the famous "Exploits of Elaine" stories.

"DRESSING ROOM A LA FRANCAISE"

"Dressing Room a la Francaise," (taken from the French) should be the label on the means of escape to the dressing room of Alfred Paget, Wallace Reid and William Hineckley.

Determined that their dressing room would serve them more than for mere dressing and putting on make-up purposes, money was invested by the Reliance and Majestic Players for curtains, drapes and chemise.

When any of these sensible three are not actively engaged in appearing in Majestic and Reliance photoplays, instead of lounging around in the studio, they secure an extra copy of the manuscript and have their own little rehearsals of the important registering scenes.

This is an asset to their directors for his player, who has thoroughly rehearsed the scene, previously, can grasp quickly with intelligence his suggestions.

It is rumored that a local furnishing shop is putting in a huge supply, after the success of the commune on "Dressing Room a la Francaise," at the Reliance and Majestic Hollywood studios.

MYRTLE STEADMAN

BURN OIL WELLS FOR BOSWORTH PICTURE

In staging the forthcoming Bosworth releases, "Sunshine Molly," the producers have spared no time or expense to give the picture the desired realism. The subject is a drama concerning the discovery of oil in California, the kernel of some of the greatest tragedies and comedies of real life ever enacted.

Some of the scenes were taken at Taft, the heart of the oil country, where for hundreds of miles against the landscape rise the grim skeletons of the oil wells. Other scenes were laid at the La Brea oil fields near Hollywood and many interiors, showing the home-life of the prospectors before and after the strike. The plot calls for an explosion followed by a big fire. After considerable trouble and persuasion the producers secured the permission of the oil people to set fire to three of the great oil wells and several big scenes of unusual spectacular qualities were successfully filmed.

"Sunshine Molly," outside of its spectacular value is a thrilling dramatic subject that will hold an audience on edge to the very end. This is not only due to the fact that the story itself is of unusual merit but because of the splendid cast that has been selected to portray the various characters, most important of which are Lois Weber, Phillips Smalley, Herbert Standing, Vera Lewis, Roberta Hitchman, Frank Elliott and Adele Farrington.
VIOLET McMILLAN

Inceville Notes

Violet MacMillan, the lately acquired leading woman of the Ince companies, gives a fine portrayal of an innocent country lass who is hired by the circus in "The Phantom on the Hearth," a forthcoming release of the New York Motion Picture Corporation as a part of the Mutual program. Miss McMillan's interpretation is sweet and graceful throughout the picture and it is regarded as one of the finest pieces of work she has ever done.

A thrilling picture of a giant balloon being buffeted about in the grip of a terrific electrical storm is one of the features of "The Phantom on the Hearth," a new Ince production soon to be released by the New York Motion Picture Corporation on the Mutual program. The wonderful effect was obtained only after repeated attempts, which cost the company a large sum of money and the valuable time of six camera men. Fanny Midgley and C. N. Mortenson are the occupants of the ill-fated balloon.

A thousand people, engaged for a period of three days, appear in one scene alone in "The Phantom on the Hearth," a big circus story just completed at the Inceville studios of the New York Motion Picture Corporation and soon to be released on the Mutual program. The crowd was used in the scene depicting the exterior and interior of a mammoth circus tent, which was also hired by Producer Ince, together with its total equipment.

Fanny Midgley does a fine bit of character work in "The Phantom on the Hearth," a forthcoming release of the New York Motion Picture Corporation and dealing with a mother's sacrifice to save her daughter from risking her life. Miss Midgley portrays the part of the mother with a fine degree of skill and climaxes her splendid performance by making a hair-raising balloon ascension in the company of C. N. Mortenson.

Walter Edwards made an intimate study of types of railroad men recently before he essayed to play the part of a broken engineer in "The Switch Tower," a gripping drama just completed at Inceville and soon to be seen as a release of the New York Motion Picture Corporation as a part of the Mutual program. Mr. Edwards is frank to admit that he knows something about acting, but he wanted to be certain of his make-up, before exposing himself to the lens of the camera, so he frequent-ed the Santa Fe yards at Los Angeles for several days and learned what to wear and what to put on his face.

Miss Margaret Thompson, the ingratiating leading woman of the Ince companies, was cast recently to play the part of a young bride opposite Frank Borzage in "In the Switch Tower" and both are reported to be splendidly handled both on the set and the book. Thompson is a veteran in the New York Motion Picture Corporation, featuring Walter Edwards.

And thereby lies a tale of the case with which she made up for the part. It was but a few months ago that the dainty little actress became the wife, in private life, of Eugene H. Allen, Producer Ince's chief lieutenant, who simply resurrected her tressouse from a trunk and donned it. On the screen she presents the appearance of a "million dollar bride."

Home Storm went through the hazardous feat recently of falling down a whole flight of stairs headfirst during the production at Inceville of "In the Switch Tower," a big railroad story soon to be released by the New York Motion Picture Corporation. Storm played the part of the towerman, who is overpowered by a revengeful yard master who seeks to cause a collision. He allowed himself to be thrown bodily out of the tower by the yard-master (Lewis Purman) and then rolled down the entire flight of steps to the ground. In negotiating the stunt he suffered a severe injury to his back from which now he is fully recovered.

CAPT. BONAVITA JOINS HORSLEY

Famous Animal Trainer to be Seen in M-in-A Films

Captain Jack Bonavita, for many years the most celebrated lion tamer and trainer of wild animals in the world, has been acquired by David Horsley, the veteran producer, to join the Bostock Arena and Jungle at Los Angeles.

Arrangements have already been completed whereby Captain Bonavita will appear in and assist in the production of M-in-A Films. The releases of this new and promising of the future movies have heretofore been confined to one reel comedies, so that the announcement that Bonavita would be associated with them has given rise to much speculation as to the further policies of the manufacturer.

A visit to the M-in-A offices by a representative of The Photoplayer's Weekly brought forth the following statement from the General Manager: "We are not quite ready to announce our plans now, further than to say that the one reel comedies will continue in their present form for just a few more weeks, after which we will spring a surprise that will make M-in-A comedies the sensation of the times. Full details will soon be ready for publication."

Captain Bonavita has a world-wide reputation. He has for several years the principal feature of the Frank C. Bostock exhibitions and it was during this engagement that he trained and worked a group of twenty-seven lions. Four years ago while appearing with the Bostock Arena at Coney Island, New York, Capt. Bonavita was attacked by Baltimore, a tremendous forest bred lion, and in addition to being girtly mangled, lost his right arm. Since that time he has continued to perform the same daring acts with only one arm, an accomplishment which is regarded by many as one of the most marvelous feats of the animal kingdom.

Bonavita has trained almost every species of animal, from the puma to the elephant. He has hunted with his captured wild beasts in every part of America, and enjoys a high rating as a lecturer upon animals and their habits.

Two years ago while directing a motion picture production in Florida, Captain Bonavita was again attacked by Baltimore, the same lion that formerly tore his arm off. During the fierce struggle the intrepid trainer, while prone on the ground, shouted to the panic-stricken camera man to "keep turning." The lion was finally driven off, but not before it had badly injured Bonavita's other arm and torn his body and legs so severely that for many weeks doctors despaired of his life.

When he finally did recover he organized an animal show of his own and toured the United States with it. He met his death in 1923 while attempting to control the savage beast, Baltimore, u p to last November when he was accidentally poisoned by disinfesting fluid which spilled from the roof of the cage, and was licked up by it from the floor.

Captain Bonavita is as able, active and fearless today as he has ever been. He brought several beautiful lilies from China when he rejoined the Bostock Arena, including a three-year-old son of Baltimore, which, from the circumstances of its having been born in this country, has been christened M-in-A (M in America). The acquisition of Captain Bonavita for M-in-A Films is regarded as one of the most promising of the many important moves recently made by the manufacturer. It is looked upon as remarkable possibilities in the way of animal films.
MAX ASHER FEATURED AS “DETECTIVE DUCK” IN “LADY BAFFLES”

Observe the well-kept earth being standing on the corner of Fifth and Broadway gazing intently into the faces of passers-by; notice his trim, stylish suit of aqua-gey gray, his polished shoes, fingernails and manners and prepare to make the acquaintance of Banker Schultz alias Detective Duck alias—but why continue aliases. The aforesaid personage is no other than our esteemed friend Max Asher, he of Joker fame but now industriously engaged in “copping” the makeup of numerous Los Angeles inhabitants. To be more clear:

Max is the celebrated Detective Duck in the “Lady Baffles” pictures being produced by Allan Curtis. The series of pictures are merely a burlesque by Allan Curtis, The series of pictures are merely a burlesque on the style of detective stories now so much in vogue and each episode calls for six or seven changes on the part of Asher. Four one reelers have been completed so far and he has portrayed twenty-five different characters and as there are two more in the making he is called upon to unearth his store of make-upology. Consequently, we find him on a much traveled thoroughfare gazing plaintively into the passing pedestrians visage and begging him or her (as the case may be) to loan him their gum chewing frontage to use in his portrayal of the honorable Mr. Duck.

Max is one of those bubbling, seething, slap-you-on-the-back, jolly good natured fellows that you so very seldom meet. He has a “How-do” for every person within a radius of his pedal activities and the radiating sunshine that permeates his soul is apparently catching—one who makes his acquaintance never suffers from an attack of the Gloom family.
FAMOUS GIRL-BEAUTY IN WORLD FILM—THE
"MOST PICTURED GIRL" PLAYS IN
"ALIAS JIMMY VALENTINE"

Millions and millions of people on both sides of the Atlantic know little Madge Evans, aged five, by sight; she is the most photographed, most filmed little girl in the world.

Typically English in appearance this child has caught the fancy of illustrators, poster designers, advertising experts on both sides of the Atlantic and the result is that her beautiful face and features are familiar by sight to millions.

In the World Film Corporation's five part photoplay "Alias Jimmy Valentine" released February 22nd, Madge Evans plays a small but vital part. She is the little sister of Rose Fay, to whom the reformed Jimmy is engaged. A detective is after Jimmy. The child is accidentally locked in a safe; she summons a waiting detective with evidence against him, and he is in danger of arrest. But love beats the law; and Jimmy goes free and the child's life is saved.

Madge Evans is an ideal small sister—lovely, supple, plastic and intelligent; she adds a tender touch here and there to this most powerful melodrama.

She likes acting in the "movies" and her intelligence makes her easy of direction. And she is not merely pretty to look on but she is a natural actress—unaffected and graceful; sensitive and expressive.

LEDERER RELEASES "THE FIGHT"

George W. Lederer's acquisition to the world of the celluloid drama has been hailed with pleasure by not only the followers of that class of entertainment but by the supporters of the legitimate stage. His well established reputation as a producer of the highest class of entertainments on the legitimate stage is so well known that it can be taken for granted that anything he will project on the screen will be high class.

This paper is evidence of the demand being made by the different exchanges for his first picture, "The Fight," written by the author of "Within the Law," Bayard Veiller. Those who have been privileged to see it at private exhibitions are quite enthusiastic in their praise of his first efforts.

As might be expected, Mr. Lederer has a notable cast of Broadway favorites in his picture. The play was written for Miss Margaret Wycherly, and she was featured in it when it made such a sensational success at the Hudson Theater, New York City, last season, and she has the leading role in the picturization of the drama.

Another celebrity of the legitimate stage who makes his debut before the camera is John E. Kellerd, who is also featured. Mr. Kellerd enjoys the distinction of having played Hamlet for 102 consecutive nights on Broadway, a record never before made by an American actor. He has played more leading roles than any other actor in this country, and was starred in the "Vampire," "The Heart of Maryland," "Shenandoah," "The Climbers," and "Held by the Enemy."

Another important member of the cast is Miss Katharine LaSalle, who is pleasantly remembered as Mr. Edmund Breese's leading woman in "The Master Mind," and who lately supported Mr. John Mason in "Big Jim Garrity."

Others include Tim Cronin, a vaudeville favorite for many years; Charles Trowbridge, leading juvenile with the Broadway "Daddy Long Legs" company; Albert Gran, leading man in many of the Norwegian pictures; Wilbur E. Hudson, of the famous Histrionic family and that name; Miss Jeanette Bageard, Ernest Carr, Miss Edna Hibbard, ingénue in many of William Brady's productions; and William Criminus.

SELIG ZOO GETS TWO LLAMAS

Although the United States government has stopped the importation of that rare animal, the Llama, The Selig Polyscope Company has succeeded in securing two of these rare South American natives. With the purchase two alpacas, resembling the llama, also were sent to the Selig Jungle Zoo, in Los Angeles. In addition to these rare exhibits, the shipment of animals from Cuculta are expedited soon, having arrived in New York. Among these are: Four Bengal tigers, two black panthers, two snow leopards and "Catfish," a famous elephant from India which, although but four feet high, already has developed long tusks. The vessel bringing the Selig animals was overhauled by a German cruiser but was allowed to proceed after examination.

A titanic and compelling argument against war is being filmed at the Selig Jungle Zoo studio, where Director E. A. Martin has made extensive preparations for the productions. The play is entitled, "The Hicoude God, War," carries a theme worthy of the time, when a world's unrest is moving the multitudes to protest. The feature was written by William E. Wing. The cast is ably represented by Edwin Wallock, Lillian Hayward, William H. Stowell and C. C. Holland.

KING BAGGOT.
Founder and First President of the Screen Club.
New York.

"THE GOVERNOR'S LADY," NEXT LASKY-
BELASCO OFFERING.

The next Lasky-Belasco offering will be the picturization of "The Governor's Lady," with Edith Wynne Mathison in the title role, making her debut as a screen star. The release date is to be March 15.
“IT IS ZEE LIFE,” SAYS FRITZ SCHEFF, IN CONNECTION WITH MOTION PICTURE ACTING

Fritz Schell delights in pictures! To be accepted from both angles—she delights, like the child on a holiday, playwishing because she cannot believe, because the sun shines has kept them out of doors, that could ever be work. She delights because the test of her thrown upon the screen is, how perfect the type for pictures, and prints and screen that audience passing through eagerly waiting for her last appearance in “Pretty Mrs. Smith,” the forthcoming release of the Oliver Morose, Photoplay Company.

“IT IS ZEE LIFE,” SAYS FRITZ SCHEFF, IN CONNECTION WITH MOTION PICTURE ACTING

All the world’s a stage!” is true of moving pictures. Fritz Schell is out on the golf links of a fashionable Country Club, dancing down a placid lake, into the mountains and sailing up a steamer to the further southland. Says Fritz Schell, “It is zee life,” and so it is. Without a camera when the sun is shining through the trees and plot of the play up one on over green swallows and moths around those tranquil streams! But wait! Wait until the key of a high pitch sentimental Fritz Schell steps upon the noisy stage of a studio when the plot thickens indoors, and drawing rooms form a dull back ground—she has the greens and the glows of sunlight. That is as far removed from play as the North to the South pole, with a wide range of temperatures between. For to run the gamut of is to be expected—shall it be in silence with “Ditto, Ditto” or in “Alad in Baghdad”? Let there be silence and there would be no movement picture studio. So breathlessly they are waiting at the “Clifton-North” studio for her advent, her first day’s indoor photography.

Joining this with her is Owen Moore, Forrest Stan bourn, who will play her third husband, Myrtle Stodman, Lelia Floss, Sydney Franklin and a score of well-known picture favorites. Hobart Bosworth is director, which helps ensure its success. For many are the success of all enterprises that flatter the name of Oliver Morose.

PUTTING SERIOUSNESS ASIDE

During the time that William D. Taylor, producer at the Favorite Players studio, is assembling the six-reeel photoplay, “The High Hand,” Carlyle Blackwell will put on a one-reeel comedy with John Sheehan and New for her. Blackwell does not like to be idle, and believes that this will be a financially interesting experiment. Sheehan will appear in a totally new character in the comedy field, because his previously funny comedians. Sheehan has taken character parts in Favorite Players production, and has proven himself an adept in the art.

LIFE PHOTO FILMS SELLS ENTIRE OUTPUT FOR 1915

The Life Photo Film Corporation has sold its entire output for the year of 1915, commencing with “The Avalanche” released Feb. 1, starring Catherine Countess, covering every state in the Union, upon terms that bely rumors or statements that the condition of the film market is in an unsettled or chaotic state.

It appears that high-class features are a scarcity upon the market, and that the supply does not equal the demand. This is particularly true in the middle west, the market that is an unsettled or chaotic state.

The Life Photo Film Corporation, in all of its contracts with various exchanges with which it does business, has endeavored to deliver five part features, adaptations from stage plays, with a legitimate stage star, actor or actress, and has undertaken to do that which no other producer has done before, felt either justified or capable of doing, and that is to guarantee the photography and laboratory work of each and every print shipped out of these exchanges.

This guarantee is not based upon any expectations of possible results, but upon past performances, the reputation of the Life Photo Film Corporation being that its prints are the acme of excellence.

Succeeding the “Avalanche,” the company will release “A Modern Magdalen,” adapted from the stage play of the same name, written by C. Haddow Chambers, and in which photoplay production Catherine Countess and Lionel Barrymore, supported by William H. Tosker and Charles Graham take the leading roles.

Succeeding “A Modern Magdalen,” a mystery drama, “The Curious Conduct of Judge Legarde,” based upon the psychological theory of dual personality, will be released.

The success of the Life Photo Film Corporation, within the course of less than 23 days, tying up its productions for the entire year for the entire country has surpassed the oldest men in the film business. It was hastily conceived that the results obtained were at all possible, and the success of the Life Photo Film Corporation will in all probability open the way for and impede feature manufacturers contracting direct with the exchanges in the various territories in the Union, but as in many other matters, it has taken the Life Photo Film Corporation to show the way.

WHERE'S MY HUSBAND?

M-in-A Film Released March 11th.

Harry married life is a telling lesson in conjugal happiness, notwithstanding the fact that his fair partner delights to assert and maintain her leadership in a most convincing way. As there is a silver lining to every cloud, Harry has his—shimmering golden dream called Maise, who is his nearest and dearest and sweetest neighbor. After a severe session of freedom, Harry is quite ready for his little temper. Would Harry go to Kidd's Rathskellar with Maise for a companion? He would be perpetuating a few hours of freedom, for Maise will start the celebration with a visit to the wet emporium around the corner. Munde (Harry's wife) gets on the trail, and after getting the hook, hubby is forced to trail home behind his irresistible mate.

Night comes; Munde retires and is soon asleep. Alert Harry, ably assisted by the iceman, climbs out of the bed, meets Maise and rushes to the Rathskellar of Kidd's Rathskellar, where he starts studying mood, soup and wine.

Though asleep, Munde's mind is not at rest. Mind triumphs over matter, and the sleeper ceases to slumber. "Where's my husband?" she shirks in a voice of thumper. Maise's innocent little note, reposing on the bedroom door, gives her the clue. Out in the midnight air rushes raging Munde, ominously brandishing something unlike the olive branch. At Kidd's, merrymaking is at its height. Does Harry enjoy the jubilatory show? He does. "Where's my Husband?" roars Munde as she cyclones in upon the festive congregation. Brave men try to stop her, but none can withstand Munde's terrific charge.

Harry is finally cornered and he now knows that hell hath no fury like his Munde.

BOSWORTH, INC., HAS CARL H. PIECE AS SPECIAL REPRESENTATIVE

Carl H. Pierce, special representative for the Bosworth Inc., is a graduate of Harvard college, and an advertising man of no mean ability. Since joining the Bosworth forces he has spent considerable time traveling throughout the country promoting the interests of motion pictures in general, and featuring the Bosworth releases. For the short time he has been connected with the film industry he has become well known, and liked by all who have come in contact with him. He has a personality that is not only appealing, but impresses one with the idea that he is sincere, and a gentleman of culture and refinement. The Photoplayers' Weekly extends their best wishes for his future success.

VIOLET MERSEREAU AND BEN F. WILSON LEAD BALL

Violet Merserue, leading lady of the Imp Studios, and Ben F. Wilson, star of the Victor studio, were selected to lead the Grand March at the New Jersey Motion Picture Operators Ball, held on February 13th, at Schutzen Park, Ocean Hill, N. J. Miss Merserue wore a white satin, silver beaded Tunic dress, and made a beautiful contrast to the evening clothes wore by Mr. Wilson, and many people commented on the effect of the black and white. The ball was crowded, and was a financial and social success.
THE PROPERTY STUDE

The property stude is a hard worked booth. In the moving picture game, he cares for neither God or man. His soul it knows no shame.

From eight in the morning till God knows when, he hustles, he carries, he runs.

Rustling props for a bunch of hops.

Who look upon stude as bumps.

"It is—Hey, there props, I want four mops. Where the hell is my gum?"

From a slice of ham to Chink sampaq

Who gets them? The poor stude bumps.

There's Scotty, Charlie, Ralph, and Bob.

Sampy, Shorty and Jack.

Putting in more zeal to each picture reel

Than some of the hams who act.

So, Mr. Big Boss, as you sweep in the dress.

For the pictures the public call good.

Every once in a while, have a chat, give a smile.

To the man who helped make up. The Stude.

—JAMES A. MCKEE.

Property Stude, Mutual Studios.

A NEW PRODUCING COMPANY FOR KRITERION

Mr. A. M. Kennedy has organized a new Western Company to produce releases from Kriterion Service. Bert Biggelen, who was with Latham Western Company and more recently director of Henry Walthall will direct. Art Amond, who was leading man with Universal will play leads. Edith Sterling will play opposite leads. She has played leading parts with Universal and the Frontier Western Company. Fred Whitman, Pete Morrison and Francis McDonald, who are all well known in the film world have been engaged for regular work in this company. It is the opinion that this is one of the best Western companies that have ever been organized and great things are anticipated from it. Their first production will be released through the Kriterion Service in about two weeks.

HARRY HAMMOND BEALL OPENS NEW YORK PUBLICITY OFFICE

Announcement was made this week by Harry Hammond Beall, general manager of the Beall Publicity Service, of the opening of a New York branch at 436 Union Oil Building, Los Angeles, under the personal supervision of Mr. Beall.

By having branches in San Francisco and in New York, the Beall Publicity Service is able to give photoplayers and motion picture companies national publicity in newspapers and magazines.

The Beall Service has built up a splendid local reputation in the motion picture world by handling of the "Welcome Home Mary Pickford," at Shrine Auditorium, January 16, and the steady boosting for the Woodley Repub, Optic theatres, the German War Pictures, the Nat Negra Feature Film company, Tille's Punctured Romance, and numerous other film enterprises.

WHO'S WHO?

Francis Ford was giving an exhibition of his latest picture entitled "Betty and the Boys," when Manager Bernstein happened to drop in. After the picture was finished he said: "Grace Cunard is sure some make-up artist, I would hardly know her." Easy enough said Mr. Ford. All she has to do, when she wants to look different, is to have her sister Miss play the part." Mr. Bernstein's only answer was, "Oh, H—" While Miss Cunard was writing scenarios for the new serial, her sister took her place, without Mr. Bernstein's knowledge. Hence the mistake.

HARRY MANN

THE LITTLE MAN

Who is the busiest man at Universal City? Much controversy as to the busiest man started the other day. Many answers were forthcoming and they had finally hit upon the lucky individual, when a cloud of dust was seen coming down Laemmle Boulevard and everybody stopped. The cloud grew bigger and bigger as it approached, now it disappeared behind a hill, only to appear again going at a rate of about sixty miles an hour going toward the corral. The dust settled for a few moments and the crowd had about decided that it was a small hurricane. When it appeared again coming back, thicker and thicker grew the dust, it was coming toward the small group that had been talking a few moments before. Everybody was held spellbound, nobody had presence of mind to run. The cloud of dust came to a abrupt stop and settled. Standing in its place was Harry Mann. He was told to get a horse in a hurry for his director, and he did. He was voted the winner.
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<td>Back Under Direction of Leon Kent and Wilbur Melville, Lubin Studio, 4560 Pasadena Avenue.</td>
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<td>EDNA MAISON</td>
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<td>DOUGLAS GERRARD</td>
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CHAS. RAY.

New York Motion Picture Co., Santa Monica, Cal.
HENRY WALTHAL
Who Has Returned to the Griffith Studios
RENA ROGERS,

"Kriterion Films," Pasadena, Cal.
Shall We Educate The Public? No!

(The above article was received for publication and is another sentiment in regards to "Shall We Educate the Public?" The following is by one of our best leading editors.)

SHALL WE EDUCATE THE PUBLIC? NO!
The article anent the above means far more than most of the managers of studios realize at present. The very fact that the public knows more than ever before of the "tricks" has brought the bloom from the peach. There is no better argument than this. "Familiarity breeds contempt." Remember how careful the managers of theaters have always been to keep the public from behind the scenes. Thunder, lightning, storms, all have held the greatest fascination for the public—because, they did not know the tricks.

It's only the idle, curious person, the "I know how its done" sort who care to invade the sacred precincts (AND IT SHOULD BE SACRED). It's just to brag and tell his neighbor how much more he knows, how intimate he is with so and so, that he can get inside the line and go forth to spoil the pleasure the uninitiated take in viewing motion pictures. Another apt quotation begins "Where ignorance ends..."

The article "Photoplayer" and I assure you that I do not enjoy the picture as well as before I knew the inside workings of the great industry. If I, who am a publicist and therefore a lead, depend upon how well I try to do my work—and to that degree I succeed—am affected by intimate knowledge will not the public lose much of the interest? You know they will; its inevitable.

Since this letter was started I have read an article by Mable Herbert Urner which bears upon this subject somewhat beside going further into the fact that it is well to know the business, even when rehearsing in order to get the correct feeling and expression that the face and manner may show whether the heroine is pleading for food or a new gown, for the life of a loved one or a box at the opera.

Not long ago I sat in front of a man and woman who were talking over the picture before them which was a Selig animal story—and a "thriller," even to me. The woman said, "Oh, stuff—that is just a big Angora cat checking up, or some such nonsense of taking in the audience." The latter is held by the exhibitors is the fact that upon the resignation of a previous exchange manager, the exhibitors in a body notified the Universal company to give the post to Mr. Baird.

These two men have decided to throw down the gauntlet to the other big exchanges by renting their films on the open market. Heretofore the exhibitor desiring one or a dozen reels has been required to fill his entire program at one exchange; and oftentimes this compelled him to accept and run mediocre films in order to get certain ones he wanted. It will not be so at the Kriterion exchange. Releases will be marketed strictly on the basis that the exhibitor may rent one reel or as many as he likes. In order that the exhibitor may see exactly what he is getting, instead of coming to the exhibition, he will sit down in the convenient projecting room that has been arranged in the rear of the exchange and see the film from start to finish. This and other innovations on the new exchange the public will be able to enjoy, for it is not in the picture that makes it the Kriterion.
THE MOTION PICTURE OF THE FUTURE
By Thomas H. Ince
Director-General New York Motion Picture Corporation

How will the motion picture of the future compare with that of today?

So wonderful have been the strides made to date, and so exhaustive the study into various ways and means to improve motion pictures that there is no question but that the future still holds wonderful things in store.

Picture-making is still in the experimental stages. New discoveries are being made every day by producers and so keen is the competition to get out something new that every producing plant is guarded as jealously as a fortress for fear the "enemy" may get in unannounced and filch some of the secrets or lay hold of new ideas in their experimental stages.

New cameras effects are unfolded every day to the observing camera man to be tested out in the next picture. The question of scenery is one for considerable discussion. There are two distinct types of scenery used to-day, the vari-colored scene and that of the old-fashioned monochrome. There is a difference of opinion among producers as to whether a scene painted in natural colors is superior to the droll single-tone. I have been using the color scheme out successfully and when that is perfected it will revolutionize the industry.

The film of the future must be as perfect in every way as the original scene it pictures. The flicker on the screen must be completely eradicated and the quicker movements of the players must appear minus the blurred effect of most present-day films. All these errors will be rectified at the phonograph and by the mere perserverance of the motion picture story-telling picture of to-day.

When it is figured that one person in ten, among the 100,000,000 population in the United States, goes to the "movies" every day an idea can be conveyed of the immense popularity of the motion picture. In some portions of the United States, such as Los Angeles and New York, this proportion is increased to two in ten, or on a basis of 20,000,000 persons daily.

This is the most extraordinary growth of an industry in modern times and shows the manifold possibilities of the future when everything associated with film-producing will be of a higher quality, including players and pictures.

HETTY GRAY BAKER, FAMOUS SCENARIO WRITER, JOINS MAJESTIC-MUTUAL STUDIOS

The realization that in order to secure photoplays of merit it necessitates strong stories to serve as a foundation for same, has compelled Script Editor Frank E. Woods, of the Reliance and Majestic studio, to surround himself with a staff of writers who are gifted with unusual ability in this particular art.

A very recent acquisition to the scenario staff is a woman who has set a standard for amateur authors before she became directly engaged in the profession. Hetty Gray Baker, by name, the proud possessor of envied talent, is a librarian by profession, she holding the honor of being the first trained librarian to be employed in the County Law Library in Hartford, Conn., and the first woman law librarian in the state.

During her six years of library duty, Miss Baker conceived scenarios in her spare moments. Vitagraph Company was her first market, and they continually welcomed her scenarios. This disapproves the amateur's theory that writers stand a slim chance of disposing of scenarios unless they are personally acquainted with the studio authorities. For Miss Baker at all times submitted her efforts by mail, and was unknown personally to the motion picture industry. Selig, Lubin, Kalem, and Edison were her best markets.

VIRGINIA KIRTLey RETURNS FROM SANTA BARBARA, WHERE SHE WAS FEATURED IN BEAUTY BRAND FILMS

Although the band didn't play "Dixie," twenty-four, exactly two dozen friends accompanied Virginia Kirtley, leading lady of the American Beauty Pictures to the depot at Santa Barbara to say goodbye to her. Miss Kirtley has severed her connections from said company and returned home with the full intention to stay here. She is one of the young ladies who has come quickly to the front as a high-class screen actress and it is expected that she soon will be heard from and seen on the screen again under the management of another big feature picture company like the American.

FOUR RELEASES OF ROLFE FILM CO. ANNOUNCED

The first four releases of the newly organized Metro Pictures Corporation will be Satan Sanderson by the Rolfe Photo Plays Company with Orrin Johnson in the title role, supported by Irene Warfield and a superb cast of well-known favorites. March 29 will be the initial release date of the Metro.

On April 5 The Popular Plays and Players Company will release through Metro, "The Shadows of a Great City," in which Adelaide Thurston, the popular star and Thomas Jefferson hold the leading parts.

April 20 Olga Petrova in "The Heart of a Painted Woman," will be the Metro Unit, while on April 19, Rolfe's "The Cowboy and the Lady," made into play from the stage play of the same name by Director Jake Noble, will see the light of screen day.

These four releases will constitute the first month of Metro, after which a series of highly interesting and equally diversified and efficient productions will be released at the rate of one picture a month.
DAVID HORSLEY'S BIG PLANS TO OPEN NEW STUDIO FOR HIS PRODUCTIONS

Pioneer Producer on Way to Los Angeles to Open New Studio for His Productions.

David Horsley, the pioneer film manufacturer and inventor left New York today for Los Angeles, where he will personally direct the work of laying out new studios for his productions.

Mr. Horsley has evolved a brand new idea in studio construction, highly original, and fraught with possibilities heretofore undreamed of by the men behind the camera.

When interviewed by a "Photoplayers' Weekly" representative at Grand Central Station a few moments before he boarded his train for the coast, Mr. Horsley said:

"I have some wonderful advantages on my side now, and I'm going to put everyone of them to work with a view to making my films the most unusual and desirable pictures on the market. In the first place, I have a long lease on a plot of ground nearly six blocks square right in the heart of Los Angeles. Properties of all sorts, and city scenes of most any description are right outside my gates. Next I have the world famous Bostock animals, unquestionably the most highly trained and selected specimens in captivity. The twelve original trainers whom Bostock acquired in various corners of the earth, including Captain Bonavita, the king of all lion tamers, and Harry E. Tudor who has managed the wonderful outfit for the last twelve years, are all under contract to me and now with the animals, which are already established as an independent show enterprise on my Los Angeles studio property."

"Then comes my new Duplex Double Exposure Camera which permits of trick work and double exposure photography such as have never before been possible with other cameras invented up to this time. Some enthusiastic director who saw this device in operation called it "the Wonder Box"—well, it certainly does work wonders, if I may with modesty say so myself. Why, I can put over some performances between animals and human actors that will cause an audience to sit up and gasp. And all this highly mystifying and seemingly perilous action, through the use of the trick camera, becomes a hundred times more safe and simple than picture making under the methods now necessarily practiced by the producers of animal films. In addition to that my camera saves no end of time for the director. The possibilities for comedy production along brand new lines are almost beyond calculation. All scenarios must be constructed..."
especially to fit this camera, and consequently I have had to devise an entirely different style of studio."

"The director has just finished the call for an arrangement totally different from any now in use. My long association with the producing side of motion pictures has taught me the drawbacks of the average studio, and I have been able to overcome these in my new layout and to effect a great economy of time and space,"

Mr. Horsley expects to have his new studio finished and to start his new production within six weeks from date. His plays call for an outdoor Jungle allowing seven different sets and including an artificial brook, waterfall, and the necessary trees, and he feels that his studio is to be as complete as possible so that six duplex sets can be set up in rotation, with the camera mounted in the centre on a rock steady, automatically adjusted pedestal, with the foregrounds, lenses, focal depths, etc., all diagrammed and laid out. The director is thus enabled to work in rotation without the loss of a moment for the setting or resetting of scenes. Clever mechanical traps permit the entrance of any kind of animal at any part of a scene at the required instant, both in the Jungle and interior sets, with covered passage ways connecting the sets and dens of the animals in their permanent quarters in the Bostock Arena which adjoins the studios. A bridge which may be dressed in any style from rustic to basilica, for use in scenes, will be used for the display of the scenery in the background and in the foreground. Elaborate scene docks, dressing rooms, laboratories and office buildings will form the boundaries of the court.

Miss Brunette, Stanley and Edw. V., the latter having earned the title of "youngest film star" by appearing in a special picture last October at the age of seven days, accompanied Mr. Horsley to California. They were away about two months.

FRITZI BRUNETTE HAS THRILLING EXPERIENCE DURING FILMING OF "THE WARD OF DONETTELLI"

Realism reaches its height last Sunday at the Santa Barbara Studio while Director Wm. Robert Daly was putting the finishing touches on the two-part drama, "The Ward of Donetelli," which he is producing for the Kriterion program.

One of the scenes shows an underground hiding place for a band of house-breakers and it is supposed to be located alongside an outlet for a sewer. The scene yesterday called for John Prescott, who plays the heavy, to overpower Fritzi Brunette and throw her into a vault beneath the sewer. He then locks the door and later when Edward Alexander leaves by a secret passage which connects with the sewer outlet and the detective forces open the passage and descend the passageway.

Director Daly called a rehearsal of the scene. The wall used for the vault was built solid so as to add to the realism. The room was flooded with water and dirt. Miss Brunette and Mr. Prescott were forced into the vault and Prescott nailed the door.

"Great, fine," shouted Mr. Daly, "now we'll take it," but he had counted too fast. The stage carpenter, not figuring that there was going to be a rehearsal in which the lock would be actually used, furnished a massive lock without a key. Miss Brunette could not get out of the vault and as there was no air in the place and the water was nearly waist high quick action was necessary. The door was solid and could not be forced, so finally Mr. Kennedy, who was standing by, ordered the structure torn down and a real rescue of Miss Brunette was accomplished but not for the camera. After a rest of an hour Miss Brunette was able to go on again and the vault having been rebuilt, the picture was finished but not before Miss Brunette had ruined a $150 gown and Ed Alexander a new fine suit. In order to show the outlet of the vault Mr. Daly will use the sluiceway some way today and it will be necessary for Mr. Alexander and Mr. Prescott to make a little journey into the darkened passageway. Oh, yes, it's great to be an actor or actress for the movies.

LORIMER JOHNSTON WITH VITAGRAPH CO.

Lorimer Johnston, the well-known coast director, who was called East by the Universal Co., to direct pictures of Mary Fuller and other stars, has resigned, and will after May 1st join Vitagraph. Mr. Johnston extends his best regards to all his coast friends, who will undoubtedly be pleased to hear of his new arrangements.

"SUNSHINE MOLLY," BOSWORTH'S SECOND RELEASE IN MARCH

Closely following Elsie in "The Captives of Kitty," Bosworth, Inc announces as a forthcoming release, "Sunshine Molly," a photoplay of unusual qualities, both spectacular and dramatic, and a picture which, judging from the advance reports, will register another triumph for the producers.

"Sunshine Molly" is the product of that well-known team, Lois Weber and Phillips Smalley. It will undoubtedly prove one of the most notable successes resulting from the efforts of these directors, who also portray the principal parts of the play in a manner that will add greatly to their laurels.

The story, although presenting a thrilling drama of life in the California oil fields, will not be based as its comedy element. Adele Farrington, Herbert Standing, Vera Lewis and Roberta Hickman, as well as Margaret Edwards, whose appearance in the dainty part of "Truth in Hypeottites," has already placed her among the prominent stars of the screen, attend to the humorous side of the story and give the film added merit through their able characterizations.

Outside of the high merit of the subject itself the picture boasts of other features that are out of the ordinary such as the burning of three large oil wells at night, with the accompanying paraffin storms, offering the most dramatic, as well as gripping close-up views of the demolition of an entire oil plant and presenting various photographic effects of rare beauty. Other clever tricks in photography are successfully put over by "Dal" Clawson.

JAY MORLEY JOINS WESTERN LUBIN CO. IN PASADENA, CAL. UNDER DIRECTOR LEON KENT

Mr. Jay Morley, who will be remembered for some of his fine work in recent Lubin releases, is back once more with the Melville forces at Los Angeles. He brings with him added prestige and a host of admirers who will eagerly look forward to his re-appearance under the Lubin banner in the big features which are in the course of production and preparation at the Western Studios. His new association with his old directors, Wilbert Melville and Leon Kent, is a happy one and big things are expected from the combination.

Mr. Morley's picture work covers a period of four years, during which time he has been identified with many producing companies on the coast. Coming from the legitimate stage, where, for several seasons, he was with a repertory company in Ohio and Indiana, it was here that he got the training that has stood him in such good stead in his screen work in the interpretation of the many difficult roles he has been called upon to play. In the art of make-up and his equally at home as a stoop-shouldered, be-whiskered octogenarian or as a dashing young hero.

His first screen engagement was with the Universal, Hollywood, Companies. His imitation into the mysteries of the wordless drama, he confesses to be different to that of most. He candidly admits that it was not, as with most an unmeditated event. "I wanted to work in pictures, and I kept looking for an engagement still I got it" is the straight-from-the-shoulder answer he gives to anyone who asks him about it. "And I'm still in pictures," when pressed further, he remarked, which proves conclusively that Jay Morley likes screen work and what's more that his work is liked upon the screen Indiana. It was here that he appeared under the direction of Mr. Ince in the K.B. Broncho, Domino releases. For a time he was identified with the Lubin forces under Captain Melville and then went to Santa Paula playing leading roles in the Frontier and Premier releases of the St. Louis Motion Picure Company. He has just completed six months' engagement with that company and is now back with Lubin.

It is reasonable to believe that his improvement in the future will equal his progress in the past and seems likely that he will appear in a score of his company's pictures. Wilbert Melville's extensive plans for the enlargement and strengthening of the Lubin Western Studio.
**FANNIE WARD TO STAR EXCLUSIVELY IN LASKY PRODUCTIONS**

Mr. Samuel Goldfish, on behalf of the Jesse L. Lasky Feature Play Co., announces the engagement for the organization of Miss Fannie Ward, the distinguished international star, who, by the kind permission of Mr. Marc Blu, has entered into a contract which calls for her to make her screen debut in the immediate future under Lasky management.

Miss Ward's most recent important success was in "Fairy Land," in which she starred for an entire year at the Garrick theatre in New York and in which, since that time, she has been playing with most exceptional success throughout the continent.

Fannie Ward is a native of St. Louis but made her first stage appearance in New York at the Broadway theatre. Among her early successes were a number of the greatest musical hits of the day, both here and in London, where she scored an overwhelming hit on the occasion of her final appearance at the Gaiety theatre. Prominent among the dramatic offerings in which she has starred are "A Marriage of Reason," "In the Bishop's Carriage," "A Poet and a Girl," "The Marriage of William Asne," "The Three of Us," and "Madame President," already mentioned.

Miss Ward is one of the very few American women who have attained genuine and unquestionable fame in England. She has this success of the greatest magnitude there not only in musical offerings but also in the English productions of various American dramatic hits as well as in typical English drama.

Miss Ward is throughout the American and European continents for her vivacity and unusual personal charm.

**"SAVED BY TELEPHONE," ECLAIR RELEASE. MARCH 17**

Probably the most unique and absolutely original idea which has yet formed the basis of a photoplay is used in the forthcoming Eclair release for Wednesday, March 17, entitled, "Saved by Telephone," a two-part production. The story revolves around the romance of a young telephone lineman and his pretty school teacher sweetheart, who is also courted by the undesirable Joe, near-do-well and profligate.

For the entertainment and education of Ruth in her lonely village boarding house, her lineman lover devises an ingenious arrangement whereby it is possible for Ruth to hear the confessions given by the band at the seaside resort miles away from the village. Re- pulsed by the school miss, the villainous Joe decides to take things in his own hands and plans an abduction. The plot thickens overheard by Jack, however, but in trying to warn Ruth of the danger, he is shot down by his now desperate rival.

Recovering consciousness, he painfully ascends a nearby telegraph pole and swaying uncertainly at the dizzy height manages to cross the wires; Ruth, now ready to retire, is amazed to hear her mother's voice in the room praying for her safety. She arouses the household just in time to drive off the abductors after a pistol night. "Saved by Telephone," a thrilling story, is one which not only makes for a moving picture the popular value and the artistic merit. The program system itself has proved that if a picture is truly great it will not be long unknown to a public which craves fine photodrama, and it is not good enough to have power on earth which can make it anything else than what it really is.

**ADIA KESSLER IN PARAGON PICTURES**

Miss Ada Kessler, daughter of Jacob Kessler, the well-known Hebrew actor who recently appeared in New York City and who is well known all over the United States as one of the greatest Hebrew actors of this continent, made her debut in Kriterion photoplays in a comedy which is evident in her father's acting. She has a special personal magnetism which makes her work stand out as something strong, and gives it an individuality. It is expected that considerable will be seen of Miss Kessler in the future on the screen. She expressed a great liking for photoplay work—while it is somewhat different than her stage efforts, nevertheless there was a fascination about it that was greatly appealing to Miss Kessler.

**HOW TO SELECT A MOB**

Harry Kernan of the Favorite Players knows how to pick a mob, and the result is that some of the mob scenes in "The High Hand," the forthcoming release, have never been surpassed, for even to this day it appears to the "dead in earnest," and how difficult it is to get this known to every director in the land. Kernan has his own way with crowds, which is, that each one how vital a factor he is in the scene, and that he thinks he's worth a man's two cents. When the mob scenes are planned, they are worked out from the Kriterion. The next day is the day the mob scene is rehearsed. "How to select a mob" is the subject of a book which will be published in the near future, and Taylor, as assistant, will be consultant in the production of mob scenes in "The High Hand."
OLGA PRITZKLAU-CLARK WRITES STRONG PLAY.
THE DIVINITY OF MOTHERHOOD

Harriet and Margaret Fisher are Featured.

Believing that the silent drama may be made a power
for good equal to the church, Harry Pollard and his
Feature company are at work this week on one of the
most striking and powerful four-reel features ever made
into pictures.

This is an allegorical drama which has for its theme
the world of Jack picked for the role.

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WILLIAM HIGBY, NEW ADDITION TO THE MAJESTIC MUTUAL STUDIOS

In the spring of last year Wilbur Highy, now playing
characters with the Majestic company in Hollywood, had
a successful career of 25 years on the legitimate stage be-

him. He had his first engagement in motion pic-
tures as extra "boy" with the Universal company. His
earliest directing experience was during the production of
the Universal Sneetch series. In 1918 he was assigned to
the Central Mutual Pictures Company.

"THE COUNTRY BOY" WITH MARSHALL NEILAN

The Lasky picturization of Edgar Selwyn's most fa-

ous play, "The Country Boy," released on the eight-
teenth of this month, is proving already to be a success
of immense proportions. The picture is powerfully
themed, and the rarest touches of human interest, beautifully portrayed.

DOUGLAS GERRARD IN "THE COMMANDING OFFICER"

After an engagement of several years with the Kalem
Film Co., and also playing successfully opposite Carlyle
Blackwell of the Favorite Players, Douglas Gerrard has
gone another step further, and joined the Famous Play-
ers in Hollywood. Mr. Gerrard has just completed his
first picture with the Famous Players entitled "The Com-
manding Officer," and from reports circulating, has given
his most powerful performance to date. He is a comic
man and screen actor. "The Commanding Officer" will
be released during the coming week.

RUBE MILLER WITH KRITERION

A. M. Kennedy, general manager of productions of
Kriterion Service, has succeeded in obtaining the ser-
\nc\se of Rube Miller, who for the past year has been direct-
ing comedies for the Keystone Comedies. Mr. Miller will
have a company working in Santa Barbara and his produc-
tions will be released through the Kriterion Service in
the near future under the Kriterion Star Comedy Brand. Great
credit to Mr. Kennedy as much was due to his personal
efforts in securing this able director.

FAMED ART MODEL APPEARS IN TRUMP PICTURES

Miss Estelle Thebaud, an art model, who is known to
every famed artist of this country and England, was re-
cently specially employed to appear in "In Raw Color,"
which was pronounced by the All Comedy Co. The picture
will be released under the Trump brand of the Kriterion Ser-
vice and will be known as "In Raw Color." It has to do
with the life of an artist and many scenes are taken in
the studio of an artists' shop. Miss Thebaud posed for Alma Tadema and also for Benedict Hertz-

and has been made immortal in painting. It will be remembered that Hertzog is famed for his
productions of great artists' works. Also, she was the
model for the photographs which were taken by LeJaren
Hiller to illustrate several articles which appeared in Cos-

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MANN ACTS FOR "SQIIARE" CHIEF OF POLICE

Harry S. Mathews, director of the C. K. Film Company
of the Centaur Film Company of Bayonne, New Jersey,
has been sent to the coast to undertake the difficult task
of taking pictures of Mr. Horsley's latest acquisition, the
Bostock animals. Mr. Fisher has had experience in the
handling of Mr. Horsley's trick double exposure camera
and for this reason he is a necessary addition to his staff
on the coast.

MATHEW DIRECTING C. K. PICTURES

Harry S. Mathews, director of the C. K. Film Company
of Santa Barbara, Cal., is as busy as the proverbial beel,
providing for the Kriterion. He left the East a few weeks
ago, and jumped right into harness. Elsie Alcott, Alfred
Swenson, R. D. Clifton and Baby Early are working un-
der his direction.

HARRY MANN ACTS FOR "SQUARE" CHIEF OF POLICE

There is a very proud little actor at the Universal Stu-
dio by the name of Harry Mann. The reason is that
Harry is playing the "Square" Clerk of a Police Depart-
ment, under a "Square" Chief of Police. This picture is
produced by director Francis Ford and Mr. Mann will
be seen in several "close-ups." Harry is now looking
everybody "square" in the face.
NEW YORK MOTION PICTURE COMPANY TAKES OVER TWELVE ACRES OF LAND FOR ADJOINING HOLLYWOOD

Signalling the advent of unprecedented prosperity in the film industry, Thomas H. Ince, director general of the New York Motion Picture Corporation, announced this week, that negotiations have been concluded whereby the company will acquire 12 acres of land between Los Angeles and Hollywood for use in the production of Kay Bee, Broncho and Domino films and Ince Features.

This announcement does not come as a surprise, for since Adam Kessel, Jr., and Charles O. Baumann, heads of the New York Motion Picture Corporation reached "the decision" almost a few months ago, on their annual tour of inspection of their Inceville and Keystone plants, it has been consistently rumored that such plans were being anticipated.

"The property which the New York Company has acquired is known as the Grosse tract and is situated on Sunset Boulevard. In addition to Sunset Boulevard, it is bounded by Santa Monica Boulevard, Fountain Avenue, Hoover Street and Delmar Street. It is, at present, a well-cultivated section, of a diversified nature. Level for several hundred feet, it slopes into a gulch, admitting, therefore, a splendid opportunity for scenic photography. A number of buildings now stand on the premises, but these will be razed and studio structures erected in their stead.

It is stated, without qualification, that the company will expend something in the neighborhood of $100,000 in preparing the property for motion picture use. Already contractors have been engaged to do the work and, another week, it is believed, a large force of men will be on the job. Producer Ince declares the new studio will be ready for occupancy in about two months.

The acquisition of the property does not mean that Inceville—the present locale of the Kay Bee, Broncho and Domino films—will be abandoned. It will be maintained as before, but not on such a grand scale. About three companies, it is understood, will continue to utilize the Santa Monica territory—or, at least, part of it—for the production of western pictures. The new studio will serve as the plant for the making of all modern pictures, for the four-reelers now being made for release twice a month and for the big twelve and fifteen-reel Thomas H. Ince Features, which are to be made by the noted producer.

Consumation of the deal was effected last Saturday, when a long term lease on the property was signed by the contractor parties. The lease was taken as a clause, granting the New York Motion Picture Corporation an option to purchase.

Present plans for the new property call for the erection of 100 dressing rooms, a wardrobe building, property building, scene docks, garage and diverse other smaller structures essential to a complete plant. Three company directors will supervise the work, and one director will be assigned to each. The glass studio is to be an immense structure for use at night and during inclement weather.

NEW PLAYERS IN ALHAMBRA PICTURE

Edward Peil, Betty Harte, Wm. Rayno and Lottie Case have been added to the roll of Alhambra Film Mfg. Co., who are producing two reel dramas for the Kriterion Service. Lloyd R. Carleton, who recently left for the Coast, is directing the dramas for the Alhambra brand, releasing through Kriterion.

UNIQUE STUNTS PULLED FOR "ALIAS JIMMY VALENTINE"

Maurice P. Barr of the New Orleans branch of the World Film Corporation, is directing the Fred Linder touring production of "Alias Jimmy Valentine," and in that capacity sprang many funny stunts.

He found no trouble in interesting police officers, terminal lawyers, aliens, detectives, chaplains or State Penitentiary, police reporters of big city dailies, as well as State Boards of Prison Reforms, in the play. He says that these people will easily furnish local copies sufficient for any exhibitor who wishes to show the Robert Warwick photoplay "Alias Jimmy Valentine."

He also states that the agents of the Diaboll Safe and Lock Co., in any city where the play is shown, will be ready to handle a story dealing with the mythical aspect of the O. Henry's theme. Their theory being that it takes "soup" to blow a safe and not the deft fingers of a master cracksman.

MRS. JOHN WANAMAKER ENTERTAINS GUESTS WITH ALLIANCE FEATURE

The reception given by Mrs. John Wanamaker on Lincoln's Birthday was brought to a termination by a starting departure at such functions—a motion picture exhibition.

For several weeks Mrs. Wanamaker was a daily attendant on the leading players of the Alliance Theatre, and after seeing Carlyle Blackwell in "The Last Chapter" at the Globe Theatre, she made immediate arrangements to have the picture shown.

The conservatory was transformed into a beautiful little theatre. The screen was set amid a beautiful frame of rare plants and the booth was hidden from view by a mass of trailing vines.

To the music of a stringed orchestra, the 400 of the Quaker City beheld the exploits of Richard Harding Davis' hero on the screen.

So pleased was the hostess with the success of the evening's entertainment that she has given instructions for a private projection room to be fitted out when such exhibitions can be given regularly at the palatial home of the merchant prince.

BLANCHE SWEET IN "THE CAPTIVE" NEXT

Mr. Samuel Goldfish announces that the title of the next release in which Miss Blanche Sweet will be starred under the management of the Jesse L. Lasky Feature Play Company is "The Captive." This production will be a picturization of the well-known play of the same name, by Cecil B. De Mille and Jeanie MacPherson, which deals with incidents of the recent war between Turkey and the Balkan states. As in the case of "The Warrens of Virginia," Mr. House Peters will be the leading man. He assumes the character of a Turkish noble who is captured and assigned, as prisoner, to the charge of a young Montenegrain woman for the purpose of doing the work formerly done by her brother, now slain in battle. The peasant girl played by Miss Sweet, at first forces her captive to do all the most disagreeable and menial tasks, but presently these two contrasting characters become involved in one of the most unique romances ever staged.

BAEB EARLY WANTS TO HEAR FROM YOU

Scenario writers or authors of short stories desiring to dispose of their efforts to moving picture producers have an opportunity if they will send them to Babe Early care of the Santa Barbara Motion Picture Company at Santa Barbara, providing the stories are available for a child star. If you want to know who Baby Early is and what she wants drop her a line. She'll answer you.

AS HE BLEW HE BLEW AND THE DOVE OF PEACE

M-in-A Release, March 15th.

Homeless Harry, ensconced in a cozy corner of a freight car, is stealing a ride and a bit of sleep. The freighter stops at its destination and Homeless Harry is obliged to change cars.

At the opera house Battling Mike, the demon of pugdom, is meeting all comers—offering a prize of $5,000 to whoever shall win over him. Homeless Harry reads the glaring announcement and decides to make a goal for the $5,000; but, not having finished his nap, he sits down by a tree to sleep, perchance to dream. No sooner has Homeless Harry edged off the Smart Alec, than a wonder, places a toy balloon between the sleeper's lips and scramblers away. As Homeless Harry sleeps, his head rolling in dreams that are in the range of a love-phantasy breathing starts inflating the balloon, and, as the lightning Mike and that after two rounds of carriage he has vanished the pugilistic terror and earned a big roll, while the Homeless Harry process "Blow." Homeless Harry has spent nearly all his dream-money when the toy balloon, inflated to its limit, bursts open and punctures Homeless Harry's "blowing" career.
VETERANS OF '61 FLOCK TO SEE "WARRENS OF VIRGINIA"

The Lasky-Belasco picturization of Belasco's Civil War masterpiece, "The Warrens of Virginia," with Blanche Sweet as Blanche and a veritable cavalcade during the past week at the Strand theatre, New York. But, great though the enthusiasm of the general picture-going public has been, it is not to be compared with the truly wonderful reception accorded the production by the Grand Army of the Republic. A body of two hundred grizzled veterans of '61, all in uniform, attended the Tuesday afternoon performance, and were uniformly loud in their praise of the film, not only as the most superb and stupendous war spectacle ever witnessed but also because of its fine human and sympathetic qualities. These veterans were the first to applaud the impartial attitude of the production, which concerns itself not at all with the arguments about the war; but seeks merely to present the full scope of that devastating tragedy, as much from the Confederate as the Union point of view.

WILL T. L. NASH OF LATONIA, GA. PLEASE WRITE TO HIS MOTHER

Beverly Griffith, who has just returned from a visit to his mother in Atalanta, Ga., found at his home a letter addressed to his mother which tells the story of a lost son, which we herewith publish.

Latonia, Ga., February 15, 1915.

Dear Mrs. Griffith:

The "live constitution" that your son is connected with a motion picture company. My son left home November 1st and I have not heard from him since that day. I am almost worried to death about him although I have heard that he is with some motion picture company. Whenever you communicate with your son, ask him if he knows of a young man by the name of T. L. Nash. He is about 5 feet 10 inches tall, weight 120 pounds, dark complexion, heavy eyebrows and is 21 years old. I have written to a number of companies but no one seems to know him. The last report stated that he was in De- eras the left third the impartial attitude of the production which concerns itself not at all with the arguments about the war; but seeks merely to present the full scope of that devastating tragedy, as much from the Confederate as the Union point of view.

Respectfully yours,

Kriterion Exchange Opened in Minneapolis

Fred S. Meyers, formerly of the Laemmle Film Service and one of the most well-known exchange men in the West, has enrolled under the Kriterion banner and has opened his offices in the Palace Exchange Building, Minneapolis, Minnesota, under the name of the Minnesota Kriterion Film Exchange. Mr. Meyers is one of those "on-the-go" men and Kriterion Service is fortunate in securing such an able man.

CHANGE IN BOSWORTH RELEASE SCHEDULE FOR MARCH

Bosworth, Inc., announces a change in its release schedule during the month of March which will affect the release of "Sunshine Molly," which was originally listed for distribution commencing March 18th. The date of release for this production has been placed forward one week and in accordance "Sunshine Molly" will appear on the Paramount Program beginning March 11th.

Bosworth has a release for the month of March, the first being Elsie Janis in "The Caprices of Kitty" on the 8th. followed by "Sunshine Molly," featuring Lois Weber and Phillips Smalley on the 11th. and Fritz Schell in "Pretty Mrs. Smith," Mr. Meyers last mentioned being a Moroso subject produced in association with Bosworth. "Sunshine Molly," with Lois Weber and Phillips Smalley in the principal characters, has just been finished and judging from the glowing accounts of the film received from the coast, the picture promises to score another success for the studio. The film offers a thrilling dramatic story concerning the history of the discovery of oil in California and presents several spectacular incidents including the burning of three large oil wells. The stars are supported by such capable players as Herbert Standing, Vera Lewis, Robert Hickman, Frank Elliott and Adele Farrington.

THOMAS JEFFERSON PLAYS TITLE ROLE IN "THE FENCING MASTER"

The well-known, (late of Rip Van Winkle fame) Thomas Jefferson, in playing the part of a French fencing master, M. La Regue, in a two-reel Majestic-Mutual release, the title of which is "The Fencing Master." Frank Bennett has been assigned to play the part of his nephew and Teddy Sampson his ward. There is a Parisian romance interwoven in "The Fencing Master," and a number of duelling scenes offer many interesting thrills.

Special scenery and furnishings are in construction in order to secure the foreign-like atmosphere.

Lloyd Ingram, the crack Majestic producer, is staging "The Fencing Master." This makes the third Reliance and Majestic photoplay that Thomas Jefferson has played prominent parts in.

DRESNER APPOINTED MANAGER INDIANA-POLIS Kriterion

Mr. A. Dresner, who has been connected with many of the leading exchanges of the south, has been appointed manager of the Indianapolis Kriterion Film Service.

This exchange recently moved into new quarters at 129 Washington Street, where they occupy a large floor space containing all modern equipment.

Mr. Dresner is well acquainted through the South with the motion picture people and theatre owners. He is listed amongst those who have been successful in the motion picture business. That he will put over the enterprise he is now associated with is a foregone conclusion.

JOHN EMERSON IN IBSEN'S "GHOSTS"

John Emerson, the sterling dramatic speaking stage favorite, who scored tremendously in the New York sensations "The Watcher" and "The Confidence," as well as other Broadway successes, will make his Mutual feature debut in an adaptation of Ibsen's "Ghosts," prepared by Frank E. Smith, in four parts. Emerson's part is that of "Oswald" the son, which affords him much opportunity to display his acting powers in the theatre of silence.

When Emerson completes the Russell F. Smith picturization of Ibsen's "Ghosts," which will appear in another feature, which in story will probably compare in strength to "Ghosts." His supporting cast is composed of a number of excellent Reliance and Majestic favorites.

Kalem Notes

Manager Tony Gage of the Kalem Co., Glendale, has made a number of improvements at their Glendale Studio. Mr. Gage says: "We may not have a pretty studio, but we have an efficient one."

Marin Sai is has returned to her old company, Glendale, and it is hard to tell who is happier. Her associates or Miss Sai is. Miss Sai has a host of friends at her home in Glendale, and was only too glad to return to her old company.

Arthur Shirley is the new leading man of the Kalem Co. and has won the reputation of being some "Topper."

James Bond has selected Miss Shapley and Marin Sai is and Cleo Ridgley and is the usual "Shoot em up kids."

Director McGowan has returned from Las Vegas and states that he and his company had a most enjoyable trip. Miss Holmes is still the "Hazardous Helen," and will no doubt continue the same for some time to come. In fact the Glendale Studio is such a busy place that their players have hardly time enough for anything but work. Even their manager is kept busy.
Signe Auen, who plays prominent parts in Reliance and Majestic productions, finds much enjoyment in roller skating. A pair of steel skates with ball bearing wheels help to decorate her pretty dressing room.

It happens one of the strongest three-reel dramatic stories ever issued from the Reliance and Majestic Mutual studio is Russell E. Smith's latest photodrama, "The Nun," Author Smith had Dorothy Gish in mind when conceiving "The Nun" in which she portrays the name part.

"The Nun" will serve as the third of the Dorothy Gish series of different parts.

The title suggests the atmosphere and Dorothy Gish's supporting cast is an assurance of a capital photodrama. Namely the cast includes Mary Alden as the mother of Dorothy, which is a part similar to that of Miss Alden's in Griffith's "The Battle of the Sexes." F. A. Turner, who will long be remembered for his performance in "The Escape," plays an old grandfather, W. N. Lawrence, who is a splendid portrayor of dramatic roles, as her sweetheart, and Miss Lee, as Mother Superior.

Miriam Cooper, as a model, appears to advantage in a one-reel Majestic, "The Artist's Wife," now in production at the Majestic Mutual studio.

Elmer Clifton appears in her support, as an artist who loves his model, but his fascinating society girl attracts his attentions and he soon forgets his devoted little model.

Vester Peggs, the original lover of artist's sweetheart, is infuriated at being put aside for another and goes to the artist's studio, raging with wild jealousy, and shoots at him. But the little model, in hiding, gets between the artist and the fire and is shot in the hip.

The accident leaves her lame for life and the artist, in sympathy, marries her instead of the society girl, and remains a devoted attendant to his wife, who is forced to spend most of her time in a wheel chair.

Director R. A. Walsh promises "The Artist's Wife" to be an ideal one-reel drama.

Mutual Notes

The international quartet of "Komic" fun provokers, namely, Fay Tincher, Elmer Booth, Chester Withey and Bobby Fuehrer, again come to light, humorously inclining, in reel twenty of Paul West's "Bill, the Office Boy" series. "Ethel's Deadly Alarm" is the title and in it are many amusing situations.

Robert Edeson, the popular American actor, who is appearing in a four-reel Mutual feature, now in production at the Reliance and Majestic studio, was about to enter a dancing academy recently, when he was interrupted by a friend.

"Why the dancing lessons, Bob? The stage doesn't require it." "Well," replied Edeson, who realized his friend's ignorance in relative to his recent motion picture debut, "dancing is one of the qualifications a full-bred screen actor possesses—and I am in motion pictures now."

The exteriors of the many buildings on the Reliance-Majestic Hollywood grounds are in the careful hands of skillful painters. A new fence is being built to envelope the plant, and when the carpenters and painters complete their tasks, the Reliance and Majestic studios will be some plant.

Keystone Notes

Syd Chaplin and Charlie Avery have been spending the week at Catalina Island. Mr. Chaplin recently suffered what would have been a nervous breakdown had he possessed a less rugged constitution. He refused to stop work however, and the Catalina trip was planned as a rest for this popular comedian. At the eleventh hour he decided to take his company with him, and the result is that Messrs. Chaplin and Avery have made two one-reel pictures during their "vacation."

One of the latest enactments at the Keystone studios is Roscoe Arbuckle's dog, Luke. In a picture which the amplitudinous comedian has just completed, Luke played an important part and his salary has been raised to six bones and four steak a day.

Mack Sennett himself is playing an important part in the big six-reel Sennett Feature that is now being made. Minding himself rusty in the joints at the first rehearsal.
he started training and for the past several weeks has been putting in a couple of hours of road work and medicine in a great many of the scenes, including the one in which he was said to be the lead in the picture. As a result he is in championship condition.

Hampton Del Ruth, Managing Editor, has added Harry Wilke and William Campbell to his staff of scenario writers, and the new suite of richly furnished rooms that is now devoted to this department fairly trembles as the Master Minds are at work. Four sages are kept busy turning out the products of Inspiration Hall.

The Moving Picture World of the Keystone Stock organization is the latest item in the general enlargement of the forces and scope of work. With Dell Henderson, later of the Biograph and Owen Moore, together with several others now in contemplation the Keystone has gathered in the pick of the profession.

Charlie Murray was laid up several days last week owing to an infection of one eye brought on by an irritation received from a make-up towel. Quick treatment made it possible for him to resume work after a few days rest.

Adam Kessel, Jr., president of the Keystone Company, will leave for New York City just as soon as the finishing touches are put on the rebuilt and enlarged studio.

Bert Levey, holder of states rights that cover a large portion of the West, and Al Watson, manager of the Republic theatre, Los Angeles, were interested spectators during the taking of several scenes for the new six-reel Sennet Feature last week.

Selig Notes

Los Angeles and Pasadena society is in a flutter over the return of Kathryn Williams, the Selig leading woman, and a number of affairs are being planned wherein the favorite emotional actress will be the guest of honor. Kathryn, who is a regular town perambulator, was sighted in town last week.

"I am going to get unpopular with myself and pursue this Mix person through a Western story," he says. "Almost everyone else has "doubted" on the screen and, as I have chased all of the people in the company during one picture or another, I am going to do something absolutely new in tricking the camera, as Tom Mix, the worthy, follows hard upon the heels of Tom Mix, the hero." Since Frank Gotch, the famous wrestler, signed up to appear in a series of genuine matches against the best men in the world, for Selig film purposes, a number of offers were made upon his characteristic letter, selected from a batch of similar ones, reads: "Selig polynucleo co, los angeles—Dear sir, I can thro Goct and wont demand any $100000 to do it. I will work cheap and make him as many times as you want. Please reply." Manager T. A. Person, of the Los Angeles studios is informing all similar applicants that the matches are all arranged.

Giles Warren, the feature director who produced "A Servant in the Horse," and "A Texas Steer," with Tyrone Power in the lead, while at the Chicago studio of the Selig Polyscope Company, has appeared at the Selig Jungle-Zoo where he has been given a company and already is engaged in work. His first production here will be an animal feature. Mr. Warren was given a hearty reception by the film colony and, the first week, was a guest of honor at a meeting of the Photoplay Authors' League.

The Lenten season was observed by Director Nerval MacGregor fittingly, that producer putting on a photo play entitled: "The Devil in Trouble." It was a comedy with such stars in the cast as Lillian Brown Leighton, John Lancaster, Elise Greer, William Scott and Lee Morris. However, audience in the picture secluding laughs from this peculiarly humorous Selig production.

Though the scenes demanded on the location will be so few one could count them on the fingers of one hand, nevertheless a "Street in in Colos" is under construction at the Selig Jungle-Zoo in order to aid in concluding the "Neer-Do-Well." The scene of the city of Cairo was removed for the purpose. Solid and substantial horses have been constructed in absolute replica of a couple of elephants and drawn plans having been sent back by the Selig representatives who went to the Panama canal zone.

Director Thomas Santschi, in producing his special feature, revealing the inside of politics and political influences in a great many of the scenes, was able to utilize the Los Angeles police department in every case where officers were demanded, but was forced to select 59 individual types for the story, so strict was the demand of the peculiar photographee. The police lead by superiors, made raids and fought at a big riot with all the zest of a force during the call of duty.

John Wheeler Oakman, who is in Panama with the Selig company doing "The "Choo Choo," high honors were bestowed upon that actor. He was locked up in famous old Chiroqui prison, the national penitentiary. It required some effort on the part of Director Colin Campbell and others to secure his release but, as the incarceration and ultimate jail delivery were filmed faithfully as portions of the great Selig feature, all was well.

The terrible and awe-inspiring effects of high explosives during time of battle between human beings, will be shown in the Selig feature, "The Hideous God, War," now in hand by Director E. A. Martin. The producer had experimented exhaustively with ultra explosives and has succeeded in producing terrifying results.

"The Wolf Girl," a story of the psychic-phenomenon written by William E. Wing, is in the hands of Director Thomas Santschi for production. He is making preparation for the feature which carries one of the strongest human characters in the adventuring in its screen. With all the suspense of darting drama, the story also carries the question of whether the barrier between mind and soul can be surmounted. Students say not. The "Wolf Girl" does not agree with the idea of the "Wolf Girl" does not agree with the idea of the measures to be taken to secure her release but, as the incarceration and ultimate jail delivery were filmed faithfully as portions of the great Selig feature, all was well.

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Inceville Notes

So frisky was the horse that Frank Borzage rode recently during the production at Inceville of "Molly of the Mountains," a forthcoming release of the New York Motion Picture Corporation that it was necessary for Charles Swackard, the director, to "lack" a number of scenes more than once. Each time the animal approached the camera it reared and disappeared out of the side lines. Borzage is acknowledged to be a good rider but was unable to make the mount behave.

Rhea Mitchell, the charming young leading woman of the Ince forces, gives a fine emotional performance in "Molly of the Mountains," forthcoming release of the New York Motion Picture Corporation on the Mutual program. Miss Mitchell plays the title role—an innocent girl who is betrayed by a villain and learns the hard lesson of life—while her delicate interpretation in the big scenes with Frank Borzage are declared to be typical of her best efforts.

Inceville's abundant mountain scenery came in for extensive use recently during the production of "Molly of the Mountains," a moonshine story of love and betrayal so skillfully presented as to be released by the New York Motion Picture Corporation as a part of the Mutual program. Most of the scenes are exteriors and Director Swackard didn't
have to go far to find "settings" that resemble the Kentucky mountain country.

Thomas H. Ince and Raymond B. West, the "boy directors," return to the studios of the New York Motion Picture Corporation this week from Mount Baldy, where they went to obtain some snow scenes for "The Sign of the Rose." The production of the signed and spoken drama, which is to have its premiere at Clune's this month, is made with George Beban as the star. They brought tales of snow and ice and zero weather—but the 1,000 feet of film were exposed in filming the whitened mountains.

"The Devil." Thomas H. Ince's elaborate production in four reels of Franz Molnar's powerful drama, was shipped to New York this week to be made ready for release on the Mutual program on April 1. The production will inaugurate the success of a new policy recently adopted by Messrs. Kessel and Baumann, namely to release all multiple reel features hereafter as a part of the Mutual program, instead of making arrangements with Paramount, as was the case with "The Typhoon," "The Bargain" and "The Italian." "The Devil" will offer Bessie Barriscale and Edward Connelly as co-stars.

Elephants, camels and other members of an Oriental character are being used at Inceville this week in an elaborate scenic production of Arabia being directed by W. Frank. It is entitled "The Renegade" and will offer Charles Ray, Louise Graum, Herschel Mayall and Ethel Ullman in the cast.

Walter Edwards, the Inceville actor-director has finished the production of "The Scales of Justice," a four-part feature and has commenced work on "A Power of the Street," a two-reel story of the New York stock exchange and the Alaskan gold fields.

Raymond B. West, the Inceville "boy director," was humiliated last week. It was dusk and he was conveying from a location some players, who had been working under his and Thomas H. Ince direction in some scenes for "The Sign of the Rose"—the combination of silent and spoken drama, in which George Beban will be starred at Chicago's Auditorium, following the run of The Clashin on his Big Stage. West sent off a special message to a street car not to allow one actor to alight. An old man hopped up to the car, "Jimmy?" he exclaimed as he steamed upon the running board. West really hated to eject the would-be passenger.

A number of scenes depicting the authorized poor-farm of Los Angeles county are prominent bits of realism in "The Devil." This is a forthcoming production of the New York Motion Picture Corporation on the Mutual Program. The scenes show David Stables (Iav Hunt), a feeble veteran of the Civil War, who has been cast out by his disheartened wife, worked in the fields, and the scenes. Mr. Hunt traveled out into the country, where the poor-farm is located. He succeeded in getting a number of the scenes he is using in the picture to appear in the picture.

Violet MacMillon, affectionately spoken of as "pony's sister's net," who is now appearing as leading woman with the Ince forces, was compelled to disregard her taste for dress recently when she was cast to play in support of Iav Hunt in "His Brother's Keeper," a forthcoming release of the New York Motion Picture Corporation. Miss MacMillon played the part of Amenda, a "slavey" civil and in this character she was unable to wear any of the beautiful gowns that have helped to gain for her a host of admirers. She had to wear rags, but she entered industriously into her work and is said to have given a splendid performance.

A realistic depiction of one of the big battles of the Civil war is a thrilling feature of "His Brother's Keeper," a forthcoming release of the New York Motion Picture Corporation. It is incorporated into the production when David Stables, a feeble veteran, begins to tell the story of his youth to Amenda, a "slavey" in the hoes-hold of his master. These scenes were used in the twentys-five scenes portraying the warfare.

Field Markey, the dark-eyed beauty of the Ince Company, is working at the studios of the New York Motion Picture Corporation, being the actress of a downtown "Spirit of the Bell," a forthcoming release of the New York Motion Picture Corporation, treating of an incident in the recent Mexican revolution. Miss Markey wears gorgeous gowns during the production—gowns that are said to have once belonged to the celebrated Spanish senoritas.

For one of the very few times since the beginning of his career as a photoplay star, Charles Ray of Inceville, was compelled to wear a mustache recently during the production of "The Spirit of the Bell," a stirring story of Mexico soon to be released by the New York Motion Picture Corporation on the Mutual Program. Ray plays the part of Pedro Rosell, foreman of a ranch and sweetheart of Dolores De Oro, played by Emil Markay.

Jack Nelson gives a forceful yet restrained performance of Miguel Galvez, the "heavy" in "The Spirit of the Bell"—a forthcoming release of the New York Motion Picture Corporation on the Mutual Program. Nelson is rapidly coming to the fore as one of the best young heavies in the film world.

Edward Brennan, famed as "Dunoor, the mysterious," in the late Mutual Girl series, will be seen soon in a splendid characterization in "Tricked," a forthcoming Ince production to be released by the New York Motion Picture Corporation. Brennan plays the part of Sid Hart, a rogue, whose efforts to send his poor brother to jail are frustrated by his own stenographer.

Jerome Storm is said to have contributed a fine piece of emotional acting to the production of "Tricked," a coming release of the New York Motion Picture Corporation on the Mutual Program. Storm plays Tom Hart, the poor brother of a man who has married a wealthy woman. Some tense scenes give Storm a splendid chance to show his stuff. Deity Elizabeth Berbridge has scored another hit, it is said, by her admirable work as a stenographer in "Tricked," a forthcoming release on the Mutual Program. Storm plays Tom Hart, the poor brother of a man who has married a wealthy woman. Some tense scenes give Storm a splendid chance to show his stuff.

Harry C. Matthews, directing the C. K. brand for the Kriterion program, has in contemplation a series of picture entitled "Earl's Drottin' Bath Early featured in the title role. The series will be told in six or seven stories although each release will be a story in itself. Mr. Matthews is now at work producing a one-reel comedy, "All for a Kiss," in which clever Harry Early plays the lead.

The Santa Barbara Motion Picture company will shortly release a two-part drama "The Accusing Finger," a forthcoming release of the New York Motion Picture Corporation. Miss Berbridge plays opposite Jerome Storm and the pair make a pleasing combination in this virile drama.

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New York Notes

Among the prominent exchange men in New York this week, are George Grombae, of Portland, Oreg., Louis B. Mayer, Boston; Olin N. Ray, Chicago; H. M. Brown, of B. Clarke of Pittsburg and Mr. Allanbauch of Baltimore.

A board meeting of the Metro Pictures Corporation was the occasion.


"The Heart of Maryland," with Mrs. Leslie Carter, is soon to see the light of screen day. The Tiffany Motion Picture Corporation, producers of the picture, announce that Broadway will have first look at the famous emotion picture. As a further pretext, to use it as the opening at the latest legitimate house to be absorbed by the silent drama.
LIVE WIRES AT THE BOSWORTH, INC.

Julian M. Soloman, Jr., Vice Special Representative of the Bosworth, Inc., is not only blessed with a disposition that impresses but has a tendency to work day and night, has turned to a habit, and has reached an acute state.

Mr. Soloman confesses to the fact that he caught the fever from the livet wire in the Motion Picture business, Carl H. Pierce, the Special Representative of the Bosworth, Inc., who is afflicted with setting a pace for work accomplished that has no equal.

The writer has never seen such splendid team work, as that which exists in the Bosworth offices, which are supervised over by Messrs. Pierce and Soloman, and it really the reasons for the fact that Bosworth, Inc., pictures are being taken notice of and receiving the praise of the press and public alike.

LUEAN HAMILTON

Premier Notes

Albert W. Hale, director of the Premier Company, has taken unto himself a Kissed Kar. It was promptly christened "Hale's Mud Lark," but its owner seems to have overruled this, and now it is "That bouncing baby bear cat."

Willis L. Robards, director and manager of the Premier Company, is another new automobilist. His is a Hupmobile, and it is understood that he has already sent a challenge to Barney Oldfield.

Ed Brady, for a long time with Tom Mix's Selig Company, has joined the ranks of the Premier Company at Santa Paula, Calif.

Charles Huber, of the Premier Company, has taken out a patent on a new wrinkle on shoes. He claims that when it gets to working that he will have no kick coming.

Glen Tavern, at Santa Paula, California, one of the best known hostleries on the Pacific Coast, has had its beautiful lobby photographed in a production by the Premier Company, through the use of newly devised arc lamps.

J. C. Franz, who has been directing for Premier, has left that company, and is now with the Santa Barbara Motion Picture Company. Jack Morley has also closed with Premier, going over to Lubin Western.

The rainy season in California is about over, and motion picture companies are working long hours to make up for lost time. Incidentally, the trout season is on, and in the little mountain town at Santa Paula, where the Premier Company is located, the members are frequently able to indulge in piscatorial pursuits while waiting for their scenes.

Willis L. Robards, the manager and director of the Premier Company, has had a modern green room installed for the members of his company. A "Film Club" was promptly organized, with Malcolm Blew as president, Walter Rodgers, vice-president, Karl R. Coolidge, secretary, Miss Eloise Foster, treasurer, and Horace Young, sergeant at arms.

FORMATION OF SCREAM CLUB—BRILLIANT "NUT" SOCIETY

The first annual meeting of the Scream Club was held at the lowly bungalow of George Reehm, when officers were elected, by laws enacted, and a general organization of the club made.

The idea of the Scream Club is to furnish an outlet for the surplus mental energies of the ranking picture writers, such as scenarists, publicists, press agents, and representatives of the various magazines and newspapers.

The primary qualification for membership in this club is simple insanity. Even if a member is bugs, he is not eligible, nor acceptable, until he has demonstrated his insanity, and proved it by sending in a press notice of some action of his which denotes his as a loon.

On Tuesday evening, March 9, by unanimous vote, the following officers were elected:

Bennie Lubinville Zeidman, president, Screamers Supervisor; Ford I. Beebe, unt, Screamers Superintendents; Charles Stone, Universal, vice-president, Screamers Supreme; Clarke Irvine, Universal, secretary, Screamers Scribbler; Wm. W. Pope, N. Y. Telegraph, treasurer, Screamers Skimners; Chester Withee, Griffith, Sergeant at arms, Screamers Scrapper, Biograph; Senator, Screamers Sage; Wm. F. Wing, Wing's Mirror, editor, Screamers Scrutinizer; Don Meany, University, as student editor, Screamers Scractor.

Some of the members include: Misses Helen McCloskey, Lubin, adapter, Screamers Scribbler; Jean Lowery, Universal, adapter, Screamers Scriver; Guy Price, A. L. Herald, chairman board of control, Screamers Speaker.

Initiation is to be salf-inflicted, suicides excepted, and each sending in press notice will be excepted, if his action has been foolish enough to warrant.

Miss Augusta Anderson, of the Biograph company, and the only woman in the club, is to be known as the Screamers Sewer, for she made the nifty Screamers serviettes which every member must wear at all meetings. Miss Anderson volunteered to make two dozen serviettes for presentation to the club, each member to pay for same when received, the funds to go toward buying a club site. Each member, when initiated, will receive his mystic wardrobe, and be soaked accordingly.

Some time in the close future, and not in the suburbs, a dinner of magnanimous propositions will be served all desiring entrance, and it will be a real screen.
DELL HENDERSON
Director
Keystone Company
Edendale, Cal.

JOHN LANCASTER
Comedian
Selig Polyscope Company
Los Angeles, Cal.

WALLACE REID
Majestic-Mutual Company
Hollywood, Cal.

HARRY MANN
Universal Company
Hollywood, Cal.

LOUELLA MAXAM
Selig Company
Glendale, Cal.

GEO. H. MELFORD
DIRECTING
For Lasky Feature Play Company.

HARRY MCCOY
Keystone Company
Edendale, Cal.

EDNA MAISON
Universal Company
Hollywood, Cal.

PHIL DUNHAM
Late Kalem Company
At Liberty
Care Photoplayers' Club

GILBERT P. HAMILTON
Director
Albuquerque Film Company
Los Angeles, Cal.

MINA CUNARD
Universal Company
Hollywood, Cal.

BERT BRACKEN
Director
C-K FILMS
(Western)
Santa Barbara, Cal.

PHONE
F-1841
For rates on Front Cover
or Inside Photo Pages

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E. R. Spellman Desk Co.
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to the Motion Picture Co.
730 South Spring Street

LEVY'S CAFE
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JAY MORLEY
Back Under Direction of
Leon Kent and Wilbur Melville,
Lubin Studio, 4560 Pasadena Avenue.

ERNEST SHIELDS
Comedian
Universal Company
Hollywood, Cal.

BRUCE MITCHELL
Director
Crown City Film Company
Pasadena, Cal.

DOUGLAS GERRARD
Famous Players
Hollywood, Cal.

DOROTHY DAVENPORT
Crown City Film Company
Pasadena, Cal.

ROMAINE FIELDING,
Lubin
Author-Actor-Director

Photoplayers, Inc.

Goodfellowship Dinner
at the Club

HERBERT RAWLINSON
Toastmaster

Wednesday, March 24
Kriterion "Star" Film Manufacturing Co.
Santa Barbara Motion Picture Co.
Navajo Film Manufacturing Co.
Alhambra Film Manufacturing Co.
C. K. Film Manufacturing Company
Crown City Film Manufacturing Co.
Alhambra Motion Picture Company

First Release Date In California
March 15

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And the General Manager of Production

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908-909 Marshall-Strong Bldg.

NEW YORK OFFICE
1600 Broadway

SANTA BARBARA OFFICE
Santa Barbara

California Kriterion Film Exchange

LOS ANGELES
734 South Olive St.

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331 Golden Gate Ave.
FRANCIS FORD.
Universal Co.
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Serial: "The Broken Coin"
WOODLEY THEATRE, Broadway, near 9th
Seth D. Perkins, Mgr.

Lew Fields

America's Premier Comedian, in a five-reel version of his great success.

"OLD DUTCH" 11:30 a.m. to 11:30 p.m.
10c & 15c, Loges, 25c

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Seth D. Perkins, Mgr.

Now showing the King of Laughland

Charlie Chaplin

HIS LATEST ESSANAY COMEDY
A Scream, Start to Finish

"IN THE PARK"

All Seats 5c 9 A.M.
TO 11:00 P. M.
MARY FULLER.
Universal Co.
New York City.
I have been asked to write an article on the female star as I have found her. Now, please, Miss Star, don't be too hard on me if I have stepped on your toes. I assure you I didn't mean to, but the truth is the truth.

Now, to get down to business. To begin with, there is the female star. She was, is, and always will be, the center of attention. She is always trying to the world to look at the star who is a star by getting paid advertising.

And—The star who really is a star by the popular opinion of the public.

We will start with the first, the world would be a star. She has been in the moving picture business from three to six months, and worked as an extra girl and was even glad to be in the “mob.” She happened to be selected by the director one day to play a “bit,” and was found a little above the average on the director’s opinion, but far above the average money woman. Then by some chance, as she happened to be the only girl around when a certain picture was being staged, she was put in the cast and given a dressing room with the regular company. Some who was to be near the stage for convenience sake. After getting well established in a dressing room with the rest of the company, she started in by talking about her picture, and her star status. She was well received by the others. She was playing the principal part, and those who would swallow it, she was being maintained. Around the studio she no longer mingled with the other extras, but always had her own dressing room, excepted as a rule by the 5 other “stars.” When others saw her picture down town they only saw a glimpse of her now and then on the screen. When asked why this was, she would say—“The leading men and stars wouldn’t stand for her getting any of the scenes, and being an older member of the company, the director had to cut her part down to please him.” By this time, the company was regular, and the climax comes when her name appears in the cast. No more does she pass the time of day with her friends of “extra” days. She now mingle with “stars” and her talk is of “partings” and “make-ups,” etc. She even knows the directors by their first names, goes out with the regular members of the company and comes in late in the morning to show the other extras, the privileges of a “star.” You know her, go to any studio and pick out the girl who looks bored while she has her make up on waiting to “go on,” the girl who has to be called three or four times to come and rehearse a scene, the girl who doesn’t look at you, but go right past you as she passes. That is the “star” who “thinks” she is.

Now the second one: She is only the first star, grown up. She really is the same girl who has moved from a room to an apartment. Her picture now appears in all of the papers and she makes it a point to know all the publicity men and get acquainted with the reporters. She advertises for some one does in all of the motion picture magazines, has an adding something like this:

**ADELE SPLASH**

**FEATURE LEADS**

<table>
<thead>
<tr>
<th>Releases</th>
<th>Reels</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Perils of Maggie Brown</td>
<td>3</td>
</tr>
<tr>
<td>Why Girls Smoke Hot</td>
<td>2</td>
</tr>
<tr>
<td>The Girl from Kelly's</td>
<td>3</td>
</tr>
</tbody>
</table>

**Direction A. W. Riffass**

Now, this really does her a lot of good, although the director doesn’t think much of her and the company doesn’t have to worry about her not spoiling the picture. (Still she thinks she is great), until they see her. The director doesn’t care because he is getting free advertising. The company doesn’t care because their releases are advertised, so why should they worry.

So let’s go to the next, the third: The star who is a Star by popular consent. To those who are not acquainted with her I will try to describe her, but you can never mistake her. She approaches the studio with a smile on her face, speaks to everyone by the warmest. She plays her hands stop their work to tip their hats. The company mayor her, “Bill, Jack, or Jim,” as the case may be and then on her merry way to “make up.” She is the first to be ready for the scene, always ready to help arrange the cuttings, paper, pillows etc. to set and help the props with their “Knick-knacks,” kid the director and play a joke on the manager. Works hard all day, never complains and does the same thing six days a week. She never informs the people how good she is, because she does not have to, they know it. She doesn’t have to tell who directs her because she doesn’t care. She doesn’t have to tell what company she is in because the public finds that out for themselves. Neither does she have to give a list of plays she has been in, it would take up too much space anyway, and who wants to know where she has been in? All they care about is “What can I see her in next?” She is much criticized by the other “Stars” of the first and second class. They claim she has a pull with the manager or she is “in strong” with the director. Bosh, in she wasn’t “there” all that wouldn’t make her popular with the public. And when all is said and done, the PUBLIC really counts after all. For the convenience of the reader I will give you a formula so you can’t mistake the star.

No. 1—You will know her because she is always trying to make a hit with the manager or director and ignores everybody else.

No. 2—You will know her because she has a peculiar tilt to her nose and wears a bored expression, looking moon everyone as beneath her.

No. 3—You will know her because the other two will pull out as a poor actress, can’t act if they don’t tell you. YOU will know her; but there you already know her, everybody does or she wouldn’t be a Star.

**SHOULD YOU WISH TO WRITE A SCENARIO, READ THE FOLLOWING AND OBEY.**

The Suffering Script Scribblers Association of Oskaloosa, Mich. (incorporated) have decided, after a parley lasting for several years, to abolish the following weather-beaten plots:

First: The story dealing with the blind man who has his sight restored after a delicate operation by his rival in love, etcetera. The exterminating of this interesting plot by a stereotyped physician was done by the various companies insisting on having the hero reading a seed catalogue or a Sears Roebuck romance in the first five feet of film following the operation.

Second: The plot dealing with the villain who has in his possession the mortgage of the estate of Ezra Mullins of the Kaw river bottom, and his willingness to trade the piece of paper for the hand of Mr. Mullins’s fair daughter. The mortgage is, of course, quite important, but the transaction must take place in order to allow the hero sufficient reasons for jumping in the scene from behind a barricade of pop stones and paper mache farm implements.

Third: The mark of identification tooted on the arm. Numerous directors have made desperate efforts to change this well worn story by imprinting the mark on different parts of the hero’s anatomy.

Fourth: The race for the claim, honor, love, etc. Modern inventions have been taxed to the limit and every device known—which will transport a being between man and you—has been entered into the service. No more will our fair heroine ride in a freak contrivance to save the Eureka clothes-pin factory or watch with bathed breath the race with her lover, in a blinding dust cloud caused by the villain who rides astride the engine on the Bellevue and Chawtoacco Valley R. R.

The S.S.S.A. is firm in its belief that a new plot will be discovered in the near future and that we await eagerly the report or talk on “Research” by Tax Mopps, their president formerly a painless dentist in Oskaloosa.
ANNA KROMAN WITH KRITERION

"Keep your eye on Ann Kroman," who is appearing in Director Davis' company, on the releases on the Kriterion program. Here is a little lady, who is destined to shine brightly in the realm of film stars. Her entrance into the film world reads like a leaf from a novel. Four years ago Miss Kroman came to this country from Denmark, where she was born, and where she had not spoken English. With her parents, she settled in Tacoma, Wash., and being of a temperament that could not stand idleness she commenced to master the language which she had never spoken before.

In two years the little Danish girl had learned to speak every language known to instructors. It was she who decided to make a tour of the world.

Anything daring appealed to her. Christopherson wanted a companion in his hydroplane flight over Puget Sound. Miss Kroman made the trip and later went to Portland, where she made other airship flights with aviators. She says her next air trip will be to "loop-the-loop" leaving the Northwest. Miss Kroman started on her journey around the world, but the charms of Southern California held her fast and A. M. Kennedy, realizing her remarkable daring wonderful riding, expert swimming and natural beauty embodied with real talent to portray characters marked her as a perfect film study,—offered her a place on the Kriterion Program and for the time being, the tour of the world has been halted while this Kroman remains in the United States to delight the moving picture lovers with her work on the screen. In conclusion, just remember, "Keep your eye on Ann Kroman."

VIRGINIA KIRTLey WITH MAJESTIC COMPANY

"Rose Leaves," by J. A. Saxon, is the title of a one-reel heart interest Reliance photoplay and will serve as Nicholas Moulgey's initial Majestic production. Virginia Kirtley, recently of "American Beauty Films" fame, is conspicuous in the cast as the daughter of Harrison, who becomes infatuated with Vera Daraq, a European diplomatic agent, played by Luigi Damone. Ray Myers is cast for Harrison, and as the story unravels, his character becomes aged.

A beautiful California rose grove is the location for the early scenes of "Rose Leaves," and the way in which this grove plays an important part in the story.
HENRY WALTHAL REJOINS GRIFFITH

Henry Walthal, the distinguished film player, after a brief absence has returned to the Griffith-Mutual fold and in forthcoming Reliance and Majestic three and four reel features he will be starred. For his first appearance he will portray a dual role in a four reel adaptation of Ibsen's "Ghosts," prepared by Russell E. Smith. In the early part of "Ghosts" Walthal, the master screen actor, plays "Oswald," the young son, and later "Alvini," the old man, which allows him ample opportunity to display his versatility.

Walthal was absent from the Griffith studio for a short while and during that time was missed very much by his studio associates, with whom he is a great favorite.

His most recent success as "The Little Colonel," in D.W. Griffith's "The Clansman," has set filmdom talking, and his performance as John Howard Payne in Griffith's immortal classic, "Home, Sweet Home," has convinced many that he, as a photoplay artist, is a mountain in the film game.

He will long be remembered for his characterizations in Griffith films. Director George Nicholls will direct Walthal in the Russell E. Smith picturization of Ibsen's "Ghosts," and his supporting cast will be an exceedingly strong one.

Mr. Walthal when asked as to how he felt now that he was back at the Griffith studio, replied: "There is no place like home, and I was very lonesome for my dear friends, but I tell you they will never get me away again."

The manner in which this unusually clever screen actor delivered the above remarks convinced the listeners that Henry Walthal, once again, was where he belongs.

CHIEF OF POLICE SEBASTIAN TO BE SEEN IN MOTION PICTURES

The police force of the Los Angeles police department are really very happy because at last they are to be shown in the right light. After all has been said against our police department they will now be shown as they really are. Policemen have stood for the slap stick comedy of many companies and only smiled.

Director Francis Ford is producing a three-reel picture at Universal City called "Nabbed." He is featuring in it a square chief of police, a square police force and a number of crooked ward bosses and hypocritical reformers.

Our real police force is shown in many of the scenes and Mr. Ford says that they are some actors.

Sargent Cook plays a very important part. The guilty ones, who suffer according to the story of this film, are the reformer's wife and daughter.

MARGARITA FISHER,
American Features,
Santa Barbara, Cal.

"THE QUEST" IS GIVEN A PRIVATE SHOWING AT THE ALHAMBRA LOS ANGELES

The five reel American distinctive creation, "The Quest," written by F. McGrew Willis and produced by Harry Pollard, featuring Margarita Fisher, was given a private showing before a select audience at the Alhambra theatre Wednesday morning. To say that it came up to expectations is putting it mildly. Wonderful photography, a splendid story and the great acting of Miss Fisher makes it one of the few real features that has ever been thrown on the screen. Some of the most beautiful backgrounds that have ever been photographed lend a decided charm to the picture, and from every standpoint the film is away out of the ordinary run of releases. The story deals with the adventure of a society man, played by Harry Pollard, who tiring of frivolous girls and social life in general, leaves on a cruise to the South Seas in the hope of finding his girl o' dreams. After a shipwreck he gains a desert island where Nai, the daughter of the chief of a strange tribe of white people inhabiting the island, rescues him. He finds that she is the dream girl. From this point in the play Margarita Fisher, as Nai, gives one of the greatest performances of her career. In fact she dominates the story until the very end of the five reels and makes of the strange character of Nai one of the most bewitching and beautiful young girls ever screened. It is evident from the published synopsis and "stills" that the play has been cut considerably in order to get it into five reel length, and this undoubtedly has caused the affair leading up to the shooting of Nai to be considered too much to show enough actual grounds for her husband's jealousy. However, the story is indeed a "Master Picture" and is one of the very few films of this length that has been produced from an original scenario. It is so far above the usual run of "adaptations" that it would seem that film manufacturers should begin to take notice and encourage the writing of original features. "The Quest" was written especially for Miss Fisher by Mr. Willis, who is well known as an author and playwright.
EUGENE PALETTE AND ROBERT HARRON ARE UNDER SUSPICION

Eugene Pallette and Bobby Harron of the Griffith Mutual studio are under suspicion by the Mutual folks for they displayed their knowledge recently in safe opening and to strangers it does kind of make you think they might have paste.

It happened thusly—George Seigman was directing a scene in "Vengeance" and in it the business of safe opening takes place. For the love of money the safe refused to yield to the prescribed combination which naturally piqued the aforesaid abode. Bobby Harron and Pallette were happening by and upon inquiry, learned why Seigman was raving. To the rescue came the two sartorians and five minutes later the heavy safe door swung open. The reason for such refusal was that they refuse to disclose where they gained their knowledge of safe opening by sense of touch.

DE PROFUNDIS OR OUT OF THE DEPTH

Rather humorous are the little quips that appear posted on the walls of the stage hand's rest room at the Universal City ranch. Members of that awesome faction burst forth in poetry and song so regular that the other occupants of the aforesaid abode are clamoring or an oversized barrel to pickle the effusive literature. One of the proverbs has the following posted on his locker:

De Profundis, or, Out of the Depths

Lives of great men all remind us
Honest toil don't stand a chance;
The more we work we leave behind us
Bigger patches on our pants.

On our pants once new and glossy,
Now are patches of different hue.

All because the poor director
Makes us work 'til morning's dew.

So let's all be up and doing,
Uxeed not the director's call.

Or when the blasts of March shall strike us
We shall have no pants at all.

The day before the Universal Film Co. moved their headquarters to Universal City there were in service, three modern "jitney's" plying their trade between that city and Hollywood. After the company had located in their new plant the pedestrian—who gazed at the thousands of passing autos—considered himself a wonder if he discovered one of the gas vehicles without a "jitney" label.

HARRY POLLARD AND MARGARITA FISHER TAKE SCENES AT REPERTOIRE THEATRE

Harry Pollard came down from Santa Barbara this week with a full company to take some city scenes and also a number of scenes in the interior of a theatre. He spent all day Monday on exteriors and on Tuesday night took a number of interiors supposed to represent the Gaiety Theatre in London at the Repertory theatre on Main Street. The occasion is interesting from the fact that top lights were used for the first time and the result will be watched and noted by the various manufacturers and if successful the making of interior scenes in large buildings by artificial light will be comparatively easy.

The full chorus from the Century theatre took part in the performance and Margarita Fischer occupied the center of the stage looking very beautiful both in her black directorie dress and in her ballot costume. She received quite an ovation even from the extra people who were engaged for the evening and she sang and danced her way into the hearts of everyone in the theatre. Several hours were consumed in taking some important and realistic scenes and was five o'clock when the theatre was finally cleared. Mr. Pollard and his company have returned to Santa Barbara conscious of good work done.

The work is in connection with the four-reel feature "The Girl from His Town," which was put into photoplay form by Richard Willis.

BERT BRACKEN,
Director
Kriterion Films,
Santa Barbara, Cal.

KENNEDY MAKES A TRIP TO SANTA BARBARA IN HIS NEW CAR UNDER DIFFICULTIES

A. M. Kennedy, general manager of Productions for Kriterion Service is the happy possessor of a brand new seven passenger Oldsmobile. Mr. Kennedy secured the car in Los Angeles and proceeded to drive it to Santa Barbara, a distance of 84 miles. For several days the roads had been in bad condition, and leaving Los Angeles in the morning, Mr. Kennedy was due to arrive in Santa Barbara early in the afternoon. Toward dusk, the people in the studio began to get nervous when the general manager failed to appear. A long distance telephone to Mr. Kennedy's office at Los Angeles brought back the answer that he had left there in the morning for Santa Barbara and they had heard nothing from him since.

At six o'clock anxious hearts could hold no longer and it was decided to send a crew of directors and actors in autos toward Los Angeles to try and locate the missing manager. Bob Daily, Edward Alexander, Jack Prescott, Syd De Gray and Bert Bracken were in one car; Lloyd Carleton, De. E. J. Boescke, Harry Fisher, Harry Matthews and Betty Harte were in the other. The start was made, and shortly after the party left, along distance phone from Mr. Kennedy was received saying that he had met with machine trouble and returned to Los Angeles as the roads were almost impassable and the trip rather dangerous. Art Averd and his broncos were started out to bring the rescue party back and reached them just as they were hitting the mountain trail toward Los Angeles. Failure to make the trip by auto however, did not daunt Mr. Kennedy and the next day he started forth again. He refused to listen to friends who advised him that the trip was a hazardous one. After a journey fraught with dangers on all sides, Mr. Kennedy arrived at the Santa Barbara studios and with a merry twinkle in his eyes, stated that he had passed a dozen cars stuck on the road, and his was the only car that got through in two days. Mr. Kennedy showed remarkable grit, perseverance and courage, that proves conclusively that "you can't keep a good man down."

F. McGUIRE WILLIS IS AGAIN A FREELANCE

F. McGuire Willis, author of "The Quirk," is again free-lancing after five weeks at the Balboa studios, Long Beach. While he was there Mr. Willis wrote a number of features the first of which is now under production.

Three, four and five reel stories were turned out and the first of these "Jean," written especially for Jackie Saunders is being put on. It will be in four reels.
OPTIC THEATRE

Lovers of comedy will find real delight this week at the Optic in Charlie Chaplin's latest appeal to the funny bone. In the Park. The name suggests unlimited comedy possibilities, and the "king of strangling" is seen at his best in this most recent Essanay release.

The comedy is of the twentieth century type, fast and snappy, so that the audience is kept in a state of uproar. Any comedy short supports its imitations, but the Optic outdoes Charley in this production. It is two reels of unalloyed joy. It opens at the Optic today, and will be seen for the remainder of the week in conjunction with a splendid diversified bill of the licensed releases.

WOODLEY THEATRE

Lee Fields, the well known comedian of the famous team of Weber and Fields, has succeeded to the lure of the movies, and will be seen at the Woodley during the coming week in "Old Dutch," in five reels.

Mr. Fields in this film, plays the part of Ludwig Steuart, "Old Dutch," in a photoplay version of the Steinbeck production which was such a success a few years ago.

The character is that of an old inventor who has achieved success with an invention which will enable you to see the person you are telephoning to. He goes to Palm Beach with his daughter, loses his money and identity, and meets with some disagreeable but diverting adventures before matters are set right.

With the famous first star of the "Wistful Ring," plays in "Old Dutch." The comedy was produced by Frank Craven. The action chiefly occurs at the fashionable hotel at Palm Beach, and a whole coterie of detectives are introduced as machines that resemble the character.

Pathetic and humorous, witty and consistent "Old Dutch" as a film story should prove an attractive drawing card.

INCEVILLE NOTES

Some thrilling scenes depicting the burning of an ocean liner at sea is incorporated into a forthcoming release of the New York Motion Picture Corporation, called the "The Winged Messenger." The story tells of an attempt by a vessel's operator to save back a giant is destroyed by his successful rival, who is the operator on the vessel.

Richard Stanton, in producing the picture spent two weeks obtaining the sea scenes.

Elizabeth Burbridge, the very pretty leading woman of the Kay Bee, Broncho and Domino forces was compelled recently to take a dip in the cold waters of the Pacific Ocean in the production of "The Winged Messenger." The thrilling tale of love and wireless telegraphy. Miss Burbridge plays the part of Nell Rolfe, who is loved by an operator. The scenes in which she appears in her bathing suit, splashing about in the brine, were taken on one of the very few cold days they have in California.

Richard Stanton plays the lead and Howard Hickman the heavy in "The Winged Messenger," a forthcoming release of the New York Motion Picture Corporation on the Mutual program. Both are wireless operators, rivals for the hand of a girl and murderous efforts employed by the unsuccessful suitor to win back the maid are graphicly told in this stirring maritime melodrama.

INCEVILLE REMOVES EQUIPMENT TO NEW STUDIOS

Preliminary preparations for the removal of the biggest picture houses in the world, the newly-located studios of the New York Motion Picture Corporation have begun.

Architects are busy laying out blueprints of the building plan and contractors are getting ready their squads of men to pull the ground in condition for building operations. During the time that he is not engaged in supervising the production of "The Sign of the Rose," Director-General Thomas H. Ince is conducting the early arrangements for the transfer, and while, of course, it is not likely the new home will be ready for occupancy for several months, the producer and his forces are taking a keen interest in everything connected with the removal.

BESSIE BARISCALE FEATURED IN "THE CUP OF LIFE"

"The Cup of Life," C. Gardner Sullivan and Thomas H. Ince's tremendously powerful story of the rise and fall of a beautiful shop girl, in which Bessie Bariscale will be starred, has arrived, has arrived, has arrived for an early release as a five-reeler on the Mutual Program. So exciting was Mr. Ince in supervising the cutting and assembling of the essential scenes that they were reduced from the 400 feet of film that the production has been held on the coast longer than at first anticipated.

THOS INCE AND PARTY IN REAL HOLD-UP

Producer Thomas H. Ince, Eugene H. Allen, George Beban, Mrs. Beban, Hayward Ginn and W. J. Kane, encountered a thrilling experience on the night of March 6, when they were held up and robbed by four masked negroes on the lonely road between Inceville and Santa Monica.

In the quiet of the night at Inceville, Mr. Ince had been putting Mr. Beban and his company through the last act of "The Sign of the Rose." At that part of the play in which the characters appear in the beach. About 11 P. M., the entire party started for the city in Mr. Ince's big touring car.

Halfway to Santa Monica automobile overtook them and four burly negroes leaped out and boarded Mr. Ince's machine.

Thrusting revolvers in the faces of the producer and his party, the thugs commanded them to give them all their money and collect several hundred dollars in money, but overlooked a valuable pair of diamond ear-rings which Mrs. Beban wore. They were concealed beneath her hat.

A moment after the hold-up the negroes disappeared in the direction, when they came and all efforts to locate them proved futile. Police from Santa Monica and deputies from Los Angeles sheriff's office combed the mountains until early Sunday morning without avail.

Mutual Notes

A pathetic story of love and devotion serves as the basis for a one-reel Reliance—"The Indian Changeling," by Owen Rhodes.

Popular as an Indian maiden, played by Mae Guston: Vera, the girl from the cast, portrayed by Claire Anderson, and Robert Marsh (Roy Myers), who the two females are deeply in love with, are the principals in the Director, Joseph Bebin's Indian drama, "The Cup of Life." The cast includes Florence Crawford, the girl; Charles Gorman plays Kid Kennedy, the man with a past, and Chas. Cosgrace in the role of Smithy, another crook.

Al Filson, better known when speaking of the celebrated vaudeville team, Filson and Errol, has been doing some splendid work at the Reliance and Majestic studio. His most recent characterization of note was the theatrical manager in the three-reel Majestic, Dorothy Gish feature, "The Job and the Jewels," in which he played the part of Tom Long. He was a well known vaudeville performer in vaudeville, and a principal in the famous vaudeville, "The Job and the Jewels," in which he played the part of Tom Long. In all, 800 men and women, his ensemble, series of picture enthusiasts, "The Job and the Jewels," is the title of a one-reel Reliance that deals with a man who has a past, and endeavors to walk the straight and narrow path. Photoplays dealing with this subject, that have been issued in the past by the Reliance and Majestic, have proven to be very popular, and with the aim of the mutual studio to supply the demands, Director "Sheriff" Macklay was assigned to the filming of "The Job and the Jewels." Principally the cast includes Florence Crawford, the girl; Charles Gorman plays Kid Kennedy, the man with a past, and Chas. Cosgrave in the role of Smithy, another crook.

Walter Long, famous for his underworld types in Reliance and Majestic-Mutual pictures, is a man of many historical ancestors. A grandfather of his served in the Revolntory War, and a brother, Colonel Patrick K. Long was captured and confined in the famous British prison ship, "Jersey," in New York harbor. On his mother's side, Long is a descendant from Mary Jameson, a Scotch girl, who was captured by a tribe of Seneca Indians, after they massacred her parents. He is the youngest of a family of fourteen children, and is of Scotch and English ancestry, with a trace of Seneca Indian blood.
Leave it to "Sheriff" Arthur MacKley to get real local color in his Reliance and Majestic dramas. In his present picture it is necessary to show scenes of the interior of a Salvation Army hall and also show this troupe of Jesus worshippers holding one of their meetins on a street corner. For three nights straight, MacKley spent the greater part of his evenings at the Salvation Army headquarters, and on his third night he received the promise of the Army Captain that the entire army would report at the Griffith studio the next morning to appear in his Salvation Army scenes. Leave it to MacKley—his personality is a winner for him every time.

Edward "Komic" Dillon in his latest Mutual farce comedy which consists of a conglomeration of humorous situations, promises a laugh causer in "By Fair Means or Foul. When Dillon prophesies laughter, you can rest assured that you will laugh, that is providing you are in a normal condition.

Fay Tinker plays the fair country maiden, Bobby Fuehrer puts on a character make-up and is seen as Judge Short, Ethmer Booth and Chauncey Witherby, the county marshal, are the two bitter rivals for Fay Tinker's hand, known in the story as "Susie."

In "By Fair Means or Foul," a typical country election takes place, which is somewhat halted when it is announced that a chicken thief is in their midst.

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Selig Notes

Did you ever hold hands with a girl who possessed fascinating dimples? William Scott, is doing it in "Red Rose Leavens," little Elsie Greeson providing the hands and the dimples. In the same Selig farce the immortal Lyllian Brown Leighton and John Lancaster are the newly rich. Between them and the newly wed, an extremely laughable film offering is under way with Norval MacGregor directing.

After two years of dramatic successes at the Selig studios, Los Angeles, Director E. J. LeSaint has made a slight departure by adding an animal feature to his list of winners. Mr. LeSaint, with Stella Razeto and Guy Oliver in the cast, is putting on the production in three reels. The name of this offering will be decided upon later.

The great mystery of "The Circular Staircase," has been revealed—in film. Director E. J. LeSaint and all-star company have just completed the picture adaptation of this fascinating novel, and the negative is on its way to the Chicago headquarters where it will be prepared for release as one of the leading features of the year.

The "Diamond S" brand is prominently revealed at the Panama-Pacific exposition, San Francisco, where several wild-animal exhibits from the Selig jungle zoo are drawing big audiences each day and evening. Princess Olga and her leopards and pumas; Hilt Bruner with his Bengal tigers, John Robinson's elephants, the boxing kangaroo and Trixy Rudder with the troop of trained ponies as well as Sultana, the high school horse, are shown.

"The Chronicles of Bloom Center," are coming, Written by such authors as Maishele Green Justice and William Lord Wright, in collaboration, the doings in this rural village certainly appeal to lovers of farce from the very announcement. In order to do this big Selig series of fun-makers full honor, Director Norval MacGregor has drawn into the cast every star needed for the various roles and already is getting under way with the opening comedy. Each release will be two reels but the stories will be complete as they appear.

Edwin Wallock is cast in the role of the inventor in "The Hideous God, War," a special feature now in preparation at the Selig jungle zoo. The role is one of the most difficult characters and Mr. Wallock will carry practically the burden of this big production, being almost constantly on the screen in 150 scenes. This Selig production is a powerful argument against war and will be put on regardless of expense. Most pretentious preparations are being made for the filming of the feature.

---

Keynote Notes

Owen Moore will be a conspicuous figure in the new six-reel Sennett Feature which is now being made at the Keystone studio in Edendale under the personal direction of Mack Sennett. In his screen work as in his private life Mr. Moore exudes an atmosphere of youth and wholesome good nature that captivates.

Syd Chaplin and Charles Avery returned from their two weeks' "vacation" at Catalina with two excellent one-reel pictures and the season's record for total weight of fish caught in one day from sunrise to sunset. Mr. Chaplin brought in the largest catch but was ably supported by the other members of the company.

Walter Wright and his company worked until three in the coming one night shooting four long night scenes in a picture which will be released in the near future. All were approaching a state of collapse when they finished but the results were so good that no one regretted the effort.

Polly Moran, English comedienne, with an international reputation has joined the Keystone company and will soon be seen in her first picture. Miss Moran came to this city on the Orpheum circuit and had considerable difficulty in setting back dates for which she was contracted here and in Europe. She has taken a beautiful home in Hollywood where she lives with her mother.
Hampton Del Ruth, scenario editor-in-chief of the Keystone company, strolled into an automobile agency and booked over a car the purchase of which he has been contemplating. During the next ten days he received 1000 letters, seven personal calls and a stack of mail a foot high from agents for various machines. Now he raves of transmissions and spark-plugs in his sleep and in his eye is a wild and hunted look, and his thought is how to make better pictures.

Chester Conkin has to be locked in his dressing room whenever he hears a band play these spring days. He was formerly a circus clown and the sound of a band in the spring time starts the wandering with his system.

Harry Brooks, who is now playing with the Keystone company, was here last year on the Orpheum circuit and has spent many years in vaudeville and big New York productions and is regarded as one of the best character actors in the country.

Several who determined to follow the example of Mack Sennett, managing director of the Keystone company, and take a run of from three to five miles each morning before starting work have broken their resolution and are deep in the hay when Sennett and his followers are beginning over the roads of Endendale. Edie Nolan has not given up yet but he is not always enthusiastic over the idea when an alarm clock simmers him in the ear.

Aviator DeLloyd Thompson experienced the three busiest days of his active career last week when he made a series of flights for two Keystone pictures, under the direction of Mack Sennett. On the last day of the special work that he made eight flights, including double and triple loops and other fancy and hazardous figures. At the very moment that Lincoln Beachy met his death in San Francisco, Mr. Thompson was 2000 feet in the air</p>

Many famous visitors have been interested spectators during the making of interior scenes for the six-reel Sennett feature film that is now being made at the Keystone studios. Bert Williams missed his dinner last Saturday night in his anxiety to remain at the studio until the last scene was taken and to witness the projection of the work of the day before. "It seems strange," he says, "to see Williams in pictures in the near future, not be surprising.

That sweater swaddled figure that may be seen any morning running over the Endendale hills is not an aspirant for a championship title—only Mack Sennett, managing director of the Keystone Film Company, taking his daily five miles of road work before beginning work at 8:00 a.m. He leaves the studio at any hour from five to eight at night. Quite, lazy sort of life.

Managing Editor Hampden Del Ruth gave a duck dinner for the members of the Keystone scenario staff on Monday afternoon and, only other guest being Mabel Normand who sat in the place of honor at the head of the table.

There has been no difficulty in finding use for the new and up-to-date equipment of the recently rebuilt Keystone studios. On Monday of this week Mack Sennett and Ford Sterling made some strenuous scenes for the new six-reel Sennett Feature in seven feet of water and when the work was over Roscoe Arbuckle managed to squeeze in and take a bath. He says it is not as comfortable as the wide Pacific ocean, however.

Orange costumes had no chance at the Keystone studio on Wednesday, as new clients as the Fighting Harps, and including in its membership Charlie Murray, Bobbie Dunn, Eddie Nolan, Slim Summerville, Harry Bernard, Max Kenton, Mimi Edson and a number of others were chased all and sundry who were unfortunate enough to forget the 17th of Ireland off the lot.

Mina Cunard has joined the company of Director Otis Turned of Universay City. The company its at the present in the mountains where they are filming some special features for studio use and serial. Although Mina Cunard, a sister to Grace Cunard, is only a short time in motion pictures, she has given much evidence of her ability as a screen artist.

Jesse L. Lasky Back in His New York Office

Mr. Jesse L. Lasky, president of the Lasky Feature Play Co., who has spent much of the winter supervising the enlargements and productions at the studio in Hollywood, California, returned to his New York office last week and will remain for a considerable period planning the work to be done at the studio during the spring and summer months. A statement from Mr. Lasky concerning what he believes to be the future of motion picture producing will be included in our next bulletin.

Blanche Sweet in "The Captive" Soon

Early in April the Lasky Feature Play Co. will offer its second production with Blanche Sweet as the star. The photodrama is entitled "The Captive" and it has been staged by Cecil B. De Mille.

Velma Whitman
Lubin, Pasadena, Cal.

Lasky-Belasco Production of "The Governor's Lady"

The Lasky-Belasco production of "The Governor's Lady" was seen for the first time by any public audience at the Strand theatre in New York City last Sunday afternoon, and has been breaking records there through the current week. Edith Wynne Mathison, the distinguished international star who makes her photodramatic debut in this attraction proves to be as wonderful on the screen as on the stage. She gives a marvellously sympathetic impersonation of the home-loving wife who finds herself out of place when she suddenly acquires fame and fortune, but whom her husband finally discovers to be indispensable to his happiness. Moreover, her rich womanly beauty has never been shown to more appealing advantage than in this drama of American life.

Chicago Kriterion in New Quarters

Already the Chicago Kriterion Film Service has found their original offices in the Schiller building inadequate to carry on the business of this new exchange. The entire third floor of this Chicago sky-scraper was fitted out when this exchange opened a few weeks ago, however, it was found in this short time that the quarters will not be large enough to carry on the volume of business that has been secured. The new offices will be located on the third floor of the Malters building situated right in the centre of the film district. Everything in this big building is thoroughly fireproof and modern. Tiled vaults and steel inspection tables are installed. The executive offices are splendid equipped with a large reception room, which is divided from the office section and supply department by mahogany partitions which are panelled with plate glass.
Did you ever get stuck?
I Did!

I started to write a mystery story in thirteen installments, but it ran away with me. When I got the first installment finished I found that it had grown so mysterious that I could not solve it myself.

I need ONLY twelve more installments but how are these to be obtained? I am afraid the story will have to be thrown aside.

F. McGREW WILLIS.

THE PHOTOPLAYERS WEEKLY has read the first installment of Mr. Willis' story and while admitting that it starts with SOME mystery, believes that there IS a way of solving it.

The Editor believes that there are twelve leading young women of the film industry who can each write one installment of the story and bring it to a logical conclusion, successfully solving the mystery.

A number of the stars have seen the story and each has agreed to supply one of the installments. A few more names are needed before it is certain that the story can be completed.

If enough more will agree to furnish one chapter each, the first installment will be turned over to the PHOTOPLAYERS WEEKLY and published. If twelve names are secured the date of publication will be announced in next week's issue.

THE EDITOR.

Moving Picture
TANKS and RACKS
Built especially for FILM DEVELOPING. Constructed of Douglas Fir

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Wm. Schneider
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PHOTOPLAYERS' HOME

4th & Spring
PHOTOPLAYERS' WEEKLY
Published every Wednesday by
The Western Film Publishing Company

OSCAR v. d. STEYN
Editor
A. B. OTIS
Associate Editor
S. M. LUCAS
Publicity Manager

Office
Room 108
Hippodrome Theatre Bldg.,
Phones F 1841
Distributed through Dunlap & Haynes, News Agents

New York Representative
Frank P. Donovan
1431 Broadway, Suite 208

TERMS OF SUBSCRIPTION:
Single Copies 5 cents
One Year $2.00
Please make checks payable to The Western Film Publishing Company. Advertising rates upon application.

FRANK P. DONOVAN TAKES NEW YORK OFFICE OF PHOTOPLAYERS' WEEKLY

After an extensive correspondence we are able to announce the engagement of Frank P. Donovan as our New York and Eastern representative. Mr. Donovan will handle this publication exclusively for us and all publicity men, photoplay and those interested in Motion Picture Pulpit are invited to call upon him at his office, 1431 Broadway, room 108.

NEW YORK NEWS AND VIEWS

Written by Frank P. Donovan

"Wen" Milligan, the handsome billboard movie editor, went and got married one beautiful day last week. Congratulations!

Harry Funn, another movie editor of note, who writes caustic film news and reviews and the likes for "The Clipper," is about ready to take the total step also.

Wray Physick, the popular "Southern Boy Director," who departed from these parts last New Year's Eve, must have gotten lost or kidnapped by the Indians, for he never writes home.

There is a rumor current here that Charlie Chaplin was killed by a fall from a horse. Hope the dope is all wrong.

James Durkin has taken the Fox Film Corporation and hooked up with a company on the Paramount program at a big salary. Frank Woods, the handsome English juvenile star, will play leads for James.

"Bill" Hannon, manager of the Screen Club, whose photograph appeared in this paper a few weeks ago, is all smiles these days. I believe he has something up his sleeve. Well, what is it? That's the puzzle. But I think it's his arm. What?

James A. Fitzgerald has blossomed out as a real director and is now putting the finishing touches to a one-reel comedy for the All Celtic Film Co., an organization composed entirely of Irishmen.

Robert E. Welsh, managing editor of the Dramatic Mirror, is deserving of praise for the excellent articles he has recently run in that paper relative to the fly by night feature film companies and their ways of obtaining booms with capital to float the same. Keep it up, Bob!

Walter Staples, the bartender at the Screen Club who was formerly on nights has been transferred to day work. Walter is some popular boy, too, and has more ideas for scenarios than any one I ever met; but they'd never do in pictures.

Anthony P. Kelly, one of the grandest Irish-Americans in the film game, resigned as scenario editor of the Eastern Universal and returned to his first love, the Peerless Film Corporation. Kelly has a record that would be hard to beat. Here are a few he has done:


Bennie, of Rhancheville Zedman, the kid with the faculty for putting over real press stories, is another gink that forgets that New York was on the map. Get it, Bennie, get it!

Folks and Hal August are now with the Court Film Corporation, which was formerly the Kinetophone Co.

"The Birth of a Nation," at the Liberty theatre here is packing them in at every performance. The press lauded the film as the greatest ever produced and the public are flocking to see them nightly. There is a movement on foot here to suppress the pictures. The National Order of Colored Folks or some name like that have gotten in the press with their argument and should it go any further it may gain some headway and cause trouble.

Harry F. Bryan, the smiling and good natured manager of the Metropolitan booking offices in Philadelphia, that has "Sue Bride," and other first class feature films sold town last week. Harry is without a doubt one of the most popular film men in the business.

Walter Isaccs, manager of the All-Star Film Rental Co., says he will soon have several new features. Walter, by the way, is Harry Bryan's partner, and a better team one never met. I always get a cigar in their office.

Edmund Hayes, the popular vaudeville star, is soon to enter the feature film game as a producer of five-part comedy films in which he will star.

He has engaged the services of a well-known comedy director to produce the films under his personal supervision. He is also backing his film venture with his own cash.

The first release will be in August or perhaps sooner, as he is at present playing out vaudeville contracts in the West and just as soon as these are completed he will start actual work.

George M. Cohen's first stage success, "The Wise Guy," will be the first one to be filmed. Hayes has played this sketch for years. Tommy Smuder will support Hayes in his lendable effort to make the world laugh.

George Arnold Daley, the handsome young juvenile of the firm of Universal and Universal Co., is one of the most popular film men in pictures from the start. He is now playing a leading role in a Mary Fuller two-reel feature. I'll tell you more about this young chap later.

And here's another in the person of Jack Murray, former legitimate player who is now personal representative for Lawrence Weber. Head of the Popular Plays and Players Co., who are just putting the finishing touches to a big sensational feature film which is to be released on the newly-formed Metro Pictures Program. More about him later, also.

Harry Meyers, the Victor-Universal star and director, is sure enough making good with the Laemmle aggregato, for everyone that has seen his latest offering, "The Hard Road," predicted a future for Harry in the producing end of the game. His reputation as a star needs no unnecessary mention here.

And an article in the Moving Picture Story Magazine not long ago, written by a chap in far off Africa in which he said that theatres down there couldn't get enough of Harry Meyers' two-reel features, and that Meyers was one of their most popular players.

"Wid" Gunning, the writer that writes the interesting film notes in the N. Y. Mail, recently ran a story about "Wid" and named him as the best in the game. Just whether "Wid" hit the nail on the head or not remains unsettled. But to my thinking it would have been much better to have named the hundred best instead of the twenty-five. And then again, it is foolish to argue about it.
Bert Kirkman, formerly of Manhattan Features, and now manager of the United Theatrical Equipment Co., who have the Radio Pale Goldacknowledgedbyexhibitorsandfilmconcerns to be the best on the market, hasdeserted his old lunching place for one near his place of business.

It seems there is a woman in the case in the person of a handsome waitress whom Bert has grown to admire, not that I’m jealous, of course, but said waitress (apologies to Bill”) was at first very much admired by yours truly and King Bill, Ennis Kronen put his foot in the game I suppose I’ll have to drop out of the race for her affections. And she smiled so sweetly, too.

Sidney Golden, one of the oldest film directors in the game is at the head of a newly formed corporation by the name of the Neutral Film Co. No, Clarice, they are not going to make war pictures.

Tommy Flynn is on his way to Los Angeles, so he posts cards from Chicago. And let me tell you something, Tommy is one of the best little comedians in the game and I wouldn’t be surprised to hear of eagle eye Jack Sennett grabbing him. Tommy looks exactly like Charlie Chaplin and is a good acrobat and can perform any sort of a feat.

The splendid comedy roles here for the Royal Company which is controlled by the Mutual, and before that was with Essanay, Selig and other big companies and has always made good. So Mister Director, when you see a little curly headed Irishman heading for your studio grab him, for you’ll have a find.

The Screen Club holds beefsteak dinners regularly now and believe me, everyone that buys a ticket gets his money’s worth back. Charles Granger, King Baggott, Bill Blyth, Sennett grabbing him. Tommy looks exactly like Charlie Chaplin and is a good acrobat and can perform any sort of a feat.

The Screen Club holds beefsteak dinners regularly now and believe me, everyone that buys a ticket gets his money’s worth back. Charles Granger, King Baggott, Bill Blyth, Sennett grabbing him. Tommy looks exactly like Charlie Chaplin and is a good acrobat and can perform any sort of a feat.

Frank Beal, the former Selig and Reliance director is now on his way to the Coast to join a company there. Frank is a well liked boy around the Screen Club and the best wishes of his many friends in the trade accompany him in his new position.

Louis Goldfarb is now directing the publicity for the Fox Film Co., as Harry Z. Levine resigned the position this week. Harry is regarded as one of the ablest men in the advertising game.

Harry Reichenbach has resigned from the press staff of the Bosworth, Inc., to assume control of the publicity department ofMetro Pictures.

“The Nigger,” by Edward Sheldon, and produced by the Fox Film Co., by Edgar Lewis stands a good chance of being stopped as the people of Augusta, Ga., are rising up in a body for they claim that Lewis had them pose in the picture under the pretense that the picture was “The New Governor,” and had they known that the picture was “The Nigger,” Edgar would have never got the chance to use Augusta as the staging ground. This makes it bad for other directors who, perhaps, will want to make pictures in the South.

A list of famous Bills—Bill Bailey, Bill Hannan, Bill Garwood, Bill Shay, Kaiser Bill, Bill Barry, Bill Farnum, Bill Quigley, Bill Quay, Alice Bill, All Star Bill.

Lloyd Roberts and his able assistants on the Morning Telegraph were paid a very high compliment by Arthur Leslie in a recent article he ran in his syndicate of papers that he supplies with film news. Lloyd deserves this compliment and then some for he knows his business.

Vic, the boy at the switch-board at the Screen club, is a popular kid with the movie player members and with all the others too. I am great on the boosting stuff.

The press representative for the United Film Programme and we will see some reel press matter coming from that direction in the very near future.

Bill Barry, the famous Bill of fa fame, is making some extended trips to Montclair, New Jersey, these days. I wouldn’t be surprised to hear of Bill doing the great leap. Get it.

Now I know why Wen Milligan, the handsome Billboard movie editor decided to get married at once when he saw Miss Schultz of Westchester. For she is sure one little lady that anyone would fall in love with. I was introduced by the handsome Wen last week. More power to the Irish.

Edwin Rubenstein who at one time owned the Ruby Features Company is now director of publicity for Thanhouser films. Leon let it be said in some P. A. as a glance at some of his press dope shows. It’s a case of the dog in the manger. This time he has a dog in the right man in the right place. "The Old Augustan" is a sort of a favorite at the Press Club.

I am, true to the old-time photographer, my life is still devoted to the profession. It’s a case of the dog in the manger. This time he has a dog in the right man in the right place. "The Old Augustan" is a sort of a favorite at the Press Club.

My stuff is original, even if I must say it myself!

Arthur Leslie, the man who puts the movies on the newspaper map, is still the recognized king of the syndicate stuff. Got to hand it to Arthur for he’s in a class all by himself. Clever work kid, keep it up.

Gladden James, the Vitagraph star, has done everything possible for a movie actor to do and to you, I tell it.

That’s Harry Meyer’s stuff.


GEORGE ARNOLD DALEY, ONE OF THE MOST PROMISING JUVENILE PLAYERS IN PICTURES

The name of George Arnold Daley may not be featured in the electric signs or on the posters of the Universal releases but nevertheless he is certainly deserving of mention for he is a good actor.

George has played opposite Pearl White in the "Perils of Pauline," and with King Baggott, Billy Garwood and other Imp players and his work has always stood out. He is a very good looking chap, a neat dresser and versatile.

One thing he loves to do and that is make good in the movies and he will some day see his most ardent hopes realized for he is coming to the front fast.

There are many good players in the mobs of studio scenes that are "finds" and only need the opportunity to prove their worth, this has been demonstrated in many cases, and more recently with David W. Griffith, who got most of his stars that he features today in the mob scenes of the old Biograph Company.

This goes for directors as well as players and I know of a case where a young talented director couldn’t get a chance for he looked too young and was laughed at when he came in quest of a director’s job. This same director is now with one of the Coast companies and has more than made good.

Daley can play character roles as well and with as much presence as he can juveniles, and can put it across the way a director requires it and without numerous rehearsals at that, for all that he needs is an idea of the part and then he goes to it in a way that makes a produc­tion feel jubilant.

Daley is known to picturegoers all over the country and receives many letters in praise of his screen work, and all that he needs is a little featuring and I think he is deserving of this, as is every other player that has a part in a picture.
WHY THE SO-CALLED PHOTOPHOTO ACTING SCHOOLS SHOULD BE SURPRISED

By Frank P. Donovan

After all that has been said and written about photoplay acting schools the leading photoplay magazines still carry their nefarious and misleading advertisements, some going so far as to insinuate the courses for the sake of the five dollar advertisement the fake school inserts.

Mildred Green, a young photographe in New York City, answered one of these ads a few weeks ago and when she called at the address of the school she was forced to submit to the insults and abuse of the man that ran it, who was arrested and is now in the Tombs awaiting trial. This man, who said his name was Meyer Lipman, confessed he was only employed in the school, but the police intend to investigate the case fully and of all other schools, for it has been intimated that there are schools operating under the guise of acting schools for the sole purpose of getting young girls for immoral purposes.

This is but one instance where the truth has come to light. Who can tell, but there are hundreds of more such schools throughout the country doing perhaps even worse. And these schools would not be in existence if it were not for the cheap and degrading so-called picture magazines accepting their being advertisements, I am glad that the standard magazines are not running these advertisements any more—they investigated some of their advertisers and found out the truth.

I read an advertisement in one of the prominent photoplay magazines where the school offered to get any one that answered the advertisement a position for a small sum of money. Who would like to know is where these schools get their pupils positions?

About two months ago I invadied about seven of these schools in New York and exposed them with the result that they all went out of business. Edwin and his sterling press agent, Bennie, who is now with one of the Coast companies, assisted me in getting the evidence which I published in the New York Star.

One of these schools that answered to the name of Universal, was the one that Edwin, Bennie and myself called on first and the fun that followed would have made a cracking one-reel comedy. August enacted the part of a shoe salesman and Bennie his tongue-tied brother. The school looked like a poorly furnished room except for a few photographs of motion picture players of which August was one. The French director who claimed the man was a real star and acting as per an advertisement she answered from a film company by the name of The Eclair Co., Inc. of Georgia. Mr. Ennis sent the letter to the postal authorities and they are now on the trail of the fakers who were trading on the well-known and reputable reputation of Eclair films. This company undoubtedly made a whole lot of money from their fake advertisements as the suckers thought the company was the original Eclair, and lost no time in sending in a dollar for a stock position. Some scheme that!

The Scenario Writing Schools are fast fading out and the sooner the better, for there have been more persons made to part with hard earned cash in the hopes of becoming a successful script writer than one can imagine. The trade and standard magazines are refusing to run these advertisements now, but not because they want too, of course, but because they have too. Thanks to Frank E. Woods and his magazine.

How long will they let these schools last? Rise up, you of the photoplay art, and lend your help in ridding the country of these fakers.

by most of the daily and trade papers and started an investigation by the postal officials. These schools are fakes pure and simple and even worse than the old school of sending fakers money stock. Their literature should not be allowed through the mails and wouldn't be if the postal authorities knew its content. I hope that they start an investigation again and stop some of the magazines that carry their advertisements.

What I would like the schools to answer is: where do they get their pupils positions, and how they can teach their motion picture acting? And also who they ever made an actor or actress out of. And I am willing to wager they cannot answer one of the above questions. If they cannot why are they allowed to exist?

I have personally asked some of the leading directors and players in the motion picture field if they ever had in their studio or heard of a successful player coming from an acting school. And they told me no and urged that I expose these fakers who claim to have made people successful in this line.

There is only one way to learn the art of acting before the camera and that is by experience and study and not via the acting school route. I would advise all persons that receive letters from these schools to send them to the Postmaster General at Washington, D. C. and if enough of complaints reach him he will soon start something and the end the end of the school.

Bert Ennis, a well known film man and manager of sales and publicity for the Eclair Company in New York, is in receipt of a letter from a woman in the West who sent him a dollar to act as per an advertisement she answered from a film company by the name of The Eclair Co., Inc. of Georgia. Mr. Ennis sent the letter to the postal authorities and they are now on the trail of the fakers who were trading on the well-known and reputable reputation of Eclair films. This company undoubtedly made a whole lot of money from their fake advertisements as the suckers thought the company was the original Eclair, and lost no time in sending in a dollar for a stock position. Some scheme that!

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MILLER'S THEATRE

Week of March 29th

"STOP, THIEF!"

$35.00

Kleinberger Ladies Tailoring

SKINNER

SATIN LINED

701-703 PANTAGES THEATRE BLDG.

Women's Suits of perfect tailoring, excellent materials and smart styles. Our one price, $35, applies to all materials except broadcloths and fancy cheap serges.
WINFIELD R. SHEEIHAN, GENERAL MANAGER
AFTER FLYING TRIP REPORTS COUN-
TRY-WIDE DEMAND FOR FOX
FEATURES

Winfred Sheehan, the alert and aggressive general manager of the Fox Film Corporation, William Fox, president, recently returned from a flying trip to the twenty-one exchanges of the Fox concern. He reports business as being distinctly healthy everywhere, with an ever-increasing demand for the features now being put out by the Fox Film Corporation. The standard of picture now demanded by the public is a high one, reports Mr. Sheehan, and every day exhibitors are coming to see that to do business they must book features of more than ordinary merit. The Betty Baran releases, starring the great Scandinavian tragedienne, Sarah Bernhardt's only rival before the French actresses' retirement, have created a great sensation everywhere and the elaborate advertising campaign conducted in her interests has aroused an insistent demand throughout the country to see Miss Nansen on the screen. William Farnum, recently engaged by the Fox Film Corporation, exclusively, at a salary of $100,000 and whose face is insured for that amount, is another star whose popularity from ocean to ocean is immense, says Mr. Sheehan. In Chicago the houses playing "Samson" and "A Gilded Fool" in both of which Mr. Farnum is featured, had to turn away thousands. It was the same story everywhere. The same is true of the Fox production of "A Fool There Was," which has proven a veritable film earthquake. The Portola Theatre, San Francisco, one of the biggest houses in the West, played this picture for two weeks, an unprecedented record run and even then thousands who wanted to see it were disappointed. "The Children of the Ghetto" is equally in demand everywhere. Although, says Mr. Sheehan, the Fox productions are sweeping the country. He adds that the complete machinery of the advertising and press sheets out with each production aids in the making of the success of the Fox features.

"THE LONE STAR RUSH" NEXT ALLIANCE
OFFERING

"The Lone Star Rush," a film version of Edmund Mitchell's widely read novel is scheduled as the next offering on the Alliance program.

The scene background of the story is laid in the arid gold fields of the Australian desert and deals with the romantic adventures of a party of prospectors.

One of the striking features of this picture is the really remarkable prospective view showing the mad rush of the army of prospectors, down the patched mountains into the alkali plains under whose dust run the veins of gold ore. They come about on horseback and in antiquated vehicles of the country.

Long and most of the wild exterior scenes were made on the Mojave desert in Arizona. The production was filmed under the direction of Mr. Mitchell, the author of the novel, and the leading parts are featured by Robert Horry, Jean Harlow, W. S. Adams, and Charles Arliff, formerly associated with Francis Wilson. Rupert Julian, who appeared as Marc Antony in Will Fawcett's production of "Julius Caesar," at the Lyric theatre, New York, also appears in a leading role.

May Gaston, until recently leading woman in the Elgin American companies essays the stellar female part.

WOMEN GO FREE TO CALIFORNIA

"Runaway June" Will Pay All Expenses to Two Expositions for Most Popular One in Each State.

"Runaway June," the George Randolph Chester photoplay serial, will take the most popular woman in each state in the Union to the Fox's San Diego Exposition and on a trip de luxe through picturesque California, with all expenses paid. The women will be chosen by their friends who patronize the various theater playhouses where "Runaway June" is being played.

The fortunate women who win will have no expense at all and will travel in the best possible manner, not only the necessities but the luxuries of the trip being paid by "Runaway June." All exhibitors could travel no better than will they. The rules of the contest will be issued in pamphlet form by the theatres where "Runaway June" is being played.

Each theatre will have three votes for each installment of the picture and the smallest theatre will thus swing as much influence as the largest. The contest will close at midnight, Sept. 30, 1915, and the votes will be counted by Lybrand, Ross Brox & Montgomery of New York City, certified accountants. The decision will be announced through the theatres and daily newspapers and in this publication by Oct. 10. The fortunate lucky women will start immediately thereafter for beautiful California with "Runaway June" as their hostess.

PAGEANT FILM COMPANY SIGNS
WITH ALLIANCE

Last week saw the addition of another new concern to the producing units contributing to the Alliance program. Andrew J. Cobe, of the Alliance, remained in New York last week in order to personally conclude arrangements with the Pageant Film Company.

This concern has already completed its first picture - "The Pageant of San Francisco," which will be released through the recently organized Special Department of the Alliance Films Corporation.
Vitagraph Notes

VITAGRAPH EMPLOYEES' FIRST GRAND BALL

On Wednesday evening, April 7, 1915, the Vitagraph Company of America employees will hold their first annual ball at St. John’s Dancing Palace, Coney Island. This promises to be one of the biggest social events of the year. The grand march will be led by Mr. Maurice Silvert and Miss Estelle Andrews of the Vitagraph players. There will be planning for silver loving cups that have been offered by different members of the Vitagraph Stock Company.

Proceeds of this affair will go towards the foundings of a benevolent association.

Zena Keeke, one of the Vitagraph favorites who got a leave of absence for a year to go into vaudeville, has returned to the Vitagraph Company to resume her place in stock. Miss Keeke has a very charming and lovely personality and has always attracted attention to her versa-til in many portrayals.

Joseph Gollomb, formerly of the Universal eastern scenario department, has joined the scenario department of the Vitagraph Company. Mr. Gollomb had been on the repertorial staffs of the Evening World and the Evening Mail, and is a graduate of Columbia University. He has also been dramatic critic on the Call and has written for Munsey, American, Harper’s Weekly and other magazines.

Frank Loomis, manager of the Vitagraph theatre, has discovered the meatiest man on earth.

A stranger whom he recognized as having been “in on pass” approached the general manager, after the showing of The Jugernaut last week, and inquired of him about “having something.” Nothing being said, Mr. Loomis acquiesced and the two started to walk down Broadway. Reaching the down-town corner of 44th Street, the stranger hailed a boy who was selling gum. Purchasing two sticks, he presented one to the mystified theatre manager.

The mystery depended when the stranger suggested they replace their sticks.

“Man, see,” he exclaimed, after they had walked a half block in the opposite direction, “the wind is at your back now. I never chew gum while facing the wind as it has a tendency to tear it out too quickly, and I never chew a piece of gum more than fifteen minutes at a time. On our way back,” the stranger turned to Broadway again, the still mystified manager keeping pace. “I will show you something. When you are tired chewing, take the gum, place it in the palm of your hand, say, ‘sitting the action to the word, and roll it into a ball with the other palm. Then you press it gently inside the lapel of your coat, and do you know, I have kept one piece of gum as long as two weeks.”

By this time they had reached the theatre. “Well,” good-bye, Mr. Loomis, I want to thank you for the thorough enjoyment of our little treat.”

Billy Quirk, the box comic of the Vitagraph players, who evaded the law recently, by painting muzzles on his two French bull dogs, is authority for the statement that on last Tuesday one of his dogs had a litter of pups, every one of which were born with muzzles.

World Film Notes

HERBERT WATERHOUSE, son of the famous Metropolitan Opera House basso, has joined the forces of the World Film Studios at Fort Lee, for the time being, and together with several other students of the Art Studios, is appearing in various scenes under the direction of Frank Crane, in the photoplay, “The Man Who Found Himself” in which Robert Warwick is being starred.

Donald Brian will make his debut in moving pictures under the direction of the Jesse L. Lasky Feature Play Company.

Mr. Samuel Goldfish announces, on behalf of the Jesse L. Lasky Feature Play Co., the engagement of the distinguished romantic star, Donald Brian, to make his photodramatic debut under the Lasky management. Mr. Brian, who acquired world-wide fame as the Prince in “The Merry Widow,” is now starring in “The Girl from Utah,” but will positively pose for his first photodrama immediately after the end of his present season.
appointment by General Manager Selznick, Mr. Lamb was salesman in the New York Exchange of the World Film Corporation.

The latest addition to the ranks of film men in New Orleans is Maurice F. Barr, formerly connected with the "New Orleans Item." Mr. Barr is travelling for the World office in the Crescent City.

The World Film Corporation, Dallas office, will soon move to new quarters at 1905 Commerce St., from their cramped space in the Andrews bloc.

W. M. Byrd, special representative of the World Film Corporation, is making a tour of the entire Southern states in the interest of his company, having visited the Oklahoma Gas Co., and is now in the Southeastern territory. He will make the Convention of the theatre owners in Florida and Mississippi soon, as well as visiting the larger cities of all the Southern territory from the Atlantic to New Mexico.

Miss Jessie R. Sacks, one of the well-known forces of the Pittsburgh branch of the World Film Corporation, is spending two weeks' vacation in New York, and is stopping with her sister, whose husband is Lewis J. Selznick, Vice-President and General Manager of the World Film Corporation. Miss Sacks has been anticipating this trip since last June. During her absence from the office, Miss Ethel Herring, is taking her place.

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LEO DELANEY SHOCKED

A preachment against capital punishment in the theme of "The Return of Maurice Donnelly," a Vitagraph three part Broadway Star Feature picture, just completed by Director William Humphrey. Mr. Humphrey has added realism to an interesting story by William Addison Lathrop, in continual consultation with scientists and electrical experts, so as to be absolutely correct in every technical detail. Maurice Donnelly is brought back to life after having been electrocuted, his resuscitation being accomplished by means of electricity. Leo Delaney portrayed Maurice Donnelly and to further the cause of science to illustrate the way scientists are now experimenting to again excite the nervous centers of electrically executed persons, allowed a current of two million volts of static electricity to pass through his body, the course of the current being traced by violent ray tubes and electrodes passed over his chest. When the mention of two million volts was first broached, Mr. Delaney absolutely refused to even think of lending himself to such a test, but one day told that he would not even feel the current and that static electricity was the unknown force that will, in the future generations, revolutionize the accepted axioms of present-day scientific theories in regard to organic life, he readily agreed to the experiment. Leah Anders Randolph, Mary Maurice Denton and Garry McGarry assisted Mr. Delaney in the enactment of the picture.

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HUGH HOFFMAN'S NEW PUBLICITY STUNT

Hugh Hoffman, the well-known newspaper man and press agent, pulled something new this week on Broadway. New York, in the way of publicity for actors. It is an automatic stereopticon machine that projects the portraits of film stars in the window of his publicity office in the Gaity Theatre building. The idea of using an automatic stereopticon for a window display is, of course, not new. But it is the idea of making it exclusively for photoplayer that gives it an interest that a common stereopticon advertising slide could never have.

Well-known screen stars have taken spaces in the machine, and the amount of attention it attracts can be imagined from a perusal of the following list of some of those represented: Arthur Ashley, King Bageot, Lotte Baur, Harry Cohn, Edith Challenger, Clifton Bruce, Hector Dion, Romaine Fielding, William Garwood, Darwin Karr, Pete Lang, Kathryn Lee, Earl Metcalfe, Ben Wilson, Frank Powell, Harry Spingler, Crane Wilbur, Earl Williams, Richard Dix, Elwood B. Ethel, William Phipps, W. P. Martin, Robert Warwick, Wm. West, "Pommery" Bob Vernon, Billy Reaves, Arthur Leslie, Bill Bailey, Betty Nansen, Thurlow Bergen, and many others.

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FRANK POWELL MADE FAMOUS THROUGH "A FOOL THERE WAS."

Frank Powell is pre-eminent in his profession. His production of "A Fool There Was," the Porter Emerson Brown drama, made him famous on two continents. Mr. Powell's latest productions are "The Children of the Ghetto," starring Wilton Lackaye, and "The Valley of the Missing," with Jane Miller, adapted for the screen from Grace Miller White's best seller, which netted the author an immense fortune in royalties. Mr. Powell is a firm believer in "backgrounds" for bringing out the strong points of his characters. In other words, he believes that the "setting" of an important scene is as vital in its way to the "punch" of the production as the acting and photography. He gave a notable demonstration of this theory in "A Fool There Was." Before joining the Fox forces Mr. Powell was stage director for Ellen Terry, in England, staging some of her most famous spectacular Shakespearean productions. He is particularly endowed for his pet hobby of picking "locations" by his experience with the Pathé Frères abroad, when he "staged" picture scenes in almost every part of Europe.
Film Releases of the Week

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<td>3-26 A Stop-off in New Mexico, C</td>
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<td>3-27 A Hot Foot Romance, C</td>
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<td>4-1 Just a Lark, Com-D</td>
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<td>4-2 The Snob's Dilemma, D</td>
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<td>4-3 Destiny Decider, D</td>
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<td>Edison</td>
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<td>3-26 A Thief in the Dark, D</td>
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<td>4-2 The Boston Tea Party, D</td>
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<td>3-25 Two Bold, Bad Men, W-C</td>
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<td>3-27 The Outlaw's Awakening, W-D</td>
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<td>3-29 Curiosity, C</td>
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<td>3-30 A Man in Molety, Com-D</td>
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<td>3-31 That Man Must Be Supplied!</td>
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<td>3-25 The Tale of a Hat, C</td>
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<td>Lubin</td>
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<td>3-25 Men of the Mountains, D</td>
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Film Releases of the Week—Continued

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3-28 A Change in Lovers, C. 1
3-29 Hearts and Flames, C. 1

Nestor
3-20 They Were on Their Honey-moon, C. 1
3-30 In the Jackpot, C. 1
4-2 His Only Pants, C. 1

Powders
3-27 The Ace of Clubs, D. 1
4-3 Love of the Parent, D. 1

Rex
3-25 Six Months to Live, D. 1
3-28 The Desert Bred, D. 2
4-1 Maid of the Mist, D. 1
4-4 A Lesson from the Far East, D. 2

Sterling
3-25 Olive’s Pet, C. 1
4-1 Olivia’s Hero, C. 1

Victor
3-26 The Danger Line, D. 1
3-29 Playing with Fire, D. 2
4-2 The Law of Love, D. 1

ALLIANCE FILMS CORPORATION

Climax Company
Parts
The Lone Star Rustler .. 5
Cosmos Feature Film Corporation
Hearts and Flowers, D. 5

Excelsior Feature Film Co.
The Path Forbidden .. 5
When Fate Lags Trump .. 4
In the Shadow .. 5

Favorite Players
The Key to Yesterday .. 5
The Man Who Could Not Lose .. 5
The Last Chapter .. 5
The High Hand .. 5

Masterpiece Film Company
The Truth Wagon .. 5
Jack Chanty .. 5
Hoover School Master .. 5
Lord Loveland Discovers America (coming).

Pageant Film Company
Pageant of San Francisco .. 5

Progressive Motion Picture Corp.
The Martin Mystery .. 5

Oz Film Company
The Last Egyptian .. 5
The New Wizard of Oz .. 5
Select Photo-Play Producing Co.
At the Old Cross Roads, D. 5
F. C. Whitney
The Chocolate Soldier .. 5

ALASKA FILM CORPORATION
The Lure of Alaska .. 7

CONTINENTAL FEATURES

Majestic
Ruy Bliss
Mutual Special
Mexican War Pictures.

Lewis, Wollf
Billy Saturday .. 1 reel
I

JAY MORLEY

Back Under Direction of
Leon Kent and Wilbur Melville, Lubin Studio, 4560 Pasadena Avenue.

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Comedian
Universal Company
Hollywood, Cal.

BRUCE MITCHELL

Director -
Crown City Film Company
Pasadena, Cal.

DOUGLAS GERRARD

Famous Players
Hollywood, Cal.

DOROTHY DAVENPORT

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Producer of
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PHOTOPLAYERS’ WORK.

PHOTOPLAYERS’ WEEKLY
Published every Wednesday by
The Western Film Publishing Company
OSCAR v. d. STEYN Editor

Office
Room 108
Hippodrome Theatre Bldg.
Phones
F 1841

Distributed through Dunlap & Haynes, News Agents

New York Representative
Frank P. Donovan
1431 Broadway, Suite 208

PHOTOPLAYERS’ WEEKLY

TERMS OF SUBSCRIPTION:
Single Copies
5 cents
One Year
$2.00

Please make checks payable to The Western Film Publishing Company. Advertising rates upon application.

THE CENTER OF MOTION PICTURE INDUSTRY

Pictureplay enthusiasts frequently ask the reason why the State of California is a center for the manufacture of motion picture films. They want to know why most of the companies maintain large casts of players, build magnificent studios, and are active in the far West instead of executing Eastern centers.

The answer is easily given: the sunlight on the Pacific coast is peculiarly suitable to the production of motion pictures. Sunlight is an essential to pictureplay production. Sunlight in the East are months in the dark. On the other hand, a few hours each day can be utilized by motion picture players, and weeks may pass in idleness for the sun may be hidden behind the clouds.

It will be readily seen that in the Golden State where the sun is constantly on the job, longer hours of work for high-salaried players, sharper and clearer photography, scenery of almost every description including mountains, valleys and water can be obtained, and so it is money in the pockets of film manufacturers to have players and studios in California. The Selig Polyscope Company recently completed a million dollar Jungle-Zoo near Los Angeles, California.

THE GROWTH OF THE FILM INDUSTRY IN THE UNITED STATES

During the year ending May, 1914, 6,380,000,000 nickels, or $319,000,000 dollars were spent by the American picture trade.

This vast sum would have purchased 390,000 homes for people in ordinary circumstances, or nearly 80,000 good size farms.

On the other hand, those 319,000,000 dollars would have also bought 2,126,606,666 drinks of whisky, which would have caused sorrow to 5,000,000 mothers and unhappiness to 3,000,000 wives and deprivation and suffering to 10,000 children if they had not been spent at the picture theatres, where they bought clean, wholesome and educational amusement and made millions of men, women and children happy.

THE LATEST SCHEME TO GET SUCKERS TO INVEST

New Idea Proves Practical For These Sharpers

A new scheme, and a mighty clever one, has entered the ranks of the film industry. The head of the scheme is a former convict who was sent to prison for selling fake wireless telephone stock some years ago, and no doubt as soon as he got the stripes off him, he started a more easier and safer game of getting the poor public and small investors’ cash by his tale of wealth, that could be so easily made in the film business.

This fellow has in the short space of eleven months spent something like two hundred thousand dollars and the only assets of the company are two poor negatives undoubtedly made by amateurs.

The scheme was to have a whole lot of actors all made up in costumes at a studio dyed in Brooklyn, and when he got a sucker into the office he would phone the studio manager and tell him to get everyone busy and then he would invite the sucker to see the make the feature, that would make him, the sucker, wealthy in no time.

When Mr. Sucker entered the studio he saw everyone busting in and out doors, setting up scenes, actors rehearsing, etc., and then the director would start actual work for the benefit of the sucker, who would leave the studio, mildly interested and by the time he reached home again he would be minus his bank account.

This went the limit, for he is not able to raise any more cash now, so the actors and others that were on the salary list are trying to sue for their money, but their chances are mighty slim, as the company has nothing even though they should win their respective cases.

Owing to not having full proof and other data, I am not publishing the name of the concern, but I will later on, and watch the surprise, for the company is one of the best known and had some prominent stars of filmdom working for them.

THOMAS H. INCE, YOUNGEST MOTION PICTURE MAGNATE

By E. W. Hewston

What success I have achieved in motion pictures may be attributed to hard work.

Thus spoke Thomas H. Ince, youngest and one of the most successful film-producing magnates in the business. As producing head of one of the largest motion picture corporations in the world Ince is only in his thirty-fourth year, and despite his phenomenal rise he says he has not forgotten to produce films.

A few years back Ince, always a demon for hard work, earned a modest salary working for somebody else. Then that master of human desire, the picture business, was heard. He jumped from vaudeville into motion pictures and is now rated a near-millionaire in addition to being a heavy stockholder in half a dozen dividend-paying film companies.

Hard work did it, says Ince.

"Hard work will bring Opportunity to the door quicker than anything that I know of." As he spoke he was directing the finishing touches to "The Sign of the Rose," which he considers his greatest achievement in picture production.

It was three o’clock in the afternoon and both Ince and George Beban, author of, and star in the cast, had been at work since 8 o’clock a.m., a non-stop record and which can convey some idea of the Ince mentality for hard work.

For seven solid hours Ince, assisted by Beban, had been breaking in a tall, muscular, Los Angeles detective to assume the role of a New York East Side sleuth. He possessed all the external characteristics of an official from the "upper office," but it took seven hours of grueling rehearsal to fashion him into that alleged officing, romancering type of detective whose detail brings him into daily contact with the denizens of the East Side.

The man lacked action, the chief prequisite of a motion picture player, and it was only after a promise had been given to double his salary that the full percentage of action was gotten out of him. Thereafter, to Ince and Beban, he was a joy to behold, with enough action to him to send up insurance rates on the studio.

All of which goes to show that the business of producing motion pictures is by no means a lucrative. It is all hard, soul-grinding labor, more especially so in the matter of big features, in which all the rules of the game must be followed with mathematical certitude, else a small error may mean the failure of the entire film and a loss of thousands of dollars to the producers.

At 3 o’clock the pseudo New York Sherlock had reached a psychological stage when a good picture could be had and after the camera had come to a stop Beban staggered over a chair and sat down limply. The scene to follow was called for a fight in which George was to measure his sinews with one twice his strength. But in those seven preceding hours Beban had hit the floor a hundred times in rehearsal, each time with a resounding...
thud, and he was tired. Nobody knew what time it was. "Can't go on, Tom, until I've had something to eat," he told Ince, with whom he was on most intimate terms. "Tom" was a bit obdurate. He had been working like a Trojan on the "Sign of the Rose" for three months, now, and he was anxious to finish it up. "Better keep on going, George," he suggested. "You've worked up to the desired pitch now and if you rest your mechanics will suffer." "Can't do it, Tom, can't do it," was the reply. "My vitality is gone. It will be a bum fight. When I fight I am going to fight." So the pair hied off to lunch in the quaint restaurant adjoining the studios while the camera man adjusted his apparatus for the coming big hit of the feature. And it was a real FIGHT. Beban and the giant detective interlocked in a terrific struggle. They clinched, and bit, and struggled, and cursed and shouted, and the de- nouncement showing the detective hurling the diminutive Beban with sickening force to the floor. The actor was dazed, but game. He writhed there several minutes try- ing to come to, while the buzz of the camera went merrily on.

Nobody but the few visiting laymen appeared to have any sympathy for George. All the players on the side- lines were apparently praying inwardly for a good picture, and the imperturbable Ince coolly sat with arms folded over the back of his chair, with nothing escaping these steel-gray eyes, which glittered with satisfaction. "Enough," he waved to the camera man. "Great, George, absolutely great. Let's not over to be congratulated the still dazed Beban. "We certainly won't want any repeats on this scene." "Guess not, Tom," was the rejoinder, "but just now I wish you would put in a call for an ambulance." The last act of "The Sign of the Rose" is to be a flesh and blood affair, in which Beban and the principal players of the cast will appear on the stage, going through the act the same as when the play ran in vaudeville with such tremendous success. This will be the first wedding of the spoken and silent drama and, from the number of communications received by Ince from all sections of the country, its popularity with picture lovers appears already assured.

DUSTIN FARNUM, H. B. WARNER AND HENRY WOODRUFF TO STAR FOR NEW YORK MOTION PICTURE CO.

Fulfilling their promise to exploit in their productions the stellar lights of the speaking stage, Messrs. Kessel and Bauman of the New York Motion Picture Corporation have announced that they have contracted with Dustin Farnum, H. B. Warner and Henry Woodruff for their appearance in future productions to be made by Thomas H. Ince. The name of each has been affixed to a contract and each may be looked for in the near future as the star at the head of a strong cast in an elaborate multiple-reeler.

Farnum, Warner and Woodruff, it is stated, have engaged, each, at a staggering salary. Their appearance in the Ince productions will not constitute their initial work before the camera, but their services for the films have been eagerly sought and, as a consequence, the New York Motion Picture Corporation secured the option on them by meaning top terms. It is unofficially declared that each of the noted actors is to receive a salary of $2500 a week.

Titles of the stories in which Farnum, Warner and Woodruff will make their respective debuts under the New York Motion Picture Corporation banner have not yet been announced, but Producer Ince states that each will be cast in a role that particularly fits his ability. The acquisition of this big trio augments an already long and brilliant list of true legitimate performers who have de- serted the footlights for the Ince films. Among the more prominent of the others are William S. Hart, star of "The Bargain"; George Beban, star of "The Italian," and shortly to be seen in "The Sign of the Rose"; Beverley Barriscale, who co-stars with Edward Connelly in "The Devil"; Lewis J. Cody, Rhea Mitchell, Arthur Maude and Jack Davidson.

MISS CORA DREW OF THE MUTUAL STUDIOS

HAS A FEW WORDS TO SAY ABOUT, "SHALL WE EDUCATE THE PEOPLE?"

The other day we met Miss Cora Drew of the Mutual Majestic Studios and after some studio talk we happened to mention our late article of "Shall We Educate the Public?"

Miss Drew fully agreed with us in regards to the mat- ter, saying that one incident alone which happened to her personally a few days prior to our conversation convinced her that the public should NOT be a confident of the motion picture secrets. This is what Miss Drew told the writer:

"I feel very strongly on several subjects concerning moving pictures and am apt to be too frank in my ex- pressions. In other words I am not politic.

Only today we had an instance of crowds gathering to note the "movie people" act. I had a scene where I smoke a cigarette, come from the house in a slightly intoxicated condition and coax a man to return to the dinner table. It's not nice but it is my work and I was anxious to get it over with a not too pronounced action. I mentioned to the director later that I did not think it went well and he answered, "No, not as good as yesterday, you were nervous; it is to be cut and will not show, so I did not make it over." It was nothing but those strangers coming close to the hedge from their autos and staring, criti- cizing, joking, and some show of being shocked, that an- noyed me and justly, I claim. I wish the directors were more considerate of their people's feelings. If an actor says a word he is called "temperamental" OR "cranky." It was necessary to take the scene at that spot on ac- count of certain portions of the landscape. I think such curious people should be put in their places. Why should they stare at us any more than they would at a funeral. It's not considered well-bred to watch people during eith- er a funeral or a wedding—but they seem to think WE are fair game.

The Photoplayer and also the director can easily ap- preciate the situation which Miss Drew was placed in, and Miss Drew is no novice of the game. She has appeared for fifteen years on the legitimate stage, under the most famous of dramatic stars, but entered motion pictures three years ago.

Lately she has been identified with the numerous film successes of the Mutual Program, and those who have witnessed her performance as the widow in, "The Forged Testament," will give due credit to the great acting abil- ity of Miss Cora Drew.
HARRY MYERS, A STAR THAT'S MADE GOOD FROM START
By Frank P. Donovan

There is one player-director in a thousand like genial Harry Myers, the Victor Universal star, for he is the same on the screen as he is off—always the same big, kindly fellow, full of good spirit and a sure cure for the blues.

With Rosemary Theby, his co-star in the films whom he does excellent work with, he has succeeded in building a reputation with the public and with the moving picture exhibitors throughout the country.

Few know that it was he that made the big Lubin feature, "The Drug Terror," in which he starred, and which he made in three weeks, as it was necessary to get the film on the market in a certain length of time to beat others to it with features of similar theme. The money the picture made is now ancient history, but you can be heave me it "cleaned up."

I tried to get him to talk about himself at the Screen Club one night last week but he refused, which is something actors seldom do when one offers them publicity; but Harry wouldn't budge and so I had to let it go. at that but from friends I learned something of his past, and believe me again, he has a record that anyone would be proud to possess in the silent drama world. His six years with Lubin as star and director has wised him up to all the fine points of the game and, if one could see his most recent two-part feature for the Universal, "The Hard Road," they would readily agree with me in this respect.

Not long ago I read a letter in the Motion Picture Story magazine, from an exhibitor in far off Africa that personally requested the editor of the magazine to ask the Lubin firm to send them more two reel features with Harry Myers, as they considered him their favorite player. You can see this letter yourself by looking up the magazine. This proves he is as I said, a favorite all over the world where ever moving pictures are shown, and to my mind the Universal made a good scoop when they landed Harry and his co-star Rosemary Theby, whom I wish Universal success.

EDWIN AUGUST BRINGS SUIT AGAINST BALBOA CO. IN LOS ANGELES

Suit of Motion Picture Actor for $1130 Brings Film Play into Court

Now scenarios are made is being learned by Superior Judge Hewitt. In his court the first reel of a dry court drama, the outgrowth of Edwin August's connection with the Balboa Amusement Producing company, was run off. The second reel is promised for 10 o'clock Thursday morning.

According to L. H. Nance, who is suing the company for $1130, which he alleges was owing to the motion picture actor when he quit the Balboa company last summer, August had $500 salary coming to him.

The defendant alleges the film actor played the part of the bad actor in selling it a script known as The Actor, which he represented was "new and original.” The defendant's answer and cross-complaint alleges, it was discovered in 1913 August wrote a play of the same name which was produced by the Universal company.

Wherefore the Balboa company urges the neither August nor Nance is entitled to any relief.

A MUTUAL PHOTOCOMEDY

A diverting farce, "Home Again," is the present photocomy. The Mutual "Komic" players are engaged in, and the embarrassing complications are adequate to cause hearty laughter.

Ray Fincher appears in the part of Mrs. Grinder, with future Mrs. Davidson as her better half; Anna Mae Walthal as Mrs. Drummer and Elmer Booth as her husband.

Edward "Komic" Dillon is directing "Home Again."

The steady increase in merit of Komic photocloys is being welcomed by Mutual exhibitors. Director Dillon is deserving of a great deal of credit. The reason for their success is that the stories are good, and most comedy producers overlook the fact that good stories are necessary when producing pictures.

GEORGE BEBAN

GEORGE BEBAN IN "THE SIGN OF THE ROSE," TO BE SHOWN AT CLUNE'S AUDITORIUM WEEK OF APRIL 12TH.

"The Sign of the Rose," Thomas H. Ince's massive production, in which Kessel and Bauman of the New York Motion Picture Corporation, will present George Beban as the star in an unique combination of the silent and spoken drama, is finished. At midnight on April 5, after he had sat for ten successive hours, minutely inspecting and revising each scene in the 8,000 feet of film—Mr. Ince placed his final stamp of approval on the production and the eyes of the entire amusement world are now focused on Clune's Auditorium where it is to have its premiere on April 12th.

Approximately four months have been consumed in the making of this, the biggest feature ever attempted by the noted director general. Elaborate preparations are being made for the opening. A carefully selected list of musical numbers has been arranged and this is expected to prove a big factor in the success of the film.

Jointly with Mr. Ince, the management of the Auditorium has planned a beautiful effect for use at the linking of the film version with the spoken drama—an illusion designed to facilitate the birth of the act without the annoyance of an interruption. Lloyd Brown, general manager
of the Auditorium has put an extra corps of men to work to aid in the renovations that must be made on the stage. A super-structure is to be erected on which will be built the magnificent flower shop scene which serves as the setting.

"The Sign of the Rose" is essentially a "star" attraction, yet there appears with Mr. Bean a cast of unusual strength. The part of Rosa, daughter of Pietro, the ditch-digger, is handled by little Blanche Schwed, a seven year old actress, who Mr. Bean discovered in New York. The part of the other child, Dorothy Griswold, daughter of the mayor, is played by Thelma Smith, a regular member of the Ince forces. Jack Nelson plays Phil Griswold, and the other principal parts are in the hands of Hayward Ginn, as William Griswold, Andrea Lane, as Mrs. Griswold, W. J. Kane as Lynch the detective, Edith MacBride as the cashier of the flower shop, and Jack Davidson as Robbins manager of the flower shop.

In plot, "The Sign of the Rose" deals with the burning paternal devotion of an Italian ditch-digger for his motherless little girl and the subject is treated from such a distinctive angle that the play has been acclaimed a dramatic masterpiece from a standpoint of construction. It is so happily full of wisdom, tripping humor and pathos that it has been aptly described as "the play that makes dimples to laugh the tears." To depict the squall and poverty in which the Italian lives, many of the scenes were taken in the world-famous Ghetto neighborhood of New York. The Ghetto was the background for the scenes and every detail known to that section of the big city is clearly visible on the screen. It is a well known fact that to photograph the motley throng that ever infests the streets of the Ghetto is a difficult task. So to obtain satisfactory results concealed the camera within an enclosed automobile and it was operated while Mr. Bean mingled with the creatures of the great "melting pot."

LLOYD INGRAHAM'S "JITNEY"
The Lloyd Ingraham Jimney Bus System is the latest occurrence of note within Griffith-Mutual bounds. Ingraham recently added a motor car to his collection of curios, and when he is ready to depart from the studio after a day's toil is o'er, the members of his company pile into his car and anticipate being taken to the front doors of their respective homes. This was all well and good the first few days, but Ingraham soon tired of being the good Samaritan.

The next day found a sign of this description on his car: "This is not an ordinary Jimney Bus. Ten per cent of your salary is my fee for driving you to your home." Frank Bennett has been the only one who was game enough of the former crowd to ask the assistance of his director that night.

WILLIAM S. HART AS "MINER" IN "THE TAKING OF LUCY McVANE"

William S. Hart, whose appearance in the western photoplay productions of Thomas H. Ince has been marked by astounding success, is again starred in a part that fits him well in "The Taking of Lucy McVane," a heart interest story of the desert so soon to be released by the New York Motion Picture Corporation. Mr. Hart plays the part of Luke McVane, a big good hearted miner, who stumbles into a gambling hal and is attracted by Merced, a beautiful senorita, while he plays cards with "Crooked Jim" Ashley.

Discovering that Ashley has fleeced him, Luke shoots the hooligan, and then he goes back to his tent. The sheriff bars the mine, and the news of the killing spreads like a wave. The sheriff finds that Ashley has fled with his loot, and then he himself sets out to avenge the death of the miner. The story is a masterful one, and Hart's acting is spirited and forceful. When Ashley and the string of men come in sight of the mine, Hart, with the aid of two of his men, dismounts his mule, and with his revolver and shot gun, skillfully disorganizes the band of desperadoes. When Ashley and his band are arrested, Hart's courage is further demonstrated, and his ability as an actor is well shown in the duel between the two men. The story is a splendid one, and the acting is excellent. Hart, as the miner, is a splendid leading man, and his performance is a masterpiece. The story is well written, and the acting is splendid, and the result is a picture that will be welcomed by the public with enthusiasm.

COURTNEY FOOTE TO APPEAR IN A SPECIAL FOUR REEL RELIANCE FEATURE

Courtney Foote, late star of Bosworth's "The Helix," has been engaged to appear in a special Reliance four reel feature "Up From the Depths," taken from the play of the same name by Robert Stodart and Charles Battrell Loomis. The part of Courtenay Foote's is a very powerful one, that of Revivalist Davids, who persuades Daire Vincent to elope with him and allows the years to go by without marrying the girl. Davids, inspired by his associates to seek a field of greater grafting possibilities, deserts Daire for New York, without having made her his wife, and there he meets with great success, and marries a young girl.

MABEL VAN BUREN
Features Ideal, Hollywood, Cal.

FRANK E. WOODS FALLS

The idea of mistaken identity has been used so often by publicity men that it seems when a good truthful episode arises one fears to conceive same, thinking that it will be termed just another outburst on the part of the press agent. However, when Frank E. Woods mistakes one of his featured players for a stranger, it is high time to reveal the secret.

Dorothy Gish is being featured in a three reel Majestic "The Nun," in which she dons the costume of the convent. It so happened she was consulting Author Russell E. Smith in reference to an added scene, that Frank E. Woods, manager of Griffith-Mutual production department looked up from his desk and saw that he thought a member of the convent soliciting contributions. He arose, brought his wallet to light, and walked a few steps forward to Smith's desk to help the cause. Dorothy Gish, who is the little madcap of the studio, took his money but couldn't refrain from laughing, which naturally gave her away.

Now when you can pat one over on Frank E. Woods, you can pat yourself on the back as a makeup artist of no low repute.

DEDICATED TO LEE LAWSON

There is a man in our town and he is wondrous wise. He can fake you up most anything before your very eyes Give him some burlap and plaster of paris, and he'll make you a balloon or a small Bohipharis. Slip him a hammer and a handful of tacks and he'll make you a coal mine or some Hoitintot shocks. Send him two boards and a dime's worth of paint and he can make any old thing look like what it ain't. When the light's on the bun and the sky's full of clouds, He'll grab a few trees and a couple of shrubs. Then he'll swipe a garage and a few feet of wire and make any old street scene that you could desire. So here's to the directors and property makers. But hats off to "Burlap" Lawson, King of the Fakers.
FRANCIS FORD AND GRACE CUNARD CO.
LEAVE ON S. S. CONGRESS FOR SAN FRANCISCO

For the first installment of the new serial, by the pen of Miss Cunard entitled “The Broken Coin,” Director Francis Ford has taken the entire company, including one cameraman, to the Exposition City for the filming of special scenes for the coming production. The party left on the Steamer Congress from San Pedro Monday last. President Carl Laemmle, General Manager Magee and Beverly Griffith, the company’s business manager and numerous friends accompanied the party to San Pedro Dock, where a number of scenes were taken by three camera men of the Universal Co. Miss Cunard and Mr. Ford saying “good bye” to everybody and boarding the ship. Beverly Griffith followed the steamer along the dock and kept a third camera busy while the ship headed for Point Fermin. The company is expected to return some time during Friday.

MARGARET GIBSON JOINS INCEVILLE
Margaret Gibson, late leading woman with the western Vitagraph Company, is the latest photoplayer of note to join the ranks of the New York Motion Picture Corporation. She has signed a contract with Thomas H. Ince, director general, providing for her appearance hereafter, in Kay Bee, Broncho and Domino films. It is likely also that Miss Gibson will be featured in some of the forthcoming Mutual Master-Pictures. Miss Gibson is renowned, not alone for her versatile talents as a screen actress, but for her remarkable beauty. Last summer she was the unanimous choice of the judges of first prize in a beauty contest conducted at one of the California beach resorts.

WILD ANIMALS REPRESENTING SMALL FORTUNE ARRIVES FOR THE SELIG JUNGLE-ZOO

The last consignment of tiger cubs that will be permitted to enter the United States was received from Bombay, India, at Boston, Mass., recently directed to the Selig Jungle Zoo at Los Angeles, Calif. Owing to the scarcity of tigers, the Hagenbecks and other dealers in wild beasts have been refused permission to ship tiger cubs out of the British possessions.

Wild animals and birds representing a fortune arrived at the Chicago plant of the Selig Polyscope Company last week enroute to the Selig Jungle Zoo at Los Angeles. In the consignment were listed: One large elephant possessing a pair of beautiful ivory tusks, four tiger cubs, one male black leopard, one pair of snow leopards, four white lions, four four-season pheasants, one pair of Hamman’s monkeys, two saras cranes, and a pair of clouded leopards. Several very valuable animals succumbed to the sea voyage. The pair of white monkeys are of the so-called “sacred” species of India and were smuggled out of that country in order to make the valuable collection at the Selig Jungle Zoo the more complete.

LUBIN, VITAGRAPH, ESSANAY AND SELIG FORM COMBINE

These four big producing companies have formed a sort of marketing combination to handle their big feature film productions which heretofore have been released through the General Film program. Whether this will have any direct bearing on their present connection with the General Film is not at this time known.

This has been hatching for some time now and it was only recently that the report was verified by one of the heads of the combination and then not for the press, but it is generally understood to be a fact now, as Lubin, Essanay, Selig and Vitagraph all have opened offices in New York City, for the sole purpose of handling their own films themselves. It has been said by big company officials that at the present time they have been unable to get any money from their General Film releases.

"DADDY" MANLEY.
Universal Film Co.

Inceville Notes

Work on the production of “The Reward,” the four-reeler, in which Bessie Barriscale will be starred by the New York Motion Picture Corporation, is progressing favorably this week under the direction of Reginald Barker. About 1,000 feet of film were “shot” last week. The delay was caused by the erection of an exceptionally elaborate setting, depicting the interior of a chorus’ dressing quarters. “The Reward” is a story of a chorus girl’s efforts to cling to virtue, of the wiles of a cad who covets her and of his eventual conversion.

Judge Don Juan Jose Carrillo, one of the picturesque characters of Southern California and a man of great wealth, was a distinguished visitor to Inceville this week. From his son, Leo Carrillo, the vaudeville comedian, he has heard about Thomas H. Ince and that noted producer’s wonderful work in the motion picture field, but he had never had the opportunity of inspecting the mammoth plant in the Santa Monica mountains. Judge Carrillo was escorted about the studios of Mr. Ince and shown all the various steps taken in the production of a photoplay. The venerable visitor evinced a keen interest in everything he saw and went away avowing his intention of returning at an early date.

Judge Carrillo was the first mayor Santa Monica ever had, and is an heir to many of the famous "Baker" millions.

Charles Ray, the Inceville leading man, had a birthday anniversary this week. He had a birthday party, too. By special arrangement with the Inceville chef, a huge cake, all covered with paralyzed sugar, was placed on a table in the commissary and at the noon hour, when the costumed crowds entered for their luncheon, they were invited to help themselves to a piece of the dainty confection. Ray was host and received, with blushing cheeks, the congratulations of his associates. None was so rude as to ask the leading man his age, but he owned up to being 24.

Richard Stanton, actor-director, with the New York Motion Picture Corporation, was one of the witnesses of
Lincoln Beachey's fatal fall recently at Exposition Park in San Francisco. Mr. Stanton had been conversing with the noted airman only a few moments before he made the fatal jump. He died entirely from injuries received in the accident, signed by Stanton appeared the following morning in the Los Angeles newspapers.

The United has decided to make an up-to-date laboratory one of the features of the new plant of the New York Motion Picture Corporation was the announcement made this week, by Thomas H. Ince, director-general of the Kay-Bee Broncho and Domino forces at Inceville. Here tofore, all laboratory work has been done at the Edendale factory of the company, but with the increase in the number of directors and the consequent increase in the output of film, it will be necessary to install facilities on the new grounds. The camera-men are particularly pleased over the prospect of having their film developed overnight. Constant work on the labs is acquired which was not as yet begun. The contractors are awaiting the completion of the architects' plans and ground will probably be broken within the next two weeks.

"The Darkening Trail," the four reel feature in which William S. Hart will be starred by the New York Motion Picture Corporation was sent to New York this week to be made ready for an early release on the Mutual Program as one of the Mutual Master-Pictures. The story relates the adventures of a despicable cad in the Yukon country and his death at the hand of Yukon Ed, a whole-souled miner portrayed by Mr. Hart.

Raymond B. West, the "boy director" finishing his work on "Rumplestiltskina." This four reel adaptation from Grimm's Fairy Tales. Aided by the natural lighting for which he has been waiting since last fall, he is filming some beautiful light effects to depict Poe's stories more than they have been being whisked away to happiness on the magic carpet given them by the good fairy. "Rumplestiltskin" will be released under Mutual's Master-Pictures.

Spencer Valentine of Inceville has been termed a "good scout" and for that reason, probably, he was instructed recently to find a peg-legged boy for use in the production of "The Riddle of the Wooden Leg," a forthcoming release of the New York Motion Picture Corporation. So "Val" set about his task in earnest and hunted high and low over all Los Angeles country with Karno's "Little Rascals" trying out for the part. But now he is willing to take the credit for having found him.

Harvey Clarke, for many years associated with a number of apparently productions on the speaking stage, has made his debut as a member of the Kay-Bee Broncho and Domino forces in "The Riddle of the Wooden Leg," and has been the talk of the town. Harvey Clarke the New York Motion Picture Corporation. Mr. Clarke plays the part of Graydon, a millionaire, and has scored a hit by his admirable performance.

Rural settings of unusual beauty are to be seen in "The Disillusionment of Jane," a powerful story of an innocent country girl's narrow escape from a life of shame that is soon to be revealed at the New York Motion Picture Corporation on the Mutual Program. Producer in chief, Thomas H. Ince instructed Director Jay Hunt to cast about for the best settings obtainable. Mr. Hunt, therefore, was occupied for two full days in hunting the proper and satisfactory locations.

Of course the motion picture producer is up against a much harder proposition than his predecessor of the foot lights because he is denied the use of clever speeches and his story is told by the splendid little performances which it allows him to develop. To add to his troubles the large number of these stories he is forced to find and you will begin to appreciate a few of the difficulties of comedy motion picture production.

The United Program has gone far toward overcoming these obstacles by making a specialty of good comedy and having some of the product companies give all of their time and attention to turning out good comedy. The Starlight comedies are a case in point and you will notice an improvement in them from now on which promises to place them on a par with the very best comedy offerings of the slap-stick variety.

"The Come Back" for the same week, is an unusually strong drama because of this story that is very exceptional and has a surprise finish. Really good stories are scarce but "The Come Back" is far above the ordinary. Willis L. Rebers plays the lead in this drama which also marks the debut of his pretty little daughter as a screen actress.

"A Soul's Tragedy," which is in two parts and is also released during the week of April 12th, is worthy of special notice because of the fact that it features George Larkin, who played the lead in the "Trey O'Harte's" hit and is well known as a splendid actor in this one. The different United producers are constantly on the lookout for new stars and are building up stock companies of great strength.

Heinie and Louie, the two leading comedians seen in Starlight pictures, are attracting a great deal of attention and give excellent promise of even better work in the future. Both are comedians of exceptional ability, having become immensely popular on the stage long before appearing in pictures.

Arthur Lake, of "A Night at the 'Music Hall'" fame, who is remembered as the funniest artist in what was probably the biggest comedy-hit seen in this country for many years. Aubrey started to make people laugh in England when he was seven years old working in an act with his father and featured as the youngest horizontal bar performer in the world and has been handing the future since, coming to this country with Karno's comedians.

Louie is Walter Kendig, too well remembered as a former Lubin comedian of five years standing to need any introduction to picture audiences. Kendig was a knock about comedian, or what is known in English music halls as a "bumper" for years and makes a splendid team mate for Aubrey.

As Heinie and Louie, these two clever comedians will be given all the advertising and publicity possible.

"Good things are the talk of the town," the New York Motion Picture Corporation, which will make the United Program of the week. Take a long leap toward the high quality of pictures the United is pledged to deliver. The Luna presents a single reel comedy drama for the week of the 12th in which Pat Farley is the star; but, in spite of her excellent work, is outshined by a pair of twins weeks' old. The title of the picture is "The Displaced Twins" and the babies score so heavily as motion picture stars that the Luna company is trying to place them under contract to appear in a series of dramas and comedies.

"WHEN WE WERE TWENTY-ONE" AT STRAND THEATRE

At the Strand Theatre, William Elliot, the popular Broadway star, will be seen in a photo-play version of" When We Were Twenty-One," Nat C. Goodwin's former starring vehicle. Mr. Elliot portrays the role of "The Imp" as young Richard Audaine, the central character of the play, is known. In this play Mr. Elliot has a chance to display his winning personality and his comic abilities. "When We Were Twenty-One" was produced by the Famous Players Film Co., who have given the star a supporting cast of well known players including Sid Allen, Marie Empress, Helen Littrell, Charles Waldron, Arthur Lake, Gracie Fields, Charles Coleman and George Backus. The Strand Tropical Review was the most attractive of its kind in the very latest cast, and other up-to-the-minute new pictures of interest.
MABEL NORMAND

Keystone Notes

Mabel Normand, "Queen of the Movies," left last Saturday for San Francisco, where she will play the leading role in several Keystone pictures. With Miss Normand were Adam Kessel, Jr., President of the Keystone Film Company, and the following members of the company which will support Miss Normand in the releases made in the Exposition City: Roscoe Arbuckle, Alice Davenport, Joe Bordeau, Glen Cavender, Billy Gilbert, Eddie Kennedy and James Leslie. Mr. Kessel returned to Los Angeles on Monday.

Ford Sterling started last week on the first one-reel release that he has made since his return to the Keystone company. Mack Sennett, managing director of the company, took personal charge of the picture. Both Sterling and Sennett have been occupied with the new six-reeler feature which is now nearly completed and this sensational release will soon be officially announced.

The suspension of work on the six-reeler feature that is being made by the Keystone company under the direction of Mack Sennett gave Owen Moore a rest of several days last week.

A new Keystone release is entitled, "When Love Took Wings," and is a combination of comedy and sensational features. De Lloyd Thompson, famous aviator took part in the making of the scenes directing the portions in which Roscoe Arbuckle and Miss Ollie Carlyle make some wonderful flights. Miss Carlyle was 2000 feet in the air with We Lloyd Thompson at the moment that Lincoln Beachy met his death in San Francisco bay.

Mack Swain appears in a new Keystone comedy entitled "Ambrose's Lofty Perch," in which the giant comedian appears as a very kindly looking King. The costumes and scenery in this picture are worthy of special mention.

Hampton Del Ruth, scenario editor-in-chief of the Keystone Film Company, gave a dinner to the members of the scenario department at Casa Verdugo last Sunday. Among those present were Harry Wulze, William C. Campbell, Frederick Palmer and a number of other writers.

Dick Jones, Keystone director, has been presenting his friends with a novelty gift that is highly appreciated by all who know this popular and talented young man. It is a photograph set into a background in the shape of a Keystone and is very neatly arranged.

Fritz Schade has received much favorable comment on his work in recent Keystone releases. He is a natural comedian and his training under the direction of Mack Sennett has improved his work wonderfully.

Chester Conklin continues to create laughs in in the character of Mr. Drooping and his popularity increases with each picture in which he appears. His long experience in dramatic, vaudeville, musical comedy and circus work with the training that he has received under the direction of Mack Sennett make him a valuable member of Mack Sennett and a valuable member of the Keystone company.

Syd Chaplin, the irrepressible comedian who appears as "Russell" in Keystone comedies, was formerly a pantomimist in London and this fact accounts, for a portion of his screen skill.

Mutual Notes

F. A. Turner, who is playing the aged grandparent of Dorthy Gish in Russell E. Smith's three reel Majestic feature "The Nun," encountered with a funny experience recently while in the yard of the Reliance and Majestic studio.

The careful gateman was absent for a moment and a member of a Los Angeles loan society worked his way past the Mutual gate. He rushed up to Turner and informed him that if he didn't come across with some money he would queer him with his Mutual position, as he had already demonstrated in many other cases.

Turner was astonished at the nerve of this bawler out in addressing him in this manner, when never, as yet, was it necessary for him to resort to a loan society for finances.

Turner endeavored to explain this but without avail, and not until the watchman lammed the agent, did he confess that he mistook Turner in his make up for one of his bad paying clients.

"Ethel's New Dress," which the twenty-first release of Paul West "Bill, the Office Boy" series, captivating Fay Tincher comes to light attired in a new get-up. Ethel invites here to attend a reception in honor of the Countess de Shilac. But the Countess fails to make the promised appearance, and Ethel serves as a substitute. This starts the comedy ball rolling and the action is worked up to a very lively climax when the "Komic" trade mark is flashed on the screen.

The list of chief fun instigators supporting the clever Komic comedienne includes Chester Withey, Elmer Booth, Gladys Brockwell, Max Davidson and Bobby Fueher.

Edward "Komic" Dillon as usual is acting as director of this Mutual-Komic Paul West release.

Realistic fire scenes are usually most interesting to picture enthusiasts and in Director F. A. Kelsey's one reel Western photodrama, "The Little Matchmaker," by Mutual, H. O'Connor, one will find some most intensely acted dramatic scenes amid the raging flames of fire. The recent burning of a California school house suggested the idea for the story, in which is demonstrated the carelessness of a school janitor and results in a fire being caused. "The Matchmaker's" is a story that contains a vast amount of dramatic suspense and has every possible indication of turning out into a splendid Mutual release.

Mildred Harris, the winsome Mutual child actress, is prominent in the cast, and likewise with Joseph Henneperry, Paul Willis and Margie Wilson.

In a current issue of the Blue Book Magazine appeared a story by the well known short story writer, J. A. Tiffany, in which were great picturization possibilities and the result was a novel variation of the Reliance and Majestic Scenario Bureau for a two reel Majestic subject. R. A. Walsh has been assigned to the filming of "The Comeback," and the dramatic situation of firing a gun at a friend who refuses to retract a statement concerning a young girl is the opening pinch in this Mutual release. "The Comeback" is replete with dramatic action and in it appear a well selected cast of Reliance and Majestic favorites.

Billie West is the girl who is talked of, while Elmer Clifton is handling the gun, and Ralph Lewis, the capable screen character leading man, also enacts an important part in "The Comeback."

"God is Love," is a pathetic two reel Reliance photoplay, now in production with "Sheriff" Arthur Mackley as its popular.

Briefly the theme of "God is Love" is a young wife, who neglects her home for society dances. This results in a family parting, and the husband and child leave for the...
playing important parts in Reliance-Majestic playhouses. Director Kelsey is well adapted to the handling of children subjects; he has demonstrated same on other occasions.

Engaged to produce "kid" pictures at the Reliance-Majestic studio, C. M. and S. A. Franklin are working on their initial photoplay, "The Baby." The cast is composed of young children whose ages range from the age of ten months to the age of ten years. The Baby" deals with a seashore romance, and the plot is quite unique. Violet Radcliff, who is four years old, plays the part of a little girl who is left to the care of her father, George, her admirer; Francis Carpenter and Olive Johnson. Some pretty children subjects will be enacted by this choice gathering of juvenile artists.

Chester B. Clapp, more recently of the Biograph Company and previously on the staff of the New York Dramatic Mirror, has been engaged by Script Editor Frank V. Wood for the Reliance and Majestic scenario department.

Such well-known scenario writers as Russell E. Smith, Mary O'Connor and Herbert Gray Baker are included in the list of scenario conceivers' names that are employed in this office.

Will E. Ellis, a former member of the Mutual Hollywood scenario department, passed away early on the morning of Thursday, March 25th, at his Hollywood home, leaving a widow and one child. He was well liked in the studio, and all are deeply affected at his sudden passing.

Speaking of gorgeous interior settings, one will certainly and soon expect to see the forthcoming Reliance and Majestic feature Mutual dramas.

Francis J. Grandon, who is filming an adaptation of Ouida's "Strathmore" in which Charles Clary is enacting the main part, is erecting for his picture and his number of striking sets— all of which take place in England.

In "Ghosts" Director Nichols has spent many hours in the arranging of the prominent interior sets; they create unusual depth and are lavishly furnished. Henry Walthal and Mary Alden are principals in the picturization of this "Ghosts."

Paul Powell and a company of fourteen photowalkers who are appearing in Russell E. Smith's three-reel Majestic-Mutual feature, "The Sun," left for a trip to Santa Barbara where the convent scenes of the Dorothy Gish feature will be filmed. Director Powell predicts his latest effort to be the best one he has ever had any dealings with.

Lillian Gish of Griffith fame, is paying a visit to her aunt in San Francisco, and will return to the studio to resume work in another Mutual feature in a few days. As "quarrel" in "Captain Mackley," Miss Gish's characterization was a splendid one.

All the principals, including Lottie Pickford and Irving Cummings, will be in action during the taking of the scenes for the close of the second chapter of "The Diamond From the Sky," being produced by Jacques Jaccard. Twenty-three scenes were made, leading up to a very mystic incident.

This great mystery story is now moving along splendidly and it is the purpose of the director to get well ahead of the game. This will mean going some, as the first chapter will be released May 3rd.

The members of the company gathered for a reading of the story Monday evening.

For a day or two it has looked very much like a reflection of the big war in "Tom Ricketts'" feature company. Among his principals are Karl von Schiller, whose name tells where he would naturally line up, and Wallace McDonal, who traces his ancestry among the hardy Scots. Those two have had some first class arguments over the European situation, and Monday it happened that a particular scene in "The Secretary of Privolous Affairs" called for a personal clash between the two. In an amiable home of mind the two got together, and while the others had a notion it was real serious, and so well did they give and take during the first fight, that all who saw it were satisfied they had gone as far as in earnest that looked mighty good before the camera, but after it was all over, Mr. Ricketts advanced to them and soothingly remarked: "You boys don't want to feel that way about it. See you can't make up before you start work in the morning"

"Sure," they chorused it. "We'll be around at 8 o'clock sharp with our make-up on."

GISH SISTERS

Irene Hunt once again comes to light in a two reel Mutual Reliance as a sob sister on The Daily Mail in "Added Fuel," by Chester B. Clapp, a late acquisition to the Reliance and Majestia scenario staff. Miss Hunt as Jane Pepper, hears her father's and brother's business difficulties being aired upon the street and begs Sim West, a rival reporter for "The Express" to print a denial. West makes a scoop and prints the entire scandal.

Later, Jane's father is found mysteriously dead and West attempts to solve the mystery.

Director F. A. Kelsey is filming "Added Fuel" and is surrounded by a very capable cast, which the two Irene Hunt, daughter of Chas. Lee, Vester Perry, her brother, and Jack Conway, as Sim West.

Some of the children subjects released by the Mutual have proven so popular that Director F. A. Kelsey has been assigned to the filming of "The Little Soldier Man" as a one-reel Reliance release.

His cast includes the favorite stars, by names, Bobby Fuehrer, famous for his performances as "Bill" in the Konic Paul West "Bill" services. Mildred Harris, the winsome child actress, and Paul Willis, who has been
**NEW YORK NEWS**

**COLONIAL JOINS UNITED PROGRAM**

Will Release Your Uncle Dudley Comedies as - Cameo Brand

Negotiations which have been carried on for some time between the United Motion Picture Producers, who supply the program for the United Film Service, and the Colonia!-Cameo Brand Corporation, have now been concluded in the signing of contracts which will place the Colonial Comedies on the weekly program presented by the United.

The Colonial, which started its career as a producing company by screening an elaborate dramatization of Sir Gilbert Parker's novel "The Seats of the Mighty" as a large spectacular feature, has remodeled its spacious studio at 226 West 35th Street, New York, and engaged a stock company of well-known players for the purpose of staging high class comedies.

T. Hayes Hunter, formerly of Majestic, Imp and Biograph fame, and also remembered as producer for Klub and Erlanger, Cohen and Harris and other leading theatrical producers, is head producer for the Colonial, while Charles France, equally known in the field of motion picture production, is in charge of the Colonial Comedians.

Several comedies to be known as the Uncle Dudley series have already been completed by the Colonial and will be scheduled for immediate release on the United Program under the brand name "Cameo." Harry Kelley, too well known to theatrical audiences to need any introduction, heads the Cameo Comedies.

The Colonial is surrounded by a strong company including Millicent Evans, Dan Mason, Eddie and May Abbey. The author of the Uncle Dudley series is a Van Buren Powell, who is also the head of the Colonial's scenario department.

**DEVORE PARMER WITH KALEM**

Devore Parmer, one of the best known heavy men of the movies is now a member of Bill Haddock's Kalem Company and is to play an important role in Silent Bill's first one-reel for them, entitled "The Fiend at the Throttle," a sensational railroad drama which he is staging at New Jersey.

Devore Parmer has been with Biograph, Edison, Crystal, Kiemphot and in vaudeville with such well known players as E. M. Holland in Clay M. Green's "The Highwayman," and with Robert B. Mantell, Southern and Marlow, in "The Taming of the Shrew," "Romeo and Juliet," etc., and is one of the best players on the screen, and Kalem is to be congratulated on securing the services of a player of Parmer's ability. Nuf sed!

**BRET HARTE ASSOCIATE HELPS TO STAGE "THE LILY OF POVERTY FLAT"**

"The Lily of Poverty Flat," the latest Bret Harte story to be adapted into a World Film feature, is being filmed at Boulder Creek, California, with the assistance of Mrs. Josephine Clifford McCrackin, who, forty five years ago, was one of the coterie of brilliant writers engaged with Bret Harte in editing the old Overland Monthly. Beatriz Michelen, star of the comedy, has sought her advice in order to insure historical accuracy in the photoplay.

This pioneer woman, now in her seventy-sixth year, passed the greater part of her eventful life on the western border, in army posts in the days in Indian raids and in Sierran mining camps, similar to the picturesque duplicate of "Poverty Flat," which the California Motion Picture Corporation has created as permanent "scene" in the Boulder Creek redwood region. She knows her early California as well as did her former literary associates—Mark Twain, Joaquin Miller, Ambrose Bierce, Noah Brooks, Charles Warren Stoddard and Ira Coolidge.

Discussing the conscientious work done by the builders of this model mining camp and the fidelity with which they have reproduced the atmosphere of the days of '49, Mrs. McCrackin says:

"It would read like a fairy tale—this springing up of a real town almost every night in the Boulder Creek country, if one could not vouch having seen it with one's own eyes. The work done in, on and about 'Poverty Flat' resembled much of Bret Harte and of the detail and finish in every bit of his work, prose or poetry.

"I could recognize every building in the long straggling street—the big coach barn, the post office, the saloon, the boarding house, the store kept by old Colinsbee, the father of 'The Lily of Poverty Flat'—every house detached from the other. Even the sidewalks are characteristically correct."

Mrs. McCrackin marveled when she was told that this substantial village had been erected at the expense of thousands of dollars for the sole purpose of photographing the one photoplay. Equally interested was Mrs. McCrackin at discovering that for the mining scenes in "The Lily of Poverty Flat," a dam had been thrown across Boulder Creek, ditches had been dug, flumes built, sluices constructed and every detail of mining carried out.

**KING BAGGOT SERVED SODA**

King Baggot had an amusing experience in New York recently while working in a one reel Universal comedy entitled "When Destiny Sleeps In The Window." Director George Lessey had paid for the full use of a very famous candy store near 23rd Street and Bleecker Avenue in the Bronx. A large number of studio lights had been transported to the candy store and put in position near the soda fountain where Baggot was to play the part of handsome soda dispenser.

The lights were all turned on for the final dress rehearsal when two women walked in and ordered sodas. Baggot served them, and Baggot drunk it and went out and never had the least idea that they had bitten in on a movie scene and that the eminent King Baggot had served them both with sodas.

**ADDITIONS NEEDED AT WORLD FILM STUDIOS**

The large scenery docks which were originally built to take care of the scenery used by the World Film Corporation have already been outgrown, so another building, adjacent to the large glass studio at Fort Lee, N. J., is being erected to accommodate the ever-growing accumulation.

**WORLD COMEDY STARS TO BE SEEN AT THE STRAND THEATRE, NEW YORK**

The Strand Theatre, New York, one of the representative photoplay theatres of the world, will begin exhibiting the one reel comedies of the World Comedy Stars Film Corporation, Sunday, March 28th, when Kathryn Osterman will appear in "Housekeeping Under Cover." This is the highest tribute that could possibly be paid these new comedies, inasmuch as the Strand has been booking comedies of another well-known brand. Phil Gleichen, president of the Comedy-Star, and S. J. Beren, manager of the New York Exchange of the World Film Corporation, are elated with the results of their efforts.

**ALICE BRADY IN "AS YE SOW" LIKED IN BALTIMORE**

Through the courtesy of the World Film Corporation, the Wm. A. Brady production of Alice Brady in "As Ye Sow," was shown at the conference of St. Vincent de Paul, Baltimore, Maryland.

In a letter to the World Film Corporation, Rev. J. E. Malloy said:

"I wish to thank the World Film Corporation for the use of the photoplay Alice Brady in "As Ye Sow," for the benefit of the poor. It was a very great success in every way."

J. E. Malloy is one of the most loyal boosters for moving pictures among the heads of religious organizations in the country.
MARK SWAN SEE VALUABLE ASSISTANCE IN MOTION PICTURE WORK

"The motion picture industry is an art by itself and for the playwright is the greatest aid to proper construction ever worked out," were the words of Mark Swan, author of "Top o' the World," "The Third Party," etc., to Phil Gleichman, president of the World Comedy Stars Film Corporation. Mr. Swan was talking over his work for the comedy star and the subjects of the connection between the legitimate and movie professions was brought up.

"During my three years on the Edison staff," continued Mr. Swan, "I have acquired a clearer insight on the value of true dramatic situations than I ever could have conceived while writing for the legitimate stage. There is so much more scope of action in a film play that the author must follow his characters, and break his climaxes at just the proper moment. It teaches the author that his action must follow in positive continuity of plot and that his values must always be apparent. I have written probably three hundred scripts for various concerns, and I feel as though I had completed a thorough course in dramatic construction."

Mr. Swan is the author of many Broadway successes, and is writing many of the one-reel comedies for the World Comedy Stars Film Corporation that are released through the World Film Corporation.

EDWIN AUGUST

STAR CAST FOR "WHEN IT STRIKES HOME"

Edwin August is as well-known as any of the leading men who appear in motion pictures. He is at present working in the Charles K. Harris feature, "When It Strikes Home," which will be released May 10, on the World Film Schedule. Mr. August is well known because of his associations with many of the best known manufacturers, and will have a very prominent part in this forthcoming Charles K. Harris feature. It will be as truly an all-star production as any made in recent months, for in addition to Mr. August, there will be seen Grace Washburn, the noted beauty who has just returned from London where she has been appearing in the "revue," "Come Over Here"; Muriel Ostrich, the prettyThanhouser star whose name is held in great esteem by motion picture lovers, and William Bailey, who has just completed as star of the Essanay studios in Chicago, for three years.

THREE LASKY RELEASES IN APRIL

The Jesse L. Lasky Feature Play Co., it is announced by Samuel Goldfish, will release three feature productions of unusual importance during April. On the very first day of the month, Rita Jolivet in "The Unfair," with House Peters, will be shown to the public for the first time; on April 12th Blanche Sweet will make her second Lasky appearance in "The Captive"; and on April 22nd Victor Moore will make his picture debut under Lasky management in the picturization of "Snobs."

"The Captive," which is a picturization of the play of the same name by Cecil B. De Mille and Jeanne MacPherson, is a drama of the Balkan Wars and should be especially timely at the present moment. Miss Sweet undoubtedly has the finest and most systematically romantic role of her entire career, and Mr. House Peters, in the leading male role of a noble Turkish captive, is equal to the well cast. This is a production which never approaches the melodramatic but which is nevertheless warranted to thrill from start to finish.

VAN DYKE BROOKS TO DIRECT MAURICE COSTELLO

An important announcement by the Vitagraph Company that will be of interest to motion picture patrons is the lately rejoined Maurice Costello-Van Dyke Brooks combination in which Mr. Costello will be seen in pictures directed by Mr. Brooks. Mr. Costello is giving up directing that he may devote all his time to the interpretation of characters. It is two years since these two gentlemen worked together in such Vitagraph successes as "My Old Dutch," "The Adventures of a Retired Army Colonel," "A Romance of Wall Street," "For the Honor of the Family," etc., and the experience gained during the two years in which they worked independently will add materially to the quality of their work in the forthcoming pictures.

WALTER EDWIN PRODUCING "THE SPENDTHRIFT."

Under the direction of Walter Edwin, well known thru his long association with the Edison Company, the new George Kleine production of Porter Emerson Browne's popular drama "The Spendthrift," was begun on March 24th. The scenario was drafted from the manuscript of the play by Mr. Edwin, and the photoplay will approximate five reels. The principal parts in "The Spendthrift" are played by Miss Irene Fenwick and Cyril Keightley who at the present time are playing the principal roles in the "Songs of Songs" at the Ethelge Theater, New York. Individually Mr. Kleighble has his debut as the director. Miss Fenwick has made one other appearance before the camera, playing the lead part in the "Commuters." The cast throughout is an excellent one and under Mr. Edwin's skillful direction the photoplay version of the "Spendthrift" is going forward without a hitch and with no loss of time.

VITAGRAPH TO PRODUCE "PLAYING DEAD"

The Vitagraph Company has acquired from Richahrd Harding Davis the rights to picturize his story, "Playing Dead," which appeared recently in one of the popular magazines. "Playing Dead" will be made into a Broadway Star Feature that will be from four to five thousand feet in length. The picturization for the screen will be made by Mr. Sidney Drew, who will be seen in the principal character, supported by Mrs. Drew. The story lends itself admirably to a screen adaptation and Mr. Drew is enthusiastic over its possibilities. In preparing "Playing Dead" for motion pictures, Mr. Drew will follow the narrative closely. He expects to start work immediately and finish the picture inside of a month.

TALE OF GRIM REALITY

William E. Wing, the author, has written another multiple-reel story of his psychological series, entitled "The Heritage of Toil," for the Selig Polyscope Company. It is a tale of grim reality and paths.
JOHN EMERSON IN FOUR-REELER FOR MAJESTIC CO.

John Emerson, for his debut in Mutual feature dramas, is being starred at the Majestic studio in an original four-reel melodramatic photoplay “The Failure,” by William Christy Cabanne.

Principally, the theme of “The Failure” consists of a newspaper reporter, who endeavors to show up in print Isaac Shuman, the philanthropic type of theatrical manager, exposing his methods of treating applicants. However, the reporter succeeds and Shuman leaves for Europe to avoid personal disgrace, but vows vengeance.

John Emerson is playing the part of the reporter, who later becomes a playwright, with his intimate knowledge of playwriting, his scenes can’t help from being very interesting.

A. D. Scar is cast for Isaac Shuman, the theatrical manager and one of his victims, who the reporter is infuriated with, Olga Gray.

Director W. C. Cabanne is devoting his time to this Mutual John Emerson feature.

STRAND ONE YEAR OLD

Next week will be anniversary week at the Strand Theatre when the first year of its existence will be celebrated. The management is preparing an elaborate program said to be far superior to any entertainment ever given in this popular playhouse. The theatre will be tastefully decorated and handsome illustrated souvenir programs will be presented to every patron.

CARLYLE BLACKWELL

New York Notes

A new Strand Theatre is now under construction in Lynn, Mass. The new theatre will have a seating capacity of 2,000 and represents an expenditure of $250,000. It is located on Union Street and takes in an entire block measuring 22,500 square feet. Thomas W. Lamb, who drew the plans for the Strand Theatre in Manhattan is the architect, and Moe Mark is the President of the Company controlling the theatre which will open September 1st. The building will be similar to the New York Strand and will contain stores and offices. Mr. Mark will also erect a new Strand Theatre in Worcester, Mass., which will have a seating capacity of 2,000. The operations will commence on.

The management of the Strand Theatre announce the following photo-plays to be presented in the near future:

Fritzi Scheff in “Pretty Mrs. Smith”; Blanche Sweet in “The Captive”; Dustin Farnum in “The Woman”; John Mason in “Jim the Pen-Man,” and Belasco’s “The Woman.”

Wray B. Physioc, the Biograph director now in Los Angeles, sent the Screen Club a box of canned positives which are exceedingly rare and tasty. Wray has not forgotten the boys back home, I see.

Muriel Ostriche has signed to play in Vitagraph features. This little popular star, who broke in with the Thanhouser Company, and later the Princess, has made good from the start, and the best wishes of her many friends accompany her in this new home.

Here’s a Universal joke—but I don’t know who it’s on. Recently they sent out letters to the press that they were not in the market for scenarios, and were only buying rights to plays and popular books, and their directors are laying off for the want of decent scripts. What’s the idea?

Sidney Golden, director-general of the Neutral Film Company, has signed up Harry Hersfield, the New York Journal cartoonist, to draw a series of comedy scenarios which they propose to put in photoplay form in the very near future. No, this company will not make war dramas, they will remain strictly neutral.

Victor Wilson, publicity expert of the Strand theatre, is one of the most competent men in this line of endeavor. His press stories can always find their way to print for they are written correctly and are always of real news value, which I am sorry to say I can’t say for all the stuff sent to me.

A. M. Kennedy was in town the past week looking the field over, I presume.

Jim Cruze is getting unlimited advertising these days for he lent his name to a Chicago acting school to boost their course of picturing art. Jim is also accredited with the writing of the book the school sends out. I think it a mighty cheap way for a recognized star to make quick easy money. The same proposition, he accepted, I am informed, was made several other popular screen players, and turned down.

Harold Vosburgh, the former Selig leading man is now in vaudeville with Marion Murray, and making good.

Saw Bob Daley’s face on Broadway one night last week and he looked as young and as handsome as ever. Bob as you know is on the wilds of Santa Barbara, but that does not say he was not on Broadway last week, and this week also and for some weeks to come, for Bob’s face is displayed nightly in Hugh Hoffman’s window with famous movie stars on Broadway, which are flashed on the theatre-gers at the rates of one a second.

The Screen Club’s cat came all the same day that President Kirkwood did. The members have named the cat Jack Johnson, but should Willard win he will be renamed almost surely.

Bob Thornby is another Coast idol that’s to be seen on Broadway and at the Screen Club these days. He says he has a big surprise coming.

The New York Star, which is edited by Roland Burke Hemsey, one of the best known men in the theatrical and motion picture world, has grown in the short space of a year to be one of the most widely read of the film publications. The paper is something like eight years old and has always made a practice of publishing clean theatrical news, which accounts for it being read by so many theatre-gers who like to know the doings of the world of make believe and the movies.

“Wid” Gunning, the chap that conducts the New York Evening “Mails” Movie section, is another who has made good on a big Metropolitan daily with a department of this kind. The New York “World” and “Journal” both started film sections not long ago and failed to make them pay, but not so with “Wid,” he made a most creditable showing from the very first.

James Durkin, who was formerly with Thanhouser, Fox and other large film companies, is directing a new company that has recently been added to that famous organization. Frank Wood, the genial English leading man who has more than made good here is to play in Durkin’s company.

Harry Raver, one of the oldest and best known of the film men says he will release his Itala release thru one of the programs in the very near future, but which one he does not say.
James Gordon, acknowledged one of the best motion picture directors in the game is now assisting the Warrantons in the production of "The Exploits of Elaine," the Pathe-Heast serial which is packing theatres all over the company, many of them long time. This week he was making "movies" when some of the present day directors were going to school, and that's some time ago.

Eddie Redway is now directing for the Mittenthal Film Company, who release on the United Program. The one reel comedies a week Eddie turns out with Aubrey, the English comedian in the stellar role. Yes, he is making good.

Here's a good one on Walter McNamara, the well known Irish director of "Ireland A Nation," and the writer of "Traffic On Soles," the sensational Universal feature. Last week he went to Sing Sing prison to give a lecture on moving pictures and started off this way: "Well, gentlemen, I am certainly glad to see you all here." And then he woke up and was on the verge of apologizing when he was told by the Warden it was alright.

Raymond Schrock is now scenario editor of the Eastern Universal Co., taking the place of Anthony P. Kelly, who has joined Peerless.

Jesse Jacobs, one of the best known exhibitors in New York, is one of the boosters of Ella Hall and Bob Leonard. He has a theatre at 482 Third Ave., which is one of the finest the city will see.

George Sargent, who formerly directed for Relair, Lubin and other established film companies, may soon connect with one of the big feature producing companies, now operating in the territory.

The Herald Square Theatre is to be torn down this or next month. The house is now running pictures for George Lewis.

Edwin August is now a featured star with the World Film Corporation and will soon appear in a big feature that they are producing.

"The Birth of A Nation" at the Liberty Theatre is still packing them in at every performance. It looks like it is destined for at least a year run here.

Bill Hannon, manager of the Screen Club, went to see it last week and is raving over it still. But who wouldn't rave. Mary Alden and Mae Marsh certainly register well in this feature.

The All Celtic Film Company, the only real Irish concern in the game is being reorganized and will continue to make one part comedies under the able direction of one James A. Fitzgibbon, one of the Irishmen of the company. Other Irish names connected with the same are James O'Brian, Bob Mack, Jim Sullivan, Mrs. Mackin and Irving Rubenstein. The company, in this is not a knock.

Eddie August is now a member of Chas. K. Harris' Feature Film Company, and is to play the lead opposite Martian Ostrichie in that company's first release through the Universal Film Program.

Earl Metcalfe writes he is on his way home from Florida, and will be in the town of big things by the time this is in print. Earl is one of our most popular players and also one of the popular members of the Screen Club, for when Earl is in town there is always something doing in the way of fun, for he is there.

"Wid" Gunning, the handsome chap that runs the N. Y. Evening Mail movie picture section, said in a recent issue "The Photoplayers' Weekly" is sure a breezy little sheet and has been breezing forth now for some months and "Wid" knows from whereof he speaks.

Wally, the King of the Movies Why King Baggott of course. Not to know where he will be next week would be a crime, and what would it be? Mr. Leo Levinson, of the Pittsburg branch of the World Film Corporation is wearing a more contented expression on his face the last few days than we have ever seen him wearing in the past years. The reason for same, we learn that he has been successful in obtaining the services of Lester W. Adler, of New York City, who will report Monday to the office of the World Film Corporation on the road. Adler is unquestionably one of the most genial chaps that one would care to meet, and having been associated with Levinson number of years on the East Coast, he will certainly "bring home the bacon." Mr. Adler was house manager for a time of the same road attractions that Levinson was business manager of and in this capacity covering the entire territory lying between the Pacific and Atlantic coasts.

James Cruze and Margaret Snow are about to sever their connection with Thanhauser, it is reported this week in film circles. Since Edwin Thanhauser came back he has wrought some mighty big changes in the company, buying and hiring right and left. But I am not sure they have had the few of their important stars fired, for that would be all wrong. No names of the players will appear in advertisements, posters or even on their films hereafter.

Jack Rockwell at the Screen Club of which he is President and meeting the members and friends with the smile that won't come off. Jim is popular all over, and a fine big fellow.

Sidney Golden is back directing for Universal.

The Keystone are to have an Eastern company at work this summer at their Fort Lee studio, which they are getting into shape. They are also after a few new English comics of legitimate stage fame.

The Famous Players have secured the Astor Theatre, New York, for their feature film plays. The Astor is two blocks from the famous Strand and should prove a good investment as it is in the heart of the theatrical district.

The Vitagraph Theatre is packing them in nightly with their excellent feature film plays. Manager Frank Loomis is one of the hardest workers for this theatre's success and deserves a world of credit.

Billy Garwood gets so many letters and requests for photographs that he has become compelled to get a secretary to answer the same. Billy is sure some popular with the fair sex.

Harry Myers is the sole occupant of the Universal Cystoville studio and the populace there are thinking of making him Mayor at their next election. Harry is one of the most popular players in the game, in and out of pictures.

Alice Joyce has been away from the Kalem Company now for over two months, which is not generally known. She has retired from the movies but I am not sure whether for a rest or for good. She may go with George Klene in feature production it is said.

Mark Ditenfass has gone to Bermuda on a business trip for Universal to open exchanges in that country. Bon voyage, Mark!

Notes from Everywhere

Carl Laemmle, three dollar a day actor, Fact. Grace Cunard did it, she persuaded the big, little chief to appear in the opening scene of "The Broken Coin" series at Universal City and he went through with it in good shape. At the conclusion of the scene Ford, the director handed him a slip for $3.00 and Laemmle duly collected it at the end of the day. "The Broken Coin" is now well on its adventurous way with Grace and Ford in the leads and with Ford producing.

"Spitfire," a three reel photoplay written by Molley Elliott Sewell provides a vehicle for Miss Pauline Bush's next characterization in this splendid play. Miss Bush goes through many strong emotions and has a big chance in the murder trial scene in which the Judge discovers he is the man who wronged her earlier in life. It is a powerful picture, the locale being in France and the time about 1880.

Adele Lane starts her engagement with the Universal on the first of April with the three reeler "The Paramount Law," under the direction of that sterling producer, Burton King. The return of Miss Lane to the screen has been looked for a long time now, especially by those who followed her splendid work with the Selig Polyscope company some months ago. The first photoplay is said to be a strong one and will be suitable to her powers.

Courtenay Foote has arranged to appear in one or two special features that he will be made at the Reliance studio at Hollywood. The first one is a five reel from "Up From the Depths," by Robert Stodart and Battel Loomis which will give this accomplished actor scope for his splendid talents. A fine cast will be in support of Mr. Foote.
Carlyle Blackwell was present at a performance of "The Man Who Could Not Lose," in Los Angeles the other evening and had to raise and bow his thanks for the applause. He had been away from the city for a week and his absence was certainly missed, for he was in the house. It is astonishing how this magnetic young man can hold an audience both on the screen and off it. He is the personification of youth and optimism.

The big American serial, "The Diamond From the Sky," is on its interesting way and Irving Cummings who is directing the picture is setting the public on a thrill. He is a first rate filmmaker and has known how to keep the audience in the house. He will make one of the most interesting heroes that any serial story has ever made with his histronic ability and good looks. In fact it will be the biggest picture he has ever done.

Edna Mason is through with the oriental series at the big "U" and is not sorry for many things. She thinks that serial work is rather monotonous for one thing and prefers the other kind of work, picture by picture in which one has to change and so avoid monotony. Last week a camel ran away with her at Oxnard and fell down a sand bank and of course Edna took it all which hurt her dignity far more than her limbs. Edna is very emphatic in her opinions regarding camels as opposed to keeping a dog.

William D. Taylor, the Favorite Players' director has been spending many evenings coaching the big production of "Damon and Pythias" for the "Knights," in Los Angeles. In fact one of his friends in the "Knights" made a play or spectacle on the legitimate stage, but in selecting Mr. Taylor no mistake was made for he is one of the best producers in the country and is very artistic with all he does.

Stella Razeto, the clever little Sicil actress has been quite sick. She was very close to appendicitis, and for a week had a high fever. Fortunately, she is on the high road to recovery and in the meantime is comforted by the fact that her beloved hatred terrier (and terror) Paddy Wiffen, has covered her energetic body with glory and fame. Edna Mason has produced a fine picture called "The Attitude of Taylor," which Ed. J. Le Saint is producing. During the absence of Miss Razeto, Vivian Reed has been taking her place.

Herbert Standing, the fine old actor who is appearing in the Bosworth, Inc., films and whose brushy methods stand out so clearly in the films he appears in, is the father of seven sons and two daughters. Guy Standing, the most known of the Standing actors, is the eldest, and is with an uncle, W. T. Carleton, appearing in pictures. Aubrey is at present travelling with his own company in England and mushrooms is also in the old country starring in "The White Man." Herbert is playing in New York while his son Harold has the lead in "The Cardinals," and Jack is with Lulin in Philadelphia. The Standing boys have been out with their companies.

The Smalley's are back! On April the first, they duly appeared at Universal City, and received the very warmest kind of greetings from everyone on their return "home." Responding to the general request of the exhibitors both Phillips Smalley and Lois Weber will appear in the leads in the first picture which is a psychological study of a very ordinary subject, it is called "Scandal." In this a commonplace theme has been handled in Lois Weber's usual masterly manner. An added interest in the picture is lent by that splendid actress, Adele Farrington, who will support the Smalley's. Of course there will be some wonderful photoplay, otherwise it would not be a Smalley production.

Harold Lockwood, he of the American company, has blown himself to a big "King Eight" car which is the talk of all藕 who keep abreast of this. Harold is duly proud of his acquisition and has been burning up some of the roads around Santa Barbara. A native son of L. A., Harold's is also in the old country starring in "The White Man." Herbert is playing in New York while his twin Harold, has the lead in "The Cardinals," and Jack is with Lulin in Philadelphia. The Standing boys have been out with their companies.

and scene painter was looking through some sets, and a fourteen-foot plank became loose and hit Taylor on the head. He says he had no idea he possessed such a hard skull and beyond a bad headache he suffered little injury. The property man and scene painter were more frightened than Taylor was hurt they aver.

In "Helen's Strategem," there will be seen some realistic wire gapping, done in such a way it is in real life without any faking. That is where J. P. McGowan, the Kalem director who is making the "Hazards of Helen" shines. He understands the wire and rations it accordingly. No matter what he does not understand he looks up and gets right. Helen Holmes will again be featured as usual and will show how she traps the wire workers in a series of exciting scenes. McGowan is nearly over his prejudices and hopes to soon be able to do something himself again. He is one of the best heavies in the game and his return as an actor as well as a director will be welcomed.

A strong story, portraying the difficulty often encountered by an artist's model in trying to attain success, has just been completed at the Kay-Bee, Broncho and Domino studios, and will soon be released by the New York Motion Picture Corporation under the title of "The Artist's Model." It is a powerful theme, well related by splendid acting of a carelessly cast and beautifully presented in settings of unusual pomp.

Oxnard, California, seems to be quite a fashionable resort for photoplayers right now and a note from Edna Mason says that she has been coaching camels on the desert lands around there and that said desert lands are as uncomfortable as the camels and that both made her very thirsty and that she is glad that she is not.

There was probably never a more popular serial than "Lancill Love" and its success was largely due to the personal popularity of Grace Cunard and Francis Ford. The success of the new serial being made by this clever couple would therefore seem to be assured of success, particularly as they will follow lines which will prove popular with patrons of serials in general. The serial, "The Broke Coward," will be in costume for the action takes place in a foreign principality and romance and adventure of a stirring type will be depicted and each story will have a direct bearing upon its follower. There will be fifteen installments and, of course, the leading woman's part will be taken by Grace Cunard, while the heavy will be in the capable hands of Ford as usual.

With these two photoplay and counterplotting and with the story written by the lady there will be something of a startling nature doing all the time.

Monsignor Stedman has been appointed as business manager to four of the Universal companies. Stanley Twist takes another lot and Don Meany yet another. They will attend to all matters pertaining to their particular charges under the general management of Louis B. Mayer, who is well known, men and have been connected with famous organizations at one time or another. Stedman was stage manager to Redpath in the Occidental.

Carlyle Blackwell returned from New York with some of the latest things in smart clothes which will be seen in "Mr. Greq of Monte Carlo," which is being put into photoplay form for the Favorite Players by Richard Willis. Blackwell will enact the part of Richard Lane, a young American and the part has a splendid vein of humor running through the photoplay and there are some strong lines. One big fight is included and Carlyle is busy at the gymnasium of the Los Angeles Athletic Club getting into condition to make it exceedingly realistic and as he is a clever box man and much tougher than he appears to be there is trouble ahead for the actors who are to get "their's" in the play. A special cast which will include John Sheehan and Harry Kernan is being gotten together for this big picture.

A "FAIR" TIRE QUESTION

Manager Lester Fountain of the Hippodrome has blown himself for a Pope-Hartford racing car with which he intends to travel to Triaco and see the Fair. However, Manager Fountain is in a quandry as so many of his interested friends are advancing suggestions in this respect and until he makes up his mind he will put off indefinitely. Therefore, the paramount question arises, "What is the best make of tire on the market?"
DUSTIN FARNUM
N. Y. MOTION PICTURE Co.

STELLAR CAST IN NEW ROBERT WARWICK PHOTOPAY

In the company selected to support Robert Warwick in the film version of the George Broadhurst story, "The Man Who Found Himself," a William A. Brady-World Film production, the following players are now at work under the direction of Frank Crane:

Arline Pretty, who has been King Baggott's leading woman in many productions; Douglas McLean, who is remembered for his playing in the "As Ye Saw" picture in which Alice Brady was starred; Ruth Finley, one of the most dependable actresses who had just finished an engagement in the William A. Brady organization, playing in "The Things That Count"; and Paul McAllister, who has been starred in various productions, and whose most recent work has been with Clara Kimball Young in "Hearts in Exile."

Several scenes in connection with this production have been taken at Sing Sing, and as some one has said, "It seems that Bob Warwick likes his friends there." He spent three days in Warden Osborne's institution making "Alias Jimmy Valentine," and he may make other scenes in various productions at that famous place "up the river."

HORSEMAN RISKS HIS LIFE IN YAWNING ICE FIZZURE

World Film's Great Russian Drama Showing Clara Kimball Young in "Hearts in Exile" Has Thrilling Scenes on Frozen River.

Realism, in these times, is necessary in motion pictures. People want to see the real thing. The real thing in realistic sensations is very often dangerous as well as difficult to obtain.

"Hearts in Exile," the World Film Corporation Russian drama, in which Clara Kimball Young stars as the beautiful Hope Ivanova, is full of striking scenes of Russian and Siberian life, made with hazardous risks as the penalty of production enterprise.

In the progress of the plot, it is essential to show two horsemen on a frozen river, one in desperate pursuit of the other. The man endeavoring to escape has to plunge into a hole in the ice. For this purpose, Director James Young selected a sheet of frozen water remote from observation on Saranac Lake, New York, and a rectangular opening of 30 feet by 20 feet was cut into the thick ice. The first horseman took the plunge into the water at full speed, and sank with his horse so deeply, that the onlookers thought he had disappeared forever. He was subsequently rescued more dead than alive, suffering seriously from the intense cold. The second horseman fared hardly any better. He, too, made the headlong plunge right on top of the man he was pursuing, but suffered far less than

Gas Fisher, the first horseman who was in serious straits for several days after his Arctic experiences on the frozen lake.

When this part of the motion picture "Hearts in Exile" was made, the temperature was above zero. Director James Young himself walking on thin ice, fell in 30 feet of water, and when he succeeded in freeing himself his clothes were frozen as "still as a board." "Hearts in Exile" will be released on April 12th.

CUPID LURKS IN PATHE SHOW ROOM

Members of Censoring Committee Become Engaged.

That cupid sometimes lurks in the exhibition rooms of film exchanges has been proven by the announcement of the censoring committee.

Mr. Mason has a committee at the Pathe Exchange, 115 East 23rd Street, New York, one day each week to view the Pathe Releases. Until Miss Hazard was assigned to this committee only several months ago, the two were strangers. However, as they sat beside by side and saw endless heroes making love to endless heroines on the screen—saw also how almost invariably it was a case of "and then they got married and lived happily ever after"—gradually they found that love on the screen was finding an echo in their hearts.

It is said that Mr. Mason absent mindedly filled in one of the censorship report blanks the other day as follows and sent it in to Pathe:

"The majority comment on your picture 'Love' a feature serial to run immediately and to be released under the 'Cupid' brand is as follows:

"Educational: Immense—it discloses new worlds.

"Artistic value: Superb—exerts a potent softening and humanizing effect.

"Entertainment value: Great—an affective antibiotic to lonely evenings.

"Moral effect: Most noteworthy. Have gone to church twice a Sunday for the last three months.

Further comment: Heartily recommended to every bachelor."

PICTURES BRING OLD COMRADES TOGETHER

Pathe Actor Has Reunion with Old "Bunkie."

Some eighteen years ago Ludwig M. Gross, of Millbrook, N. Y., while serving in the German army had a Damon and Pythias friendship with another young officer of his regiment with whom he roomed, ate, skylarked and generally "palled." After leaving the army they lost all track of one another though the old friendship was not forgotten but remained a happy memory.

Years passed and Mr. Gross came to the United States settling in Millbrook. Several months ago he went to a picture theatre in Poughkeepsie and saw "The Perils of Pauline." The first glimpse he had of Owen, the villain, made him grip his chair, "Donnerwetter!" he gasped. "It is Paul!" After the show he went to the theatre manager and asked the name of the Pathe actor taking the part of Owen. "Paul Panzer" was the answer. It was not quite the name of his old time friend, but so close to it that united with the facial resemblance there was left little room for doubt.

Several weeks ago Mr. Gross received a letter from the theatre manager telling him that Mr. Panzer was booked for a vaudeville act at his theatre on a certain night, and inviting him to be present. Mr. Gross accepted and after one look at Paul Panzer as he appeared on the stage, rushed around to the stage entrance. A few minutes later two old army comrades threw themselves into one another's arms and slapped each other on the back with a multitude of many syllabled explosive German words.

Lieutenant Paul Panzerbeiter and Lieutenant Ludwig Gross of the Bavarian line had found one another after many long years.
Film Releases of the Week

GENERAL FILM PROGRAM

Biograph
4-5 The End of the Play, C-D
4-6 The Bridge Across, D
4-8 The Vindication, D
4-9 The Miner's Legacy, D
4-10 The Brooding Heart, D
4-12 The Gambler's Fate, C-D
4-13 Lora, Dream, D
4-15 The Test of Sincerity, D
4-16 The Girl and the Matinee Idol, C-D
4-17 One Hundred Dollars, D

"Edison"
4-5 Won Through Merit, D
4-6 A Clean Sweep, C
4-7 Snap Shots, C
4-9 An Unpaid Ransom, D
4-12 A Deadly Hate, D
4-13 His Sad Awakening, C
4-14 The Cook's Mistake, C
4-16 A Woman's Revenge, D
4-19 The Landing of the Pilgrims, D

Essanay
4-5 The Other Woman's Picture, D
4-6 The Lady of the Snows, D
4-7 The Fable of the Bus'! Man and the Idle Woman, C
4-8 Sophie's Fighting Spirit, C
4-9 An Opal Ring, D
4-10 Andy of the Royal Muutner, W-D
4-11 A Night in Kentucky, D
4-12 The Turn of the Wheel, D
4-14 The Fable of "The Man at the Woman's Club," C
4-15 The Return of Richard Neal, D

Kalem
4-5 The Second Commandment, D
4-6 Ham's Harrowing Duel, C
4-7 The Thumb Prints on the Safe, D
4-10 He Was a Traveling Man, C
4-10 The Girl on the Trestle, D
4-12 The Girl and the Bachelor, C
4-13 The "Pollywogs" Picnic, C
4-14 The Voice from the Taxi, D
4-16 The Third Commandment, D
4-17 The Girl Engineer, D

Lubin
4-5 House of Secrets (Road O' Strife, No. 1), D
4-6 Capturing the Cook, C
4-7 The Cipher Key, D
4-8 Mr. Carlson of Arizona, D
4-9 The Stroke of Fate, D
4-10 He Couldn't Explain, and Clothes Count Split reel
4-12 The Face of Fear (Road O' Strife No. 2), D
4-13 Black Art and Cleaning
4-14 A Prince of Peace, D
4-15 Rated at $10,000,000
4-16 The Fainting Pen, D
4-17 Just Look at Jake, C

Selig
4-5 The Gentleman Burglar, D
4-6 Getting a Start in Life, C
4-7 Aunt Mary, D
4-7 Man Overboard, C
4-10 Selig Jungle Zoo (Animal)
4-12 Poetic Justice of Omar Khayyam
4-13 Mrs. Murphy's Cooks, W-C
4-14 Idol, the Christian, D
4-16 The Strength of Samson, C
4-17 Jungle Stackade, D (A)

MUTUAL FILM PROGRAM

American
4-7 A Touch of Love, D
4-9 The Problem, D
4-12 The Poet of the Peaks, D
4-14 The Wishing Stone, D
4-16 Dreams Realized, D
4-18 Persistence Wins D
4-20 Oh! Daddy, C-D

Broncho
4-14 Shorty Turns Actor, D
4-21 Disillusionment of Jane, D

Kay-Bee
4-16 The Roughneck, D
4-17 The Taking of Lake McVain
4-18 Riddle of the Wooden Leg

Komic
4-11 By Falsely Accused or Foul, C
4-18 Ethel's New Dress, No. 21 1

Masstic
4-6 The Litttle Mother, D
4-11 The Fencing Master, D
4-18 The High Binders, D

Mutual Weekly
Issued every Thursday.

Princess
4-5 The Reformation of Peter and Paul, C
4-6- The Actor and the Rube, C

Reliance
4-7 The Indian Changeling, D
4-10 Station Content, D
4-14 The Job and the Duel, D

Royal
4-10 Burglars by Request, C
4-17 When Youth Won Out, C

Thanhourer
4-11 A Double Exposure, D
4-13 The Moment of Truce, D
4-18 Big Brother Bill, C-D

UNITED FILM SERVICE

Empress
4-9 Automatic House, C
4-14 The Winning Loter, D
4-16 Oysters and Pearls, C

Features Ideal
4-5 The Long Shift, D
4-12 A Son's Tragedy, D

Grandon
4-7 Tainted Blood, D

Luna
4-8 Oh! You Female Cop, C
4-15 The Misplaced Twins, C

Lariat
4-10 The Cost, D

Premier
4-6 The Haunting Eye, D
4-13 Blazing the Trail, D
4-18 The Come-Back, D
4-17 In the Blood, D

Starlight
4-8 Love's Lunacy, C
4-15 Stung!! C

Superba
4-6 The Masqueraders, C
4-13 In Dutch with a Duchess, C

UNIVERSAL PROGRAM

Big U
4-6 Putting One Over, D
4-8 The Heart Breaker, C
4-13 The Old Tutor, D
4-15 The Troubadour, D

101 Bison
4-3 The Oak Lawn Syndicape, D
4-10 And They Called Him Hero 2
4-17 The Doorway of Destruction 2

Gold Seal
4-6 The Mysterious Contragor 2
4-13 Wild Irish Rose, D

Imp
4-5 The Story the Clock Told 1
4-9 The Broken Toy, D
4-12 The Streets of Make Believe
4-16 The Bombay Buddah, D

Joker
4-5 Wedding Bells Shall Ring
4-10 Fares, Please, C
4-12 Skipper Simpson's Daughter
4-17 Way He Won the Widow

Laemmle
4-7 His Captive, D
4-11 Life's Furrow, D
4-14 When the Spider Tone Loose
4-18 Things in the BottorWWower 1
### Film Releases of the Week—Continued

**L-Ko**
- 4-7. Poor Policy, C. .................................. 1
- 4-14. Under the Table, C. .......................... 2

**Nestor**
- 4-6. Eddie’s Little Nightmare, C. ............ 1
- 4-9. The Baby’s Fault, C. ........................... 1
- 4-13. A Mixed-up Elopement, C. .............. 1
- 4-16. All in the Same Boat, C. .................. 1

**Powers**
- 4-10. The Law of the Open, D. .......... ...... 1
- 4-8. The Clutch of the Emperor ................. 1
- 4-11. The Grind, D. .................................. 3
- 4-17. The Love That Lasts, D. ................. 1

**Rex**
- 4-15. A Man and His Money, D. .......... .... 1
- 4-18. The Girl of the Night, D. .............. 2

**Sterling**
- 4-8. Butler’s Busted Romance, C. .......... 1
- 4-15. Playmates, C. .................................. 1

**Victor**
- 4-3. The Guardians of the Flock ............ 2
- 4-9. The Rustle of a Skirt, C. ................. 1
- 4-12. Saved by a Dream, D. ..................... 2
- 4-16. Grand Opening of the World’s Only Movie City .................................................. 1

**ALLIANCE FILMS CORPORATION**

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<td>In the Shadow</td>
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**Favoritc Players**

- 4-2. The Key to Yesterday .......... 5
- 4-4. The Man Who Could Not Lose .......... 5
- 4-5. The Last Chapter ................ 5
- 4-6. The High Hand ................. 5

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<tr>
<th>Masterpiece Film Company</th>
<th>The Truth Wagon</th>
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<td>Jack Chansy</td>
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<th>Hoosier School Master</th>
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<tr>
<td>Lord Lovelad Discovers America</td>
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<th>Oz Film Company</th>
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<td>The New Wizard of Oz</td>
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<th>F. C. Whitney</th>
<th>The Chocolate Soldier</th>
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<tr>
<td>ALASKA FILM CORPORATION</td>
<td>The Lure of Alaska</td>
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### CONTINENTAL FEATURES

**Majestic**

- Ruy Blass.

| Mutual Special | Mexican War Pictures. | The Battle of Gettysburg, The Wrath of the Gods, Za, Za, the Band Leader. |

### New Majestic

**Sapho.**


### Thanbrouser

| Moths | Robin Hood, A Legend of Providence, Proud Proud, Joseph In the Land of Egypt, Cardinal Richlen’s Ward Dope. |

### FICTION PICTURES, INC.

**The Spanish Jade** 5 parts

| ITALIA FILM COMPANY | Cabiria, Treasure of the Louizays, Jules Poire-Serpent 3 parts |

### GEORGE KLEINE ATTRACTIONS

**The Naked Truth** 5000

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<td>Officer 666</td>
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| Du Barry, Stop, Thief! | 5 parts |
| The Woman Who Dared | 5 parts |
| Who’s Who in Society (coming) | 5 parts |
| The Commuters (coming) | 5 parts |

### LIFE PHOTO FILM CORPORATION

**12-28. Springtime** 5 parts

| 1-11. The Avalanche | 5 parts |
| A Modern Magdalen. |

### MUTUAL MASTER PICTURES

**The Quest (American)** 5 reels

| The Lost House (Majestic) | 4 reels |
| The Outcast (Reliance) | 4 reels |
| The Devil (N. Y. Motion) | 5 reels |

### PARAMOUNT PICTURES

**Blazon Film Co.** Reels

| 3-4. “Rule G.” | 5 |
| Bosworth | 2-2. Buckshot John |
| 3-8. Caprices of Kitty | 4 |
| 3-11. Sunshine Molly | 5 |

### Famous Players

| 2-1. Mistress Nell | 5 |
| 2-8. Her Triumph | 5 |
| 2-11. The Bachelor’s Romance | 5 |
| 2-22. David Harum | 5 |
| 2-25. The Love Route | 4 |
| 3-18. Gretna Green | 4 |
| 3-22. Are You a Mason? | 4 |
| 3-25. The Commanding Officer | 4 |

### Jesse Lasksy Company

| 1-25. The Goose Girl | 5 |
| 3-1. A Gentleman of Leisure | 5 |
| 4-12. The Capture | 5 |
| 4-22. Smobs | 5 |

### Lasky-Belasco

| 2-15. Warrens of Virginia | 5 |
| 3-15. The Governor’s Lady | 5 |

### Lasky-Liebler

| 1-28. After Five | 5 |
| Morosoco Photoplay Company | 5 |
| 3-20. Pretty Mrs. Smith | 5 |

### PATHE EXCHANGE, INC.

Week of March 29, 1915

**Exploits of Elaine, No. 14, D.** 2 reels

| Bray Cartoon Comedy “Police Dog,’ and Seringham (Colored Scene) | 5 |
| The Bliss of Ignorance, D. (Balboa) | 3 reels |
| The Gorges of the Tarn (Col. Scene), and The Praying mantis. | 5 |
| The Treasure, D. | 7 |

### FICTION PICTURES, INC.

**The Spanish Jade** 5 parts

### METRO PICTURES CORPORATION

**The High Road (coming)**

| The Flaming Sword (coming) | 5 |
| Fighting Bob (coming) | 5 |
| The Shooting of Dan McGrew (coming) | 5 |
| Cora. |

### Popular Plays and Players

**Shadows of a Great City.**

| Heart of a Painted Woman | 5 |
| B. A. Rolfe Photoplay, Inc. | 5 |
| Satan Sanderson | 5 |
| The Cowboy and the Lady | 5 |

### TIFFANY FILMS CORPORATION

Heart of Maryland.

| The Outlaw’s Revenge (Reliance) | 4 |
| Enoch Arden (Majestic) | 4 |
| On the Night Stage (N. Y. Motion) | 5 |
| Man and His Mate (Reliance) | 4 |
| Help Wanted | 4 |

### WORLD FILM CORPORATION

**California Motion Picture Corporation**

| Salomy Jane | 5 parts |
| Mrs. Wiggs of the Cabbage Patch | 5 |
| Mignon | 4 |
| A Life of Poverty Flat (coming) | 5 |

### Flaming Films

**Without Hope** 4 reels

| Puritan’s Conscience | 3 |
| Sybil of the Film | 3 |
| Frohman Amusement Corporation | 5 |
| The Fairy and the Waif | 5 |

### Lederer

<p>| The Fight | 5 |
| 12-14. Hearts in Exile | 5 |
| 19-26. The Fifth Commandment | 5 |
| 26-27. The Lily of Poverty Flat. | 5 |
| 3-5. Woman and Wine | 5 |
| 10-15. The Butterfly | 5 |
| When It Strikes Home, 24-25. The Boss. | 5 |
| 31-32. A Phyllis of the Sierras. | 5 |
| 6-7. An Indian Diamond | 5 |
| 16-14. Always In the Way. | 5 |</p>
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<tr>
<th>Name</th>
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<td>DELL HENDERSON</td>
<td>Director</td>
<td>Keystone Company</td>
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<td>JOHN LANCASTER</td>
<td>Comedian</td>
<td>Selig Polyscope Company</td>
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<td>WALLACE REID</td>
<td>Majestic-Mutual Company</td>
<td>Hollywood, Cal.</td>
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<tr>
<td>GEO. H. MELFORD</td>
<td>DIRECTING</td>
<td>For Isaac Feature Play Company</td>
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<td>FELIX MODJESKA</td>
<td>Mutual Films</td>
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<td>C. J. BARR.</td>
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<td>Biograph Co.</td>
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<td>LEE HILL</td>
<td>Dramatic Leads</td>
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<td>PHIL. DUNHAM</td>
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<td>GILBERT P. HAMILTON</td>
<td>Director</td>
<td>Albuquerque Film Company</td>
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<td>MINA CUNARD</td>
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<td>BERT BRACKEN</td>
<td>Director</td>
<td>C-K FILMS (Western)</td>
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<td>JAY MORLEY</td>
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<td>DOUGLAS GERRARD</td>
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<td>DOROTHY DAVENPORT</td>
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<td>LEVY'S CAFE</td>
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<td>J. R. Goodfellowship</td>
<td>Dinner at the Club</td>
<td>Wednesday, April 14th.</td>
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<td>EDDIE DILLON</td>
<td>Toastmaster</td>
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DOROTHY FARLEY,
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"THE SIGN OF THE ROSE" IS GIVEN ITS PREMIER SHOWING AT AUDITORIUM

Reviewed by F. McGrew Willis, Photoplaywright

There are those engaged in the business of manufacturing motion pictures who have held that a film play to be successful must contain a certain percentage of melodramatic thrills. According to the reasons belonging to this class the longer the film the greater must be the thrills with which it is interpolated. That their reasoning is forever disproved was shown by the presentation of "The Sign of the Rose," at Clune's Auditorium Monday.

Personally I have always held that the elusive something known as "heart-interest" could carry a play through to success when burning autos dashing over cliffs and decorating the placing rocks with the occupants would find the audience asleep in their chairs. If a play can be constructed so that it contains elements of heart-interest and logical melodramatic situations if is of course all the better for both, but if it is to contain but one, the wise manufacturer will select the play which grips the sympathies and tugs at the heart-strings of the spectator.

There is but one "thrill" in the entire length of "The Sign of the Rose," and that is where the auto strikes the Italian's little girl, played in a manner by Blanche Schwed. This is undoubtedly the most cleverly "pulled" auto accident ever filmed. The machine seemed actually to hurl the child several feet and that it was a real thrill was testified by the gasps of horror among the audience. The accident was all the better for the fact that the audience's sympathies were with the child.

As is too often the case in accidents in films, the big scene will carry to death the villain of the piece and as a consequence the audience will chuckle with enjoyment that he has at last met his just deserts. But in such an accident as this the affair is one of the most tensest moments of the play and portrayed in the manner that it was here it is a big factor in the success of the entire piece.

From practically every standpoint the production is flawless, but I am going to come right out and say that I believe it would have been even better if the spoken drama had been left entirely out and the film used to portray the entire play. There seemed to be something jarring in the action when the curtain rose and the illusion was destroyed. The great reason for this is that the pictures can follow every character and the story runs more smoothly. Of course the act accomplishes its purpose—to let Mr. Beban give a remarkable exhibition of his prowess as a character actor.

One thing that was disappointing was the fact that little Thelma Salter, who up to this time had practically stolen the show, was brought on the stage and was not given a line or much of a final part. The child is one of the most accomplished little performers ever seen in films, and she won her way to the hearts of the audience. The scene in which she showed her fear of the Italian was one of the best bits of acting in the entire play. If the play had been completed in film she would have been given a chance to carry her part through to its conclusion and no doubt would have carried off more than her share of the honors.

There is nothing by which "The Sign of the Rose" can be compared to for those who are looking for pretensions. To my knowledge it is the first play of such length that does not depend on spectacular scenes or big sets for its success. As far as story goes the play is very ordinary, but new touches were made in the story's sequence and stirring action scenes out of Santa Claus and these scenes were well carried out. Another part deserving of mention is the scene in which the birth of Christ is shown.

The direction was almost perfect and the cafe scenes in which Phil Griswold, as played by Jack Nelson, and Robbins, played by Jack Davidson, gave the dinner to their friends, including a number of remarkably pretty girls, who were excruciatingly well handled and, instead of being vulgar as drunkenness usually is, was actually pleasant and joyable and amusing. This is about the first time that any producer has succeeded in showing a bevy of girls under the influence of liquor in any but a repelling manner. Even the stern-eyed critics were compelled to admit that the scenes are inoffensive.

One remarkable fact about the play, and possibly only those engaged in moving pictures themselves will notice it, is that there are no sub-titles informing the audience of the passage of time. For a film of its length to have the entire story spread over a couple of days is something of a novelty in pictures. Let us hope for more of them.

One thing that was disappointing was the fact that the scenes of the piece were all well chosen and those taken in the East Side quarter of New York were very well handled and true to the environment in which the Italian laborer lived.

The cast was fully equal to the play. Andrea Lynn gave a very strong portrayal as the mother of the kidnapped child, especially when she appeared in person in the final act. W. J. Kane, as the officer, played that part as audiences are supposed to know millions of the law in the metropolis. The part of the father of the little girl, taken by Hayward Ginn, who also had a chance for some good acting as the older brother, was very well done. Of course Mr. Beban, whose acting in the vaudeville version of this play is remembered by almost all who attend the two-a-day houses, was the star of the production, as was intended.

People in the audience behind the writer wondered why this boy didn't knock on the door of little Thelma Salter. Certainly she deserved it.

As a final thought the death of the little girl of the Italian was very well directed. The use of cut-backs was marvelous. The repeated flashes showing the boy holding the Christmas presents, waiting for the call to hurry in the room with them, were thrown on the screen. This and the restrained acting of the杀死者, who instead of throwing himself across the body of his child, as is too often done in pictures, made a portrayal of grief that should be a revelation to those engaged in producing and acting screen plays. The greatest grief is not always shown by the most gestures, but for the philosophy behind the manner features that depend on nothing but the story and acting to carry them through to success. No melodramatic thrill or sets costing thousands of dollars to put-up are needed when plays of this kind can be secured and put on in the manner "The Sign of the Rose" was.
PHOTOPLAY AUTHOR’S LEAGUE ELECT OFFICERS AT FIRST ANNUAL MEETING

Invitation is Extended to all Photoplay Authors to Come on Selig Movie Special

The photoplay Authors’ League held its first annual meeting Saturday evening and elected officers as follows: Frank E. Woods, incumbent President; Russell E. Smith, Vice-President; Hettie Gray Baker, incumbent Secretary; Richard Willis, incumbent Treasurer; Richard Harding Davis, incumbent, Second Vice-President; William Lord Wright, Third Vice-President.

For Board of Control: David W. Griffith, Mary O’Connor, William E. Wing. These, together with the above officers, will form the entire board.

During the first year of its existence, the Photo-play Authors’ League has not only built up a large and flourishing membership and published “The Script,” its official monthly publication with great financial success, despite the very heavy expenses, but the organization also has been instrumental in opening a most decisive war against unscrupulous, fake, scenario schools flourishing throughout the United States. The League, through personal efforts of Russell E. Smith, has secured complete data from these offenders and has exposed them with such effectiveness that they have been driven from the advertising and editorial columns of magazines and publications generally throughout the country. In a number of cases, the “schools” themselves have been put out of business. The organization also has lent its influence to the Willis bill, favoring copyright for photoplays, and has done much to get that measure before Congress. The League also has given absolute protection to members with grievances, securing satisfactory settlements in every case.

Included in the membership of the Photo-play Authors’ League are the leading professional writers and recognized authorities of the motion picture story profession, all of them actively cooperating with officials of the lively organization.

An enthusiastic invitation for all photoplay authors to come to the Exposition State on the Selig Movie Special and promising a reception and entertainment worthy of the occasion, was passed unanimously by the Photo-play Authors’ League in annual session last evening.

The many members present listened to the plans outlined for writers and others who took advantage of the Selig de luxe excursion to California, and responded with applause and several appropriate motions.

At the meeting of the new Board of Control, consisting of President Frank E. Woods, Hettie Gray Baker, Russell E. Smith, D. W. Griffith, Richard Harding Davis, William Lord Wright, Richard Willis, Mary O’Connor and William E. Wing, already has been called to outline plans of entertainment for the writers who will be here in July, one of the most beautiful months of the year.

Those present also were informed of the Selig contest in connection with the Selig Movie Special’s trip, and, during the discussion which followed, expressed full appreciation of the proposition.

The League, in its resolution, urges all photoplay writers to take advantage of the opportunity to visit the greatest film colony in the world and to get acquainted with their many fellow craftsmen in the Golden State.

FIRST VITAGRAPH DIRECTOR IS DEAD

Word of the death in California of William V. Ranous, the first director employed by the Vitagraph Company and a pioneer in the field of motion pictures, was received at the Brooklyn studio of the company Saturday. Mr. Ranous was survived by a widow.

William V. Ranous joined the Vitagraph Company at its inception, after a long and successful stage career. His first work was in writing and then producing his own scenarios, under the direction of Mr. J. Stuart Blackton.

Mr. Ranous was responsible for many of the improvements that were made in the manufacture of motion pictures, and he was among the first to use a completed story in the animated art. Mr. Ranous, soon after joining the Vitagraph Company, organized his own company of players and adapted many stage successes for the camera.

Several years ago Mr. Ranous severed his connection with the Vitagraph and went into business for himself. This venture was not successful and after a short time he returned to the Vitagraph Company. His health failing, he was sent to the Pacific Coast with a company and produced many of the realistic pictures that the Vitagraph Company has presented.

Although he had been constantly employed by the Vitagraph Company, Mr. Ranous left his widow in straightened circumstances, and a fund has been started for her by the Vitagraph players, headed by a subscription of $100 by the officials of the company. Mr. Ranous was about 60 years old.

Edwin Carewe, Emily Stevens, Frank Elliott in “Cora,” a Rolfe Production in five reels

EDWIN CAREWE DIRECTING AND PLAYING LEADS FOR ROLFE PHOTOPLAY, INC.

Edwin Carewe, director for the Rolfe Photoplay, Inc., is at the present playing the leading male role in “Cora,” the five-reel feature now being directed by Mr. Carewe.

Miss Emily Stevens is being starred in the title role, which was created on the dramatic stage by Madame Pat the Kalich and Mr. Carewe supporting her. He has produced the “Cowboy and the Lady” for the Rolfe Co., in which five-reel feature Mr. S Miller Kent was starred. Mr. Carewe was stage director for J. M. Weber of Weber and Fields, for two years with the Lubin Film Co. and also with the World Film Corporation.

BURR McINTOSH FILM CORPORATION STARTS WORK

Burr McIntosh has come back to his first love—“The Photograph.” He has organized the Burr McIntosh Film Corporation to make that work possible. Inasmuch as Mr. McIntosh is an accomplished photographer and an experienced actor, the moving picture fraternity may look forward to receiving from him and his company features of merit. The first feature to be turned out will be based on Fy Hopkinson Smith’s masterpiece, “Colonel Carter of Carterville.” This is a story which has enjoyed a well sustained vogue among those who appreciate quality, as well as gripping moments. The director will be Howard Hansen, whose reputation is based on the work he did in producing the famous serial, “The Million Dollar Mystery.” Work has started on this feature and it is to be released on the World Film schedule in the June calendar.

Mr. Morgan Belmont, son of Mr. August Belmont, well known financier, recently showed at the World Film Studio at Fort Lee, some pictures taken in Alaska during his recent hunting trip.
MARGARET GIBSON LEAVES VITAGRAPH FOR NEW YORK MOTION PICTURE CO. UNDER DIRECTOR RICHARD STANTON

Ella Margaret Gibson is the youngest leading lady in the New York Motion Picture Company. She is the star of the Western contingent located in Santa Monica, Calif., and the recipient of her portrayal may be found in any of the current Westerns. Her career has been fruitful of interesting events, and her record of artistic achievements is one which any actress could well envy. Miss Gibson was born in Colorado Springs, Colo., but a little over ten years ago on her last birthday. Her parents were both professional entertainers, her father being a musician and her mother a vocalist. The father's name is Leslie J. Gibson, born and raised in Iowa and emigrating from Scotch Irish stock. The mother's maiden name was Celina Ella Fisher, born in Jamestown, N.Y., of English ancestors. In her youth the mother was noted for her beauty and her ability as a singer. The mother's father was also a professional vocalist, and the mother's mother was an exceptionally successful professional dancer. It can be readily seen that Margaret Gibson comes by her great talent naturally. Miss Gibson's schooling, so far as judged by her present accomplishments, was somewhat limited owing to the professional activities of her parents. She attended school in Colorado, Kansas and California, but the greater portion of her education was received at the hands of her mother, who, because of her early life and experiences in professional circles, realized the disadvantage under which the child of professionals is usually educated. The professional environment in which Miss Gibson was raised, and the prudent mother's thoughtfulness, has done more for the little Vitagraph star in the matter of education than most girls receive in many years at girls' colleges. In a semi-professional way, Miss Gibson has been appearing on the dramatic stage practically all of her life. Her first bona fide theatrical engagement was a child's part when about twelve years old. This was in Denver, Colo. Her success was all that could be expected. Later on she made several trips through the western playing vaudeville engagements. Before she was fifteen she was the ingenue and soubrette in a permanent stock company located in her home town, Colorado Springs. With that organization she appeared in many of the most humdrum of different parts Early in 1912 Miss Gibson became interested in the possibilities of motion photography. Being employed in Los Angeles at the time, she applied to the western Vitagraph Company and was immediately engaged. For several weeks she portrayed many of the pictures, an experience which taught her the demands of the camera. At this juncture the regular leading lady of the company was transferred to New York, and Miss Gibson was given an important part against that of her managing director. Her years of successful theatrical work and her knowledge of the camera, made it possible for Miss Gibson to immediately demonstrate her right to the position. Her success was instantaneous and emphatic. She immediately placed at the head of the Vitagraph western company and continued in that capacity. She has never appeared with any other film company.

Miss Gibson is essentially a western girl. She is a splendid horsewoman, a skillful automobile driver and a veritable fiend at "roughing it" in camp life. Every phase of rugged nature, with its animal life, makes direct appeal to Miss Gibson, with the result that this famous little Vitagraph star is simply natural, free-from-care, modern girl entirely devoid of the professional conceits and jealousies usually associated with successful actresses. Her knowledge and love of life in its natural forms, probably accounts for the direct naturalness and simplicity for which her professional work is justly celebrated.

Her first picture with the New York Motion Picture Co., is "The Sea Ghost," in two reels, directed by Richard Stanton.

The Vitagraph Company announce they have secured for picturization, two of the most popular plays of the last decade. "The Writing on the Wall," which was originally produced by Ouida Nethercote, and "The Golden Betsy," in which Mary Manseuring starred with success. Both plays lend themselves admirably to photo-drama production and a strong Vitagraph cast is being selected for their presentation on the screen.

DIRECTOR AL CHRISTIE
Nestor-Universal

Universal Notes

After many weeks of strenuous work, Burton King has completed the twelve reel serial, "Under the Crescent," featuring the Princess Ibrahim Hassan in a pictorial expose of harem conditions in the Orient as experienced by herself. The Princess has left for San Francisco where she is to remain for a time with her mother, leaving later for New York.

Pauline Bush is this week playing in a two-reel picture of unusual strength, entitled, "The Heart of Cerise," a photo-play entirely different from the greater part of the DeGrasse productions.

Seven-year-old Doris Baker, who played in "Little Lord Fauntleroy," and also with Leslie Carter in "The Heart of Maryland," has been engaged to play with Gene Gurner and the DeGrasse company in the future.

Several of the players in Roy McCray's Joker Company are wandering about the studio grounds tenderly feeling warm heads as the result of a premature powder explosion in the production of "Nothing Ever Happens Right." The concussion stunned several of them and put the camera temporarily out of commission.

Returning early Saturday morning from San Bernardo where he had gone with the Otto Turner Company to stage several week scenes for the "Black Box" serial, Frank MacQuarrie, clad in his pajamas with an old suit over them, was stopped within two blocks of his home by two policemen who insisted that he was a burglar or at least was up to some sort of outlawry. After much discussion with the added proof of the make-up kit in his suit case, they allowed him to continue his way, but not without considerable shaking of the head and dubious looks on their part.

While wandering about the Universal studio recently Treasurer P. A. Powers approached a group of carpenters and began plying them with questions. For several minutes he stood there asking first about one thing, then another and at length thanked them and started on his way. Before he was out of hearing, however, he overheard one of them remark: "Gee, that guy don't want much for his two-bits, does he?"

They had taken him for one of the visitors to the city! At last there has been found a sure way to get the goat of Herbert Rawlinson, leading man with the Turner Company in the production of the "Black Box" serial.

While on a recent trip to Oxnard, the company attended an exhibition of the skill of a dealer in black magic. When the latter called for one of the audience to come up to the stage, the company insisted that Rawlinson be

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the one. After much urging, he consented and what happened to him was a plenty. The climax came, however, when after being locked in a cabinet with the magician both of them tied to chairs, he was brought out and shown to the audience, hair mussed, collar off, shirt open, trousers pulled up to his knees and generally disheveled. The roar of laughter that greeted his appearance brought a blush to his face that arises even now whenever the subject is mentioned. His goat is gone and no matter where or when the occurrence is mentioned, his dignity flies out the window or disappears somewhere and leaves him blushing furiously and wondering why he ever let them persuade him.

J. Warren Kerrigan of the Kerrigan-Victor Company is this week playing in the first comedy drama he has appeared in for two years. The story is entitled "The Oyster Dredger," and was written especially for Mr. Kerrigan by director Lon Chaney.

Hobart Bosworth has started on his first picture since joining the Universal forces at Universal City. The story will be released in four reels under the title, "Fatherhood."

Otis Turner and his company of special feature players have returned from San Bernardino where they have been staging wreck scenes for the "Black Box" serial.

Universal City has its own Photo Studio. Photoplayer can now have their photographs taken direct at the studio without delay.

A real police force is being instituted at Universal City and Miss Laura Oakley will be chairman of the board. All Universal Guards are former policemen of the L. A. Department.

Five hundred traffic managers from all over the country will be entertained at Universal City with a Spanish barbecue by the L. A. Chamber of Commerce. About fifteen hundred people are expected to participate.

Kitty Stevens Plays "Sunshine Molly"

Miss Kitty Stevens, lately of the Rolfe Photo Plays, Inc., started her theatrical career when she was 16 years of age. She studied Dramatic Art under the well known Jessie Alexander, after which she played for John P. Schoum in the "Jewel of Asia" company of Asia.

She then toured through Canada, playing all the largest concert halls in that country and after playing several successful seasons in Vancouver and Los Angeles, was while spending her vacation in Sunny California, that Miss Stevens was impressed by Motion Pictures, and after an interview with several of the managers, succeeded in joining a company in Los Angeles.

Miss Stevens played with Max Eisman for the Masterpiece Film Co., also the Albuquerque Feature Film Co., and later joined the B. A. Rolfe Photo Plays, Inc., and played the role of Dance Hall Molly in the Feature Photoplay, "The Cowboy and the Lady."

She has scored her biggest hits in heavy emotional parts. She is an all-round athlete, a very clever horsewoman, and her directors speak very highly of her work on the screen. We hope to see more of Miss Kitty Stevens' splendid work in the near future.

Inceville Notes

George Fisher, the young Inceville juvenile, was subjected to a tantalizing experience recently during the production of "The Darkening Trail," the forthcoming four-reel feature of the New York Motion Picture Corporation in which W. S. Hart will be starred. Fisher was playing the part of Jack Sturgess, a cad from the city who goes into the Yukon country to escape marrying a girl he has betrayed. In Hope City, he is tormented by the miners on account of his superior attitude. In the scene. Mr. Hart, who also directed the production, instructed the miners to shoot at Fisher's feet and make him dance. They shot and moreover shot real bullets, so that Fisher had the time of his life evading a leading pill in his leg.

Louise Glau's reputation for portraying vampirish women is daily becoming more pronounced. The beautiful leading woman of the New York Motion Picture Corporation is possessed of versatile ability, but the greater number of her characterizations since joining the Ince forces have been those of Bohemian types. Her next appearance will be in support of W. S. Hart in a four-reel feature entitled "The Darkening Trail," a gripping story of the Yukon country.
W. M. S. HART, who is to be starred in the “Darkening Train,” a forthcoming Ince Feature Production to be released on the Mutual Program, April 29th.

LUNG SPECIALIST ASSISTS IN INCE PRODUCTION

Enid Markey Presents Girl in the Throes of Pneumonia.

That none might criticize the manner in which Enid Markey played the part of a girl in the throes of pneumonia, Dr. H. G. Levengood, the noted lung specialist of the Pacific Coast was called upon recently to assist Produced Thomas H. Ince in staging a scene for “The Darkening Trail,” a strong four reel feature, starring W. S. Hart, soon to be released on the Mutual Program by the New York Motion Picture Corporation.

The scene depicts Miss Marky raving in a delirium, caused by her exposure to the Alaskan elements. Miss Markey declared she had never suffered pneumonia and hence did not know how to act the part. Rather than risk the chance of making the actress look more like one with whooping cough than with pneumonia, Mr. Ince persuaded Dr. Levengood to visit Inceville and show Miss Markey how such a victim would act. For an hour the celebrated physician instructed Miss Markey before the scene was photographed. Then he consented to appear before the camera himself with Mr. Hart, the star.

Dr. Levengood professed to be smitten with motion picture acting and hinted to Produget Ince that if ever the medical profession becomes unnecessary he would ask for a job as an actor.

ROLFE STUDIO NOTES

There are three companies kept busy under the Rolfe banner. The Eastern company is under direction of Ed. Middleton producing “The Flaming Sword,” with Lionel Barrymore and Jane Gray. Wm. Faversham has signed contracts with the Rolfe forces and will soon commence his first picture.

Director John W. Noble has just finished “The High Road,” featuring Miss Valli-Valli. His two coming productions will be “Fighting Bob,” featuring Orin Johnson and Olive Wyndham and “My Best Girl,” featuring Max Ferguson and Lois Meredith. Mr. Noble’s latest release is “Satan Sanderson.” All Rolfe Productions are through the Metro Film Company.

“IOLE, THE CHRISTIAN” TO BE SHOWN AT CLUNE’S BROADWAY

One of the most unique one-reel dramas ever released is to be shown at Clune’s Broadway, the last of this week. It is a play of ancient Rome, entitled “Iole, the Christian.” The play was produced by Burton King from the script by T. McGrew Willis, and features Virginia Kirtley, Robin Adair and Ed Brady. Scenes of the play were taken in the beautiful Hazard grounds on South New Hampshire street and along the rugged coast near Playa Del Rey. The interior sets were especially built for the production under the personal supervision of Mr. King.

“FIFTH COMMANDMENT” AT WOODLEY’S

Julius Steger, and his world famous vaudeville playlet, “The Fifth Commandment” amplified into a superb five reel photoplay, will be seen as the stellar attraction at the Woodley theater during the coming week. It promises to be one of the most elaborate film productions shown here for some time. Steger and his playlet dealing with the taking of humanity’s life are familiar to every patron of the Orpheum circuit, for the act has been a repeater for many years. Steger is one of the most talented emotional actors on the American stage today and his advent into the motion field marks an important epoch. Manager Seth D. Perkins of the Woodley has arranged for a harpist and singer to render in accompaniment with the great pipes organ the incidental music that helped make the vaudeville playlet a success. “Cabiria” the twelve reel spectacle will positively be shown for the last times today and tomorrow.

CECIL B. DE MILLE

Director General

Lasky Feature Play Co.

JESSE LASKY SOON TO RETURN TO STUDIOS

Mr. Jesse L. Lasky, who has been spending some weeks at the New York executive offices of the Jesse L. Lasky Feature Play Co., is soon to return to the studios in California. During the current week the offices in New York will be moved from the old 46th Street address to a new building with special accommodations at 120 West 41st Street.

Leo White is put through some stunts in the Essanay comedy, “The Champion,” that would shame a college fraternity initiation. He is pounded on the head with a heavy weight, ducked under a shower bath and shot through a door twenty feet into a yard, tumbling heads over head. “If I wasn’t an acrobat, my neck would have been broken a dozen times,” he declared.
Selig Notes

"You see, it was like this," explained Tom Mix, the Selig cowboy-actor-director. "Someone has been teaching that horse the 'hesitation.' At least that's the way it strikes me. I fell off all right during the scene yesterday, but the nag put his foot right on my middle. Instead of going away from there, he hesitated and did some new-fangled movements. I can't swallow well yet and I am beginning to have suspicions regarding a couple of my ribs, and the dare-devil walkde away muddering to himself. But the dare-devil walked away muddering to himself. But is supposed to save him from death.

After shooting away 50,000 rounds of ammunition, Director E. A. Martin called it a day's work Sunday, although the Selig army will have assembled several more days to complete the battle scenes of the feature, "The Hiding God, War." The anti-war production is piling up thrilling film footage rapidly. The Selig blondes are heart-broken. An enforced separation placed one at the Mission studio, Edendale, while the other remained at the Selig Jungle Zoo. As both are pinning away it is planned to hurry the absent one through her picture and restore her to the arms of the other weeping actress.

A caller is on at the Selig Jungle Zoo to see which male actor or employe will be the first to secure a ride in Beulah Lyon's new limousine. Thus far the selfish thing has thus honored her women friends exclusively. Another convincing sign of hard times is found in the fact that Kathryn Williams has received but one proposal by mail during the past two weeks. The Selig star is beginning to believe in the effectiveness of the high cost of living.

William Stowell, the Selig six footer, absolutely refused to hold a tiger by the tail during a scene recently. After Bill's goat had roared all through the Selig Jungle Zoo, the actor discovered that the stunt had been faked up for his special benefit.

Tom Santachi, the old-time Selig favorite, is a fine automechanic but refuses to work at the trade.

Lylian Brown Leighton has the painting art beaten when she attacks a yard of cloth with needle and colored silks. Still she persists in playing rare comedy for the Selig Polyscope Company.

Comedian John Lancaster once was a champion potato raiser but he abandoned it to appear in pictures, mostly under the Selig Diamond brand.

Sidney Smith, the juvenile of the "Red Head" series and other Selig comedies, has been offered a position on a ball team. Nothing doing.

Edith Johnson previously secured an income merely posing for photographic pictures but that was before the film bug bit her and caused her to join the Selig army of studio stars.

Director E. J. LeSeant, the Selig director, has taken to horseback riding. While this is hard on the horse, it is fine for clearing out the cobwebs.

Colin Campbell, the Selig feature director, has not had a photograph taken in 20 years, and yet he was in the "light" before taking to the film game many years ago.

Lee Morris, one of the Selig Jungle Zoo comedians, who ran from Los Angeles to Pasadena last winter, when he joked that a lion was loose, is to appear in an animal scene during the "Bloom Center" series. An aged tabby cat has been engaged for the other role.

Stanley Twist, one of the business managers at Universal City, has returned to the studios after several days under the care of a physician, due to a nervous breakdown.
Mutual Notes

Chester Withey of the Edward "Komie" Dillon's tribe of Mutual film makers, is resurrecting his old wardrobe. In one week he made eleven changes in street costume, and he hasn't been entering a tailor shop for the past two years.

Lillian Gish is expected back almost any day from her vacation trip that she is spending with her mother, visiting in Massillon, Ohio. This is Lillian's first leave of absence since coming to Sunny California.

One of the youngest and most successful directors in our celluloid game is John H. O'Brien, better known to his studio associates on the Griffith-Hollywood lot as "Jack" Griffith has pronounced him one of his most capable producers.

His demonstrations as a producer of plays that contain merit have been very visible in the past few years.

Some of his most recent accomplishments at the Griffith studio are a four-reel picture version of Thomas Nelson Page's, "The Outcast," the fiction stories of which appeared in the Saturday Evening Post; the Russel E. Smith picturization of Richard Harding Davis' "Captain Macklin;" and at the present he is actively engaged in an original four-reel Majestic photodrama, "Her Shattered Idol" with Mae Marsh and Robert Harron as the featured players.

Fay Tinchler, the Griffith-Kenie comedienne in "Ethel's Disguise," dons the clothes of a dashing young hero. One day recently, while working out on exterior scenes, Fay was beckoned by an elderly looking woman, who was seated in her limousine, stationed on the opposite side of the street. It was quite evident that her disguise was complete, so she marched herself in the desired direction. Upon her arrival there, she learned that the chief object of her being addressed was to inquire if she would consider a position as chauffeur. Fay thought she would continue the joke, and asked for a fabulous sum for her weekly services. The reply she received was a very discouraging one.

Wallace Reid, the Griffith-Mutual player, is a violinist by natural instinct. Never has he succumbed to the charms of a female tutor, but it seems that he was created with a complete musical education. In the Mutual feature, "A Yankee from the West," taken from Ople Reid's novel of the same name, there are some scenes in the interior of a western saloon. Wallace Reid, who is playing an important part in the same, induced Director George Siegmam to allow him to play the instrument of which he is so proud in these particular scenes. Siegmam, realizing that it would be great local color in the scenes, granted him immediate permission. The result is that Reid's naturalness in handling the violin is a great asset to those scenes.

Plans are under way at the Reliance and Majestic studio for the erection of a new executive building. The present one has become quite crowded, due to the continual increasing of office staffs. It is said that a portion of the new building will be reserved for the scenario department. The new restaurant building was officially opened on April 6th and has a large seating capacity. A very modern dining room is charged for a mid-day repast in the new Mutual dining room.

Elmer Clifton has joined the ranks of film actors who perform sensational feats in motion picture plays. Recently, a scene calling for this Mutual favorite to alight on a chain that transfers freight from the wharf dock to the upper dock of a steamship was planned by Director R. A. Walsh.

The Pacific Navigation Pier at San Pedro was selected as a location for the planned sensational scene, and Elmer Clifton to perform the difficult task. The camera ready, Clifton made preparation to alight on the fast moving freight transfer chain as it was making its last haul, to make connections with the embarking steamer. Luckily, his flight was a safe one, although it wouldn't have been had not the captain on the boat yelled words of encouragement to him to hold on as he was rapidly chains-planning through the air. Clifton's contention that a film actor should keep himself in physical trim seemed to ring true in this episode.

Henry Washall, the popular Griffith player, is still overjoyed with the fact that he has returned to his first love, the Griffith studio. He is still appearing in the Russel E. Smith adaptation of Ibsen's "Ghosts."

BESSIE BARRISCALE HAS HER TROUBLES WITH GOWNS DURING FILMING OF "THE CUP OF LIFE."

It seemed that a jinx of some frightful kind hovered over Miss Barriscale during all the time that she was engaged recently in appearing before the camera in "The Cup of Life," the big feature in which she will soon be starred. Others in the picture are Frank Borsag, Archibald Maudes dan.

Miss Barriscale.  

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ing establishment and the staging of the scenes in which it is shown. But this was not all. The little star tired of packing the gowns in a valise each night, and so late one day decided to leave them in her dressing room overnight. It chanced that a terrific rain storm broke over the studios during the night and ruined parts of two of the creations. These had to be replaced by a domestic modiste and this necessitated another delay. The ill-luck that befell her during the production, however, did not interfere with Miss Barriscale's work. Her interpretation of the role of Helen Fisk, in "The Cup of Life," is said to be the most remarkable piece of work she has ever done in all her career as an actress, either on the legitimate stage or the screen.

JOHN W. NOBLE, Director
CHAS. HORAN, Assistant
H. O. CARLETON, Cameraman

JOHN W. NOBLE, DIRECTING FEATURES FOR ROLFE

One of the most able of directors producing features in the West is John W. Noble, with the Rolfe Studios. Mr. Noble is a man of wide experience, and at one time gave a helping hand to the organization of the Thanhouser Film Co. He was with this company for three years, later joined the Universal Co. for one year and also the Mutual for the same length of time. Mr. Noble comes from the U. S. Army, having served in the Philippines as lieutenant for nearly eight years. 

Upon his return to the United States he became interested in Motion Pictures and he has made features ever since. He is well liked by all those he associates with and his pictures are among the best on the market.

NEW YORK MOTION PICTURE PARTY EXCEEDS SPEED LIMIT. NABBED—BUT, CLEVER "ACTING" SAVES PARTY FROM FINE

Reclining leisurely in the rear seat were three men. In the front beside the driver, sat a beautiful young woman. None essayed to talk for the dizzv speed at which the high powered machine was traveling made conversation impossible. Out beyond the limits of the city sped the car. Into the suburbs dashed and careening first to the right and then to the left it headed, guided by the hand of its pilot, toward Santa Monica.

The three in the rear were Frank Borzage, Arthur Maude and Howard Hickman. She in the front was Belle Barriscale. The entire party had been working that afternoon in Los Angeles, enacting some of the big scenes for "The Cup of Life," the forthcoming feature production of the New York Motion Picture Corporation on the Mutual Program, in which Miss Barriscale will be starred. Dusk had fallen and, with their make-ups still on their faces, they were being whisked—rather, catapulted—back to the Inceville studios.

"A little faster," suggested Borzage, at length, to the chauffeur. "Yes, yes, we're going jolly well too slow," rejoined Maude, "that's what I" declared Hickman, "hit her up a bit. "Oh, please, don't tell him to go faster," said Miss Barriscale. But the driver acted on the advice of the men and opened his throttle to the highest notch. The big auto tore over the road, heading towards the city.

Suddenly, Hickman glanced over his shoulder and startled everyone with: "Waith a minute! I think I see a single light following us." Before the others could turn around, John C. Barriscale, father of the famous actress, was beside the summons, when Borzage's quick wit came into play. "Hold on, there, officer," said the young leading man, "this man's done his trick and we're taking him home"—and he pointed at Maude, who seized the situation and purposely turned pale. The cop let them all go.

WONDERFUL SPRING SEASON FOR PRODUCING OF SUMMER RELEASES NOW BEING BEGUN

BY JESSE L. LASKY FEATURE PLAY COMPANY

Photodrama Vehicles for Edgar Selwyn, Ina Claire, Charlotte Walker, Fannie Ward, Donald Brian, Samu, Selwyn and Louis Mann

A wonderful season of Spring producing for summer releases is just now being inaugurated at the studios and on the ranch of the Jesse L. Lasky Feature Play Company. Apart from already announced special releases, recently announced, the Lasky company, it is stated by Mr. Samuel Goldfish, is producing more elaborate offerings than ever before. The fact that certain of the legitimate stars are turning to a craft, makes it possible to begin work very soon for the productions in which such artists as Edgar Selwyn, Ina Claire, Charlotte Walker, Fannie Ward, Donald Brian and Louis Mann are to make their initial screen appearances.

Though the contracts with these six notable artists, as well as similar contracts with other stars, were signed and announced some time ago, it was naturally not possible for them to abandon their tours at the moment, and a certain amount of delay in starting work for their photodramatic vehicles was unavoidable.

Miss Ina Claire is already at the Lasky studios in Hollywood, California, and Mr. Selwyn, who is also on the ground, is dividing his time between the studios and the ranch, making preparations for 'The Arab.' Whole villages are being constructed on the ranch, in order that every detail of 'The Arab' may be perfect, and Mr. Selwyn says that he is each day impressed anew with the labor and art put into the making of Lasky productions. Miss Claire's play, which may be described as comedy with a strong romantic interest, is named "The Wild Goose Chase," and is a picturization of one of the most successful legitimate plays by Wm. C. De Mille.

Miss Fannie Ward, whose vehicle will be positively announced in the near future, is still in New York City, but is already making her preparations to depart and begin posing. It has been determined that she shall begin the actual work on her Lasky production, which is to be her photodrama debut, on April 26th.

Miss Charlotte Walker, who will leave for the West before Miss Ward, is to star in a photodrama based on the great dramatic hit, "Kindling," which it will be remembered, ran for an entire season in New York and for four seasons on tour. The leading role of this play—a tenement mother who steals in order that her child may be born and brought up in the Western country under favorable conditions—should be admirable for Miss Walker.

All these other activities are under way, work is progressing for the third Blanche Sweet release under Lasky management. The name of the production is "Stolen Goods," and the photodrama is based on a successful stage play by Margaret Turnbull. The piece is in keeping and radically different from "The Warrens of Virginia" and "The Captive," as it is the desire of the Lasky company to show the entire versatile genius of this particular star. The Lasky-Belasco production of "The Woman" is already practically complete and the release date is definitely set for May 3rd.
BIG DOINGS AT INCEVILLE IN THE NEAR FUTURE—HENRY DOODROUFF WILL MAKE DEBUT IN "THE BECKONING FLAME"

Having completed the production of "The Sign of the Rose," the combination of silent and spoken drama in which George Beban is starred by the New York Motion Picture Corporation, Thomas H. Ince, director general of the company, is devoting his time to the supervision of the "The Reward," the chorus girl story in which Bessie Barriscale will be starred and has started work on "The Man from Oregon," Raymond B. West, the "boy director," has finished the production of "The Mating," and Charles Swickard has taken the first few scenes for "The Beckoning Flame."

"The Man from Oregon" is a powerful political story with a woman as its central figure and will introduce as co-stars Howard Hickman and Clara Williams. The scenario, by C. Gardner Sullivan and Mr. Ince, offers opportunity for many magnificent settings, such as rarely before have been built and, on this account, Mr. Ince expects the production to be one of the most sensational he has ever attempted.

One of the big spots in the biggest of the entire story will be that depicting the United States Senate chamber. Some of the big force scenes take place on the floor of the chamber and Mr. Ince plans to spare no expense in erecting an exact replica of the noted Washington meeting place.

"The Mating" will offer Bessie Barriscale again as a star. It is a refreshing comedy drama of co-educational college life and offers Miss Barriscale unlimited opportunities for a display of her versatility. She will be supported by Lewis J. O'Day, the former Broadway favorite, who was induced to join the ranks of the New York Motion Picture Corporation by Mr. Ince. West is particularly capable of doing the brunt of the work on this big production by reason of his long experience as a college athlete not so many years ago."

Orrin Johnson has played Thirty-Seven LEADS IN THIRTY-SEVEN NEW YORK PRODUCTIONS

Orrin Johnson, leading man of the Rolfe Players, under the direction of John W. Noble, entered the theatrical field in 1887, when 19 years of age. Although he had only two months of experience, he immediately was trusted to play leading roles, making him the youngest leading man at that time.

He has been starred ever since, playing three consecutive seasons with Anna Russell and with Mande Adams in "Romeo and Juliet." After playing a lengthy engagement with Georgia Cavan in stock, he was engaged as leading man by Charles Frohman, the latter featuring Mr. Johnson for thirteen consecutive seasons. He has been one season with Richard Mansfield on the Pacific Coast and has played thirty-seven original parts in thirty-seven New York productions.

Mr. Johnson came to Los Angeles two years ago, when Oliver Morosco opened his Morosco Theatre, playing for one season in the role of "Beppo." This is Mr. Johnson's first photoplay engagement, and his second picture. His first picture in which he was featured is "Satan Sandersen" his second, now under production in which he is starred, is entitled "Fighting Bob." Both films are directed by John W. Noble.

OLIVE WYNDHAM, A PLAYER OF GREAT POPULARITY

Miss Olive Wyndham, who is of late recognized with the Rolfe Players, is a lady of wide theatrical experience. She was born in Philadelphia, Pa., and lived for some time in Chicago, where she attended school.

Later, she went abroad where she continued school for two years. Upon her return she took up the horse business and had begun that it was up to her to make her own livelihood and she selected the stage to make a living.

Her first part was rather small one with Kyrle Bellew in "Raffles." Later she went to Denver where the show opened to packed houses. Under the same management she came to San Francisco, playing with William Hodge in "The Man From Home." She left this company after a time and was starred in "The Fortune Hunter," the $10,000 prize American play, which was staged at the Booth theater in New York.

It will be remembered that Winthrop Ames, owner of the Little Theater in New York, offered this prize at one time and was won by Miss Alice Brown, an authoress from New England. The success of this play was only a short time.

This is Miss Wyndham's second attempt in motion pictures. Her first was with Selig Polyscope Company, playing in "Your Girl and Mine.

At the present time Miss Wyndham is playing the leading female role in "Fighting Bob."

FORD STERLING
Keystone Films

Essanay Notes

E. H. Calvert, who is a West Point graduate and an army captain, is drilling a squad of actors at the Essanay studio. He is putting them through all the military maneuvers and teaching them acts, so that they all will be experts for any scenes in which military roles are portrayed.

Betty Brown showed her cleverness in handling a horse when taking a scene in the Essanay comedy, "Swedie Learns to Ride." She was riding an unusually spirited animal when a piece of paper frightened her mount and it dashed off at breakneck speed. Miss Brown is an expert horsewoman, however, and not only clung to her seat, but pulled up her mount unsaddled after it had a few hundred yards.

Francis X. Bushman has left for San Francisco, where he will visit the Panama-Pacific Exposition, as the guest of the Panama-Pacific Motion Picture Exhibitors. Mr. Bushman will attend the mammoth ball of the organization and will return to the Essanay studios about April 15.

Joseph Byron Totten, who takes the lead in Essanay's photoplay, "An Amateur Prodigal," has returned from a ten days' visit to his farm at Pendleton Mill, Conn. Mr. Totten has a forty-seven-acre stock farm, where he keeps six horses, a herd of cattle and a large kennel. All his animals are pedigreed and he takes great pride in adding to his list continually.
UNIVERSAL CITY BASEBALL TEAM,
Lee Lawson, Manager

BASEBALL
Lee Lawson, Manager
Universal City Baseball Team.

The baseball season for the team representing Universal City is on. Manager Lee Lawson now has his troubles. Not alone now is he compelled to design and superintend the erection of all the sets used at the New City, but is designing new plays, tricks and otherwise for the ball field, that are sure to attract the attention of 'Mugsy' McGraw of the New York Giants. The team still has a percentage of 1000, playing three games and winning them all.

The first game of their long schedule was played against the Gun Club, whom they walloped to the tune of 16 to 2. Their second game they won from Platz Park by 8 to 1. Last Sunday, playing against Redondo Beach, last year's champions of Southern California, the Universal City team was compelled to show a little of their class, when they out-nosed their opponents by the scores of 4 to 3.

This coming Sunday, The Universal City team will stack up against a team of real baseball players, representing the town of Santa Paula.

NEW YORK NEWS

LUBIN'S NEW SERIAL

"Road o' Strife," the new Lubin serial by Emmett Campbell, which was released April 5, in which Mary Charleson, Crane Wilbur and Jack Standing are featured and supported by the largest and strongest cast that has ever appeared in a Lubin production, promises to attract the attention of everyone interested in the photoplay, not only through the novelty of the story and its remarkable list of stars, but by the revolutionary way in which the writer and director have made use of captions throughout the serial.

The old method of using leaders showing conversation bearing on the working out of the plot such as "Give Me Those Papers," "I Never Saw Him Before," etc., has been entirely done away with in the "Road o' Strife" serial. There is no break at all in the story as it unreels on the screen. The captions mysteriously appear and disappear while the action of the play is going on. In other words, a method is employed whereby the words to be conveyed to the mind of the spectators are done so without his consciously reading them.

In order to accomplish the illusion, as used for the first time in "Road o' Strife," the spectator is tricked into unconsciously using his eyes for his ears and in accomplishing this apparently impossible feat he is still permitted to think he is devoting his attention exclusively to the action.

The whole scheme is accomplished with utmost simplicity and yet so effectively as to produce the effect of audible speech by continuing the action while the necessary caption is being shown. No one form has been followed—every caption has been carefully considered and brought on and taken out in accordance with its individual characteristics—some dissolve in and dissolve out, others appear abruptly and slowly fade, while others merely flash on and instantly disappear, as a sharp explosive "No." In a nut-shell the idea is this: the author and director have undertaken to visually approximate sound effects.

UNITED NOW HAS TEN PRODUCERS—COLONIAL MOTION PICTURE COMPANY ADDED TO LIST

With the addition of the Colonial Motion Picture Corporation, the United Motion Picture Producers, Inc., now form a powerful group of ten large motion picture manufacturing companies contributing weekly releases of one and two reel subjects to the United program. Of these ten studios, three are located in Southern California and produce the "Premier," "Luna," and "Ideal" pictures; one is in Fort Lee, New Jersey, producing the "Superba" pictures; one is in Yonkers, New York, producing the "Star-
light’ pictures, two are in Flushing, Long Island, produc­
ing the “Empress” and “Regent” pictures; one is in Col­
orado Springs, Colorado, producing “Titan” pictures; while “Grandul” pictures are produced in New York City, where the Colonel’s big studio, producing the new “Cameo” pictures, is also located.

Among the players being starred or featured by the differ­ent studios are Ethel Grandul, Josephine West, Fred Church, Louise Hamilton, Leon Stewart, Marion Swaine, Joseph Levering, James Aubrey, Walter Kendig, “Alkali Ike” Carney, Harry Mack, Viola Brown, Dot Far­ley, Charles De Forrest, Bobby Larkin, George Larkin, Ott to Jean Cawley, W. L. Mong, Willard H. bike, and Harry Kelly with his new company of Cameo comedians.

The exchanges and branch offices, through which the United Film Service lends its way to the theatres, now number thirty-eight with the recent addition of an office at Harrisburg and one in Davenport, Iowa, under H. A. Kyler.


HARRY SPINGLER CAST FOR ‘THE PLUNDERER’

William Fox, head of the Fox Film Corporation, has selected Harry Spingler to enact the juvenile role in “The Plunderer,” pictured from Rpo Norton's famous modern romance of the same name. Rehearsals of the play are now in progress at Dahlonega, Georgia, under the direction of Edgar Lewis. Mr. Spingler is conceded to be one of the foremost child actors of his generation, re­garded as a boy actor. He is best remembered for his excellent work in connection with the Fox productions of “The Thief,” “Samson,” and “From the Valley of the Missing.”

LUBUNITES RETURN TO EAST

George W. Terwilliger, the Lubin writer and director, who has been in Florida since the first of the year with a specially selected company of Lubin players, has return­ed to the main studio in Philadelphia, where he is engaged in the direction of Edgar Lewis.

Terwilliger had a most successful trip through Florida, during which he produced a number of plays written by himself. These include “The Telegrapher’s Peril,” a two­reel adventure play; “Last Rebel,” a two-reel Civil War drama, minus battle scenes; “The Man of God,” a two-reel drama of the castaway type; “Destiny’s Skin,” a three­reel drama, and “The Insurrection,” a three-reel South­ern folk drama, without spectacular features, and for which Terwilliger secured some remarkably fine pictures of the United States navy in action.

In addition to these plays, Terwilliger completed Em­
CRITICS OF PHILADELPHIA GIVE DINNER TO "POP" LUBIN

Siegmund Lubin, head of the Lubin Manufacturing Company, will have a rather unusual honor conferred upon him next week when the dramatic critics of Philadelphia will tender him a dinner in the Hotel Majestic. The Philadelphia Critics' Association, which George Rogers, of "The Inquirer," is president, and Henry Starr Richardson, of "The Evening Star," secretary, invited Mr. Lubin to spend a day at his studio and to meet the men and women who write, direct, act and make the Lubin photoplays. They came in a body and saw everything there is to see from an inside point of view. Mr. Lubin told them of his early days when he was experimenting in his cellar and back yard with motion pictures and then showed them some of his newest un released productions.

So interested were the critics in inspecting the inner workings of the motion picture industry that they unanimously accepted Mr. Lubin's invitation to visit his ranch at Betzwood and see the work that is being carried on there. At the dinner this week Mr. Lubin and the newspaper men will have a heart to heart talk on the trend of the photoplay of today.

NEW YORK HIPPODROME CONTRACTS FOR WORLD COMEDY STARS

Phil Gleichman, president of the Comedy Star, and S. J. Berman, manager of the New York office of the World Film Corporation, are more elated than ever over the results produced by the Comedy Star releases. Following swiftly upon the heels of the order from the Strand Theatre to run the comedies, came a contract from the New York Hippodrome, also calling for the output. Inasmuch as these two in the United States, it is a decided compliment to the worth of the Comedy Star pictures. The Strand, a theatre seating 3,300 had been running another well-known comedy brand, and it would have required a brand of exceptional merit to break in on them. The Hippodrome has lately turned its 4,500 seating capacity over to audiences that care for the finest obtainable in the photoplay world.

World Film Notes

Mr. S. J. Berman, formerly New York manager of the World Film Corporation, has been appointed Eastern Division Manager of that company, with headquarters at 130 West 47th Street, New York. His territory includes Boston, Buffalo, Pittsburgh, Washington, Philadelphia and New York. Mr. Berman is ably fitted for his important position and his successes with the local exchange has demonstrated his executive ability.

Succeeding Mr. Berman as New York manager is Ben S. Cohen, who has won a reputation in Kansas City and San Francisco.

John Rapier is now acting as salesman out of the St. Louis office of the World Film Corporation. He is a young chap, only 20 years old with a pleasing personality, who has been promoted from the shipping department. He has studied the World Film sales proposition continually and has been extremely anxious for a trial on the road.

Harry R. Rosenberg of the Minneapolis branch, is one of the World Film special flying squadron. That group of expert salesmen are sent by Sales Director Seelye, to build up offices where they are necessary. Just how long Mr. Rosenberg will be stationed in the Flour City is uncertain but his efforts will be watched with interest by those who know of his ability.

The World Film Studios at Fort Lee, N. J., were invaded this morning by the United States Signal Corps. These army forces, led by Gen. S. L. Rothapfel, fire drill of the Strand employees was performed before the camera under the direction of Mr. Rothapfel and Mons. Chauchard. The picture was a scene of Mr. Rothapfel issuing orders to his subordinates, showing how the machinery operates at the big picture house.

These pictures are for the Strand Topical Review. It is in "Woman and Wine," the Wm. A. Brady, production of William Lubin, released through the World Film Corporation, that the many famous characters from the different ages are shown. Among them are such world-famed conquerors as Julius Caesar, Napoleon Bonaparte; Lord Byron is seen in the foreground. In fact no great man in history is left out of this scene.

Clara Kimbell Young in "Lola," the World Film Corporation release, played over 25 days in Detroit. The Family Theatre, a downtown house, in Detroit, had to turn away 3,000 people daily for the production that they booked it for four days and played to capacity business. The Family has World Film features, second run after one of the resident house.

Harry Levy of the Chicago offices of the World Film Corporation, is on a six weeks' trip through Indiana, Illinois and Iowa. William Weiss, another road man for the same firm, has been on a six weeks' trip through Wisconsin and Michigan, and is not expected back for another thirty days. Both report business good despite Lent, the backward conditions and especially Holy Week.
It has just become known that Richard Caro always labored under the impression that movie actors worked nights. This delusion probably arose from the fact that no conflicting movie acting with legitimate acting, and thus decided that they must be one and the same. When he heard the Vitagraph time he should get to the studio, and the World Comedy star president told him nine o'clock, the actor's eyebrows raised and he had visions of all night work. He protested slightly at what he considered the janitor treatment. But the release by the information that Mr. Gleckman had meant 9 a.m.—not p.m.

**NEW YORK NOTES**

It is said that Billy Barry spent some big money on a diamond ring for his bride-to-be.

**United Studio Notes**

_Jack Harvey_ remains as director par excellence. A better one would be hard to find.

_The Vitagraph ball_ held in Brooklyn this week was a big success. All the prominent Vitagraphers were on hand to lend their help in making the occasion a merry one—and it was, believe us.

Howard Randall, the entertaining ad man of the Morning Telegraph, is engaged. Congratulations, Howard.

_The next Screen Club ball_ will be held at the Astor, the hotel where Durkin is the manager. It is well known that Durkin was always on hand at the Metropolitan Hotel where the previous one was held. The date is Thanksgiving Eve, November 28, 1915.

_Guy Hedlund_, actor, farmer, chicken raiser, director and scenario writer, is at this writing, head of a company in Middletown, Conn., by that name. What else can be said of the company, other than the fact that the company will make scenes, and that we cannot make life for the life of us say.

_E. K. Lincoln_ also is at the head of his own feature film company in the manufacture of feature films. He is only making well-known plays, and is not over anxious to release them at this time, for he deems the market is in no obnoxious a state, preferring to put his efforts on the shelf until the right time arrives and then release them.

_Bill Barry_ is trying out pictures for the American Film Company, whether the company will make stories is unknown, but it is known that Bill is doing an excellent job at the task of finding material for the company. The new 10 by 12 edition of the Universal, under Editor Raymond Schrock, DeVilliers has travelled around the world and is a student of the drama. He also has numerous successful plays and articles to his credit.

_Victor DeWitt_ has been added to the scenario department of the Universal, under Editor Raymond Schrock. DeVilliers has travelled around the world and is a student of the drama. He also has numerous successful plays and articles to his credit.

_Harry Ash_ is planning on the Durkin Company also. Miss Bush has been added to the company, and is making films under the supervision of the star. _Bettie Bush_ is playing in the Durkin Company also. Miss Bush has been added to the company, and is making films under the supervision of the star.

_Spirit pictures_ have just finished the Running Fight for the Pre-Eminent Film Company, who are releasing through the Paramount. James Durkin is directing the company with Marble Fladdy as its female star.

_Fred Mace_ was the official announcer at the Willard-Johnson battle and also assisted in getting the pictures of the fight with Frazee, the theatrical maestro, who had the right dates.

_Harry F. Bryan_, manager of the Metropolitan booking office in Philadelphia, was in town this week looking for some good feature films. But good features are mighty scarce and Barry went back empty-handed.

_All the players have press agents now, and I think they are quite right in having them.

_Watch for the series_ of special articles soon to appear in this paper on film conditions, by Bert Kirkman, the well-known newspaper man.

_Harry Reav_ , American representative for Itala films, is on the road through the Pathe Exchange, it is said. These features have been marketed on the state rights' plan for some years now, but the sudden change in film conditions undoubtedly made Barry seek the new outlet.

_John Bunny_ , the famous Vitagraph comedian, is very special about his work in the Brooklyn X. Y. T

_Thanhouser_ lay off several of their players the last week and no doubt this week will find more of them in search of positions.

THES PHOTOPLAYER'S WEEKLY

**TEXAS COMPANY OF VITAGRAPH RETURNS**

After one of the most successful and extensive trips ever made a company to the motion-picture theatres, the players sent to Texas by the Vitagraph Company of America have returned. The trip which covered 5000 miles and embraced many parts of the Lone Star state was for the purpose of making motion pictures to be used in several new features shortly to be released.

The determination on the part of the company to secure realism in the animated art was responsible for the advent of such men as the company included Eleanor Woodruff, Harry May, of the staff, and the management of the motion-motion picture screen have been secured. Several thrilling adventures including a number of narrow escapes from death have been caught by the camera for reproduction. Many thousands of dollars were expended in making possible the taking of the pictures.
In celebrating Miss Muriel Ostriche's advent to the Vitagraph ranks, Maurice Costello and Van Dyke Brooks, originated a vaudeville turn in "one," Mr. Costello explained that because of a decided homesickness, he would be unable to sing, but he would give an imitation of a Tipperary clog. After three minutes of dancing:

Mr. Costello: "I hear they are not satisfied with the 'chickens' of the Vitagraph Company."

Mr. Brooke: "How is that?"

Mr. Costello: "Why, they don't think they are big enough."

Mr. Brooke: "Not big enough! How do you make that out?"

Mr. Costello: "Well, didn't they bring in an Ostriche?"

Naomi Childers: "Of the Vitagraph Players, is perhaps, the highest of the Vitagraph acting stuff. She not only appears in numerous pictures, is the president of her sister's society of players' Welfare Club, of which she was the founder and is the guiding spirit, but is writing scenarios. Photoplay writing, she claims, is the most fascinating of her many pursuits and it is to this occupation she is giving considerable of her time. Miss Childers announces she has had a screen play accepted by the Vitagraph Company and in which Miss Edith Storey has been selected to play the lead, but unlike the majority of her sisters, Miss Childers can keep a secret and will not divulge the name or theme of her story, preferring to have it win success solely on its merits.

In the detective drama, "The Girl Who Might Have Been," a Vitagraph three-part Broadway Star Feature, written by Charles Brown and produced by Lionel Bel, there is a centering of stories that keeps the spectator on the "qui vive" of expectancy during its entire action. Two of the characters have a hand-to-hand struggle on the roof of a three-story building that is so technically realistic it seems impossible. Of one of them is not thrown off bodily as appears in the picture. Another of the characters is put through the police third degree, besides being beaten up and thrown around. A number of the most thrilling scenes were taken in the Polynesia Club, New York City, and comprise the most interesting episodes of the picture.

The Girl Who Might Have Been" employs a cast including Harry Morey, Fred Finley, Paul Scardon, Frank Currier, Edward Elkas and Betty Gray, and is scheduled for an early release with their initial presentation at the Vitagraph Theatre.

One of the most popular of the old-time legitimate actors to contribute to the lure of the "movie" under the Vitagraph Company management is Harry Fisher, who enjoys the distinction of having been associated with Hal Roach and Hart for over twenty years. Mr. Fisher's special forte is characters and he is proving as exceptional a screen actor as when playing directly to an audience. The first picture in which Mr. Fisher appeared was "The Lily of the Valley" with Lillian Walker, Earl Williams, and Kate Price.

MARGURITE CLAYTON AS INDIAN DECEIVES CHIEF

Spends Week in Indian Village to Study Customs

Marguerite Clayton, although well acquainted with Indian life, having been brought up in the far west, spent a week in an Indian village before undertaking to play the part of the Indian in Mr. William S. Hart's "Broncho Billy's Teachings." She chummed with one of the Indian girls of about her own age and watched her ways and habits until she had her characteristics firmly implanted in her mind. The result is that even an old Indian chief who was invited to watch the picture was deceived, thinking it was a real Indian who was playing the part.

What are said to be some of the most wonderful rain effects ever filmed are seen in "The Darkening Trail," the latest feature produced for the Mutual Film Company, in which the New York Motion Picture Corporation will present W. S. Hart as the star. The scenes in which the rain is shown number about fifteen and depict the fearful storms that annually strike the Yukon District in the far north, in which section the greater part of the story is laid.
### Film Releases of the Week

#### GENERAL FILM PROGRAM

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
</table>
| 4/16 | The Girl and the Matinee Idol | C.
| 4/17 | One Hundred Dollars | D.
| 4/18 | The Elbow Tide | D.
| 4/19 | The Quickshank of Society | D.
| 4/20 | To Have and to Lose | D.
| 4/21 | When Hearts Are Young | D.
| 4/22 | Jean the Faithful | D.
| 4/23 | A Woman's Revenge | D.
| 4/24 | The Jarding of the Pilgrims | D.
| 4/25 | Martha's Romeo | D.
| 4/26 | Sleep, Beautiful Sleep | C.
| 4/27 | Out of the Run, D.
| 4/28 | The Mystery of the Silent Death | D.
| 4/29 | The Sewing Burners | D.
| 4/30 | The Fable of the Two Unfeathered Birds | C.
| 5/1 | Date in Wax, C.
| 5/2 | Title Not Yet Reported | D.
| 5/3 | The Conspiracy at the Chacun, D.
| 5/4 | The Third Commandment | D.
| 5/5 | The Girl Engineer | D.
| 5/6 | The Face of the Madonna | D.
| 5/7 | Lotta Crab's Ghost | C.
| 5/8 | Mike Dongeal's Escape | D.
| 5/9 | Willie Whipples Dream | C.
| 5/10 | A Race for a Crossing, D.

#### KRITERION SERVICE

**March 8 to April 10, 1915**

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
</table>
| 4/28 | Alhambra | The Power of Prayer | D.
| 4/29 | Light Fingered Suey | C.
| 4/30 | A Smugler's Love | D.
| 5/1 | The Hidden Treasurer | C.
| 5/2 | Reforming the Outlaw | D.
| 5/3 | Syd, the Master | C.
| 5/4 | Sydney's Finish | C.
| 5/5 | C. K. | When You and I Were Young | D.
| 5/6 | A Mother's Awakening | D.
| 5/7 | Irreponsible Suey | C.
| 5/8 | A Railroad Holiday | D.
| 5/9 | The Border Runner | D.
| 5/10 | The Two Gun Bad Man | C.
| 5/11 | The Cowboy's Sweetheart | D.
| 5/12 | The Cattle Queen Rancher | D.
| 5/13 | Spanish Madonna | D.
| 5/14 | The Spotted Indian | D.
| 5/15 | The Miscre of Monterey | D.
| 5/16 | Shameful | D.
| 5/17 | American Winter Sports | 500 ft.
| 5/18 | Clear Making, Ed | 500 ft.
| 5/19 | Printing Us Money | Split Run, Ed | Split
| 5/20 | Paragon | A Voice From the Sea | D.
| 5/21 | The Hawk and the Hermit | D.
| 5/22 | The Heritage of a Century | D.
| 5/23 | Punchinello | Ce's Triumph | C.
| 5/24 | An Amateur Burglar | C.
| 5/25 | A Rubie Conductor | C.
| 5/26 | Kriterion Komie Kartoons | 500 ft.
| 5/27 | Kriterion Komie Kartoons | Split Run, Ed | Split
| 5/28 | Santa Barbara | The Enriques Peril | D.
| 5/29 | When Billy Struck the Stage | C.
| 5/30 | Billy Makes a Bluff | C.
| 5/31 | The Cost | D.
| 6/1 | Thistle | Taming Father | C.
| 6/2 | Rena's Pet Pirate | C.
| 6/3 | A Family Mixup | C.

### MUTUAL FILM PROGRAM

#### American

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
</table>
| 4/19 | The Castle Ranch | D.
| 4/20 | She Walketh Alone | D.
| 4/21 | The Day of Reckoning | D.
| 4/22 | Love's Tribunal | D.
| 4/23 | Broken Yows, D.
| 4/24 | The Only Son | D.
| 4/25 | The Accusing Finger | D.
| 4/26 | Love's Tribunal | D.
| 4/27 | Oh! Daddy! | C-D.
| 4/28 | No. Quarter | D.
| 4/29 | The Agreement | D.

#### Broncho

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
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</table>
| 5/5 | The Spark from the Embers | D.

#### DOMINO

<table>
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<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
</table>
| 5/6-5/7 | The Sons of Toil | D.
| 5/8-5/9 | The Artist's Model | D.
| 5/10-5/11 | A Power of the Street | D.
| 5/12-5/13 | The Man from Nowhere | D.

#### Komic

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
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<tbody>
<tr>
<td>5/14</td>
<td>Ethel's New Dress</td>
<td>(Bill No. 21)</td>
</tr>
</tbody>
</table>
| 5/15 | Home Again | C.

#### Majestic

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
</table>
| 5/16 | The High Binders | D.
| 5/17 | The High Binders | D.
| 5/18 | The Story of a Story | D.
| 5/19 | For the Honor of Bettina | D.

#### Mutual Weekly

Issued every Thursday.

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
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</thead>
</table>
| 5/16 | The Actor and the Rube | C.
| 5/17 | The Handicap of Beauty | C-D.

#### Reliance

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
</table>
| 5/18 | The Stain of Dishonor | D.
| 5/19 | Rose Leaves | D.
| 5/20 | God Is Love | D.

#### Royal

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
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</table>
| 5/21 | When Youth Won Out | C.
| 5/22 | When Youth Won Out | C.
| 5/23 | Hungry Hank at the Fairs | C.

#### Thanhouser

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
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</thead>
</table>
| 5/24 | Rig Brother Bill | C-D.
| 5/25 | The Undertow | D.
| 5/26 | The Reformation of Peter and Paul | C-D.
| 5/27 | Fashion and the Simple Life | C-D.

#### UNITED FILM SERVICE

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
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</table>
| 5/28 | Oysters and Pearls | C.
| 5/29 | The Room Between | D.
| 5/30 | More and More | C.

#### Features Ideal

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
</table>
| 5/31 | Shadows of the Harbor | D.

#### Luna

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
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</table>
| 6/1 | The Misplaced Twins | C.
| 6/2 | Her New Yob | C.

#### Lariat

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
</table>
| 6/3 | The Cost | D.
| 6/4 | The Parasite's Double | D.

#### Premier

<table>
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<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
</table>
| 6/5 | Blazing the Trail | D.
| 6/6 | The Come Back | D.
| 6/7 | Girl With the Camera | D.

#### Regent

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
</table>
| 6/8 | In the Blood | D.

#### Starlight

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
</table>
| 6/9 | You Need a Doctor | C.

#### Superba

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Studio</th>
</tr>
</thead>
</table>
| 6/10 | Uncle's Last Letter | C.

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**Note:** The text appears to be a list of film releases with titles, studios, and various other details. It seems to be a weekly or monthly publication, possibly a film program guide or advertisement for upcoming films.
Film Releases of the Week---Continued

UNIVERSAL PROGRAM
Issued Every Wednesday.

Big U
22. The Fear Within, D. 3
25. The Grim Messenger, D. 3

101 Bison
17. The Doorway of Destruction (Anima), D. 2
24. The War of the Wild (Animal), D. 2

Gold Sage
20. The Whirling Disk, D. 2

Imp
16. The Bombay Buddha, D. 3
19. Wild Blood, D. 1
23. The Adventure of the Yellow Curl Papers 2

Joker
17. Way He Won the Widow 1
19. The Fatal Kiss, C. 1
24. When War Threatened, C. 1

Laemmle
18. Things in the Bottom Drawer 1
21. Mavis of the Glen, D. 3
25. Nature's Triumph, D. 1
28. Poor Policy, C. 2

Nestor
16. All in the Same Boat, C. 1
20. Eddie's Awful Predicament, C. 1
23. Two Hearts and a Ship, C. 1

Powers
17. The Love That Lasts, D. 1
24. Love and Handcuffs, D. 1

Rex
18. The Girl of the Night, D. 2
19. The Affair of the Terrace, D. 1
22. The Ladder of Fortune, D. 2

Sterling
22. His Smashing Career, C. 2

Victor
16. Grand Opening of the World's Only Movie City 1
19. The Stool Pigeon, D. 2
23. The Artist and the Vengeful One, D. 1

WORLD FILM CORPORATION
The Seats of the Mighty 6
The Pit 5
Wildfire 5
Old Dutch 5
Atlas Jimmy Valentine 5
Money 5
What Happened to Jones 5
The Combing of Persephone 5

California Motion Picture Corp.
Salomy Jane 5
Mrs. Wiggs of the Cabbage Patch 5
Mignon 4
Lily of Poverty Flat (coming) 5

Flaming Films
Without Hope 4
Puritan's Conscience 4
Sybil of the Film 3

Frohman Amusement Corporation
The Fairy and the Waif 5

Life Photo Film Corporation
The Fight 5

Special Releases
Your Girl and Mine 7
The Adventures of a Boy Scout 5
In the Land of the Head Hunters 8
Salambo 6

World Comedy Stars
3-15. The Dancing Pealetal (Richard Carle).
3-22. Health by the Year (Jeff de Angeliis).
3-29. Housekeeping under Cover (Kathryn Osterman).
4-4. The Magic Bottle (Tom Wise).
4-12. Opened by Mistake (Richard Carle).

New Majestic
Sapphire
R. & M.
The Great Leap.
The Gangsters of New York.
The Battle of the Sexes.
The Floor Above.
The Dishonored Maid.
The Mountain Rat.
Home. Sweet Home.

Thanhouser
Moths.
Robin Hood.
A Legend of Provence.
From Dawn to Dusk.
Joseph In the Land of Egypt.
Cardinal Richelieu's Ward.
Dope.

FICTION PICTURES, INC.
The Spanish Jade 3 parts

ITALIA FILM COMPANY
Gabriella.
Treasure of the Loungers 4 parts
Jules Porel—Serpent 3 parts

GEORGE KLEINE ATTRACIONS
The Naked Truth 5000
Julius Caesar 6000
The Doctor 5000
Du Barry 6 reels
Stop, Thief! 5 parts
The Woman Who Dared 5 parts
Who's Who in Society (coming) 5 parts
The Commuters (coming) 5 parts

LIFE PHOTO FILM CORPORATION
12-28. Springtime 5 parts
1-11. The Avalanche 3 parts
A Modern Magdalen.

MUTUAL MASTER PICTURES
The Quest (American) 5 reels
The Lost House (Majestic) 4 reels
The Outcast (Reliance) 4 reels
The Devil (N.Y. Motion) 5 reels
Enoch Arden (Majestic) 4
The Outlaw's Revenge (R.) 4
On the Night Stage (N. Y. M.) 5
Man and His Mate (Reliance) 4
Man's Presumption (Reliance) 4
Captain Macklin (Reliance) 4
The Cup of Life (N. Y. Motion) 5
Child of God (Reliance) 4

PARAMOUNT PICTURES
Blason Film Co. Reels
3-4. "Rule G." 5

Famous Players
2-1. Mistress Nell 5
2-8. Her Triumph 5
2-11. The Bachelor's Romance 5
2-22. David Harum 5
2-25. The Love Route 5
3-18. Gretta Green 5
3-22. Are You, Mason? 5
3-25. The Commanding Officer 4

Jesse Lasky Company
1-25. The Goose Girl 5
3-1. A Gentleman of Leisure 5
4-12. The Capture 5
4-22. Snobs 5
6-5. Lasky-Belasco 5
2-15. Warren of Virginia 5
3-15. The Governor's Lady 5

Lasky-Liebler
1-28. After Five 5
5. Morocco Photoplay Company
3-29. Pretty Mrs. Smith

PATH EXCHANGE, I. C.
Week of March 29, 1915.
Exploits of Elaine, No. 14, D. 2 reels
Ray Carton Comedy "Police Dog," and Seringham (Color Scenic) 1 reel
The Bliss of Ignorance, D. (Balboa) 3 reels
The Gorges of the Tarn (Col. Scen.), and The Praying Mantis, D. 1 reel
The Treasure, D. 1 reel

FICTION PICTURES, INC.
The Spanish Jade 5 parts

METRO PICTURES CORPORATION
The High Road (coming)
The Flaming Sword (coming)
Fighting Bob (coming)
The Shoot-out of Dan McGrew (coming)

Popular Plays and Players
Shadows of a Great City
Heart of a Painted Woman
B. A. Rolfe Photoplay, Inc.
Satan Sanderson
The Cowboy and the Lady

Tiffany Films Corporation
Heart of Maryland
The Outlaw's Revenge (Reliance) 4
Enoch Arden (Majestic) 4
On the Night Stage (N. Y. Motion) 5
Man and His Mate (Reliance) 4
1-29. Help Wanted 4
Majestic
Ruy Blas
Mutual Special
Mexican War Pictures

N. Y. Motion Picture
The Wrath of the Gods
Zu, Zu, the Band Leader
The Battle of Gettysburg
JACK NOBLE
Directing Features for B. A. ROLFE

JOHN LANCASTER
Comedian
Selig Polyscope Company
Los Angeles, Cal.

WALLACE REID
Majestic-Mutual Company
Hollywood, Cal.

GEO. H. MELFORD
DIRECTING
For Lasky Feature Play Company.

FELIX MODJESKA
Mutual Films
Hollywood, Cal.

C. J. BARR
Mutual-Komic
Hollywood, Cal.

VOLA SMITH
Biograph Co.
Los Angeles, Cal.

LEE HILL
Dramatic Leads.
Direction Donald McDonald.
Crown City Film Co.

EDNA MAISON
Universal Company
Hollywood, Cal.

PHIL. DUNHAM
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Director
Albuquerque Film Company
Los Angeles, Cal.

MINA CUNARD
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Hollywood, Cal.

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Kumanhavalook
EDWARD POLO
WORLD'S FAMOUS DAREDEVIL IN
MOTION PICTURES

Featured in the "Broken Coin" Serial
(Article on Page 8)
WOODLEY THEATRE
SETH D. PERKINS, Manager
BROADWAY, NEAR NINTH 11:30 A.M. to 11:30 P.M.
One Week Only, Starting Monday, April 26th
ROBERT WARWICK
In the Sensational Photoplay
“The Man Who Found Himself”
From George Broadhurst’s immortal drama
“The Mills of the Gods”

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EDWARD POLO, THE DARE-DEVIL, IN MOTION PICTURES

It is a well-known fact that the villain of a story always comes to a terrible ending, this being necessary to satisfy the reader. The same must be said about motion pictures, with the difference that it has to be shown realistic and true to life.

The Universal Film Co. has secured the services of Edward Polo, one of the world's foremost "dare devils" to play those hazardous parts, and Mr. Polo is now assigned to the Francis Ford Company to play the villain. He was born in Los Angeles county thirty-six years ago. His father was a professional swimmer, four sisters and one brother are professionals. Three of the sisters are singers, one a director of a ladies' band. His brother was formerly the well-known magician, Sam Polo, now retired.

In 1883, when four years old, Polo entered the theatrical profession with two clowns. The latter two juggled with a travelling bag, and for their finale the bag opened and young Polo appeared from it.

He later joined the famous Worthley Troupe of acrobats, then only eight years of age. This troupe was engaged by Barnum and Bailey, travelling with them for four consecutive years. After this engagement, Mr. Polo became an aerial performer. He joined the Flying Hazelmans, and was their "flyer" for three years. After this engagement he went to London, England, to form one of the world's most sensational acts, The Three Polos, in a casting return act.

This act was brought to America and opened at Hammerstein's Theatre, New York. Barnum and Bailey, always on the lookout for sensational acts, engaged them immediately and took them to Europe. When the circus prepared to return to America, Mr. Polo and partners decided to stay in Europe. They soon received contracts from all the leading vaudeville houses on the continent, and performed occasionally before the King of England, the Emperor of Germany, the King of Spain and numerous other royalties.

Through his many years of travel with Barnum and Bailey, Mr. Polo soon became an expert in every line of the circus game. He is a wonderful bareback rider, aerial gymnast, acrobat and has never known the words: "I can't."

The three Polos finally disbanded their aerial act and Edward Polo went to Paris, France, where he became famous for being the first person making a parachute drop from an aeroplane. Barnum and Bailey's keen eye brought them soon together again, taking Mr. Polo with them to America, and to stay. He traveled with them on the Great KIng's American Cruise, and has since been one of the leading aerialists. During a performance, which was witnessed by thousands, Mr. Polo did a triple somersault, which ended with a very serious accident. In turning in the air Mr. Polo struck his "catchers" head and the result was fourteen teeth broken out and both jawbones fractured. His last tour with Barnum Bailey was last year. While the circus travelled the western states, Mr. Polo wanted to see his home town, which resulted in his staying in this city.

He visited the Universal studios, after hearing much about the many sensational stunts which have been performed by said companies for the production of motion pictures.

He was fascinated by the great and new industry and quickly decided to take a try at it. He was introduced to Director Francis Ford, known for his daring and most sensational productions and who gave him an opportunity. Mr. Ford told Mr. Polo that he had a production in preparation "The Campbell's Are Coming," and that he, Mr. Ford would give him a chance to show his skill.

So Mr. Polo got back and manufactured a net over a hundred feet long. This was used for the hundreds of soldiers to jump from the eighty-foot wall and land safely on the ground. Mr. Polo's work was a perfect success. In one of his stunts he made a jump of thirty feet from the top of a tree to the ground. He escaped unhurt. His most sensational performance so far was riding across a rope bridge thirty-five feet high. When reaching the center of the bridge the ropes were cut, the horse gone down in space, but Mr. Polo caught the snappi rope and—still lives.

Mr. Ford soon noticed that Mr. Polo not only was an expert on sensationalism, but also had splendid dramatic ability. After completion of "The Campbell's Are Coming," "The Hidden City" went under production, and Mr. Polo was cast in one of the principal parts. Those who have seen him act, are in doubt as to Mr. Polo never having acted before, as his performances are splendid.

At the present time Mr. Ford has under production a thirty reel serial entitled "The Broken Coin," by the pen of Miss Grace Conard. Mr. Polo is playing one of the leading roles. Russell Hitchcock portrays a smaller part.

In "The Broken Coin," Mr. Polo is a detective. He will jump from a forty-foot cliff on horseback into a lake, ride in a canoe over a waterfall, go in an automobile over a cliff, and will save a girl, while hanging by his knees to a fire escape, from a burning building across the street. His fight scenes will be the best ever seen by any screen or fight fan and it is expected that Mr. Polo will enact many novelties for the benefit of the picture fans.

Mr. Polo is married and has a little daughter twelve years of age. He is a proud possessor of a Ford car and lives in a beautiful bungalow in Santa Monica.

WOODLEY THEATRE

An unusual offering will be seen next week at the Woodley Theatre in Los Angeles, where "The Man Who Found Himself," a tense, dramatic photoplay from George Broadhurst's famous stage drama, "The Mills of the Gods," is to be presented by special arrangement between Manager Seth D. White and the World Film Corporation. Robert Warwick is the star acting a loveable but splendid part, and the production is one of the most thrilling and real of the screen. The drama, in fact, is full from start to finish of sensations and bold character drawing, such a one in fact as holds your attention from the minute it starts until its completion. The story is that of a seeming, wily and estimable bank clerk, who is sent to prison and later escapes. He is hounded by a blackmailer until he decides to return to the penitentiary and serve out his sentence, and redeem himself in the eyes of his girl love.

Julius Steger, the famous "vaudevillean," with his unusual playlet dramatized into a five act photoplay, full of pathos and action, is creating a sensation at the Woodley Theater this week. The picture has been staged by Manager Seth D. Perkins with every possible touch of drama and action. A special organ accompaniment is played, while Steger's famous song, "Castle's in Air," sung with a harp accompaniment has been faithfully reproduced with a tenor soloist and an accomplished harpist.

One of the strong dramatic pictures that the Crown City Film Co., have recently finished is entitled "The Heritage of a Century," beginning a hundred years back and a story of the days of the pioneers. "The Heritage of a Century" was used in the opening scenes of the period. Dorothy Davenport, Lee Hill, Rupert Julian and Benjamin Hornig had the principal roles, and did more than justice to their parts. A large share of credit is due to Donald McDonald who directed the picture.
The Big Idea

Many photoplaywrights are complaining that the fiction author of note is taking in more money for his plots in proportion than the strictly photoplaywrighting author.

Aside from the advertising value of said fiction author's name, there is another reason. The average photoplaywright is lacking in the big theme. The fiction author who has won his spurs in his line of literature has long been in the habit of writing big themes—he has to be able to turn out a long salable novel or four act play.

The average photoplaywright does not seem to be able to furnish the producer with REALLY big ideas of themes; at least, he doesn't do so. Whether he cannot, or whether he doesn't find it worth while and prefers to keep his big themes for a play or novel, is indeterminable.

Based on long experience, the average photoplay author does not seem to understand or grasp the meaning of the word "big" as applied to the photoplay. He is nearly always apt to confound the word to mean "size" and scope.

He thinks it is big because it has large masses of people in it; because it will cost a lot of money and because there are "big" wrecks and such-like sensations in it.

That the bigness of the story should lie in its theme, its subject and the moral it teaches is apparently far beyond him and the only time he does submit a really big THEME, it is such that the cost of it would be far beyond what it is worth. And furthermore, nine out of ten of the "big ideas" he submits are adaptations of a biblical story. This may be all right to the author but it is an actual incontrovertible fact.

Name me a REALLY BIG ORIGINAL photoplay that has been produced to date—big in theme, moral, etc. I dare you!

"The Clansman," biggest of all to date, was original in treatment, but mostly historical facts—the bigness was NOT in the treatment but in the adaptation scene, but in its THEME—and its treatment by the master director. But its theme was not original for the screen.

"Cabiria?" A spectacle, big ONLY in that sense, and an adaptation at that! "Quo Vadis?" An adaptation! "Judith of Bethulia?" An adaptation, original only in its masterly direction and treatment.

"The Avenging Conscience?" At least suggested by a Poe story.

Why continue? The REALLY BIG things in theme done for the screen have been adaptations. No one has yet written the original big American play solely and first for screen purposes. Who will do it?

The original so far has been "The Battle of the Sexes" and "The Woman and the Law."

Now that the master has set the pace with "The Clansman," he has proven that people will sit through twelve reels of a sit through twelve reels of a really big subject and pay two dollars a seat and stand hours in long lines day and night in New York, Los Angeles and San Francisco for the privilege. Thus it has been at last shown that there will be a market for big original themes for pictures, and that at last the screen is worthy of the highest possible effort to supply it with subjects and stories worthy of the newer literature.

The stage is dying—the magazine and the printed book, nor the newspaper have advanced in standing; the picture play HAS—and will continue.

For really big thoughts—written solely and entirely for the screen, the screen and the public are waiting. Who will write them?

Can't our present day photoplaywrights do it? Or are they written out, or have they been forced so long to grind out mere "plots," with reason for being except to tell a story, that they cannot think BIG thoughts and BIG has come to mean only SIZE?

Are you going to let the fiction author beat you at your own game? Has the average photoplay "plot" been so easy to evolve that you have been lulled into a sense of security from invasion?

Isn't it a fact that very few plots on the screen would be strong enough or original enough to sell as first class short story? Isn't it a fact that the fiction author has not given his best to the photoplay? That he has saved his best stuff for the magazines, which pay him better advertising.

But isn't he going to beat you at your own game, now that the photoplay has reached the two dollar Broadway theatres and has begun to be accepted as the newer and better literature?

Now that it will be worth his while financially and artistically, isn't he going to use his trained mind—trained to think big plots and themes—for the benefit of the screen? And will he do better than the average photoplaywright once he gets the grasp of the picture needs, or
Frank Borzage, Arthur Maude, J. Barney Sherry and Howard Hickman, all of whom were working in the production, saw the incident. Like a pack of hounds unleashed they sprang to the side of the tormentor and grappled with him. Then West—one of the biggest of all the photoplay folk—jumped into the melee and the five were venting their wrath upon the Mexican when three police officers arrived to prevent destruction. After relieving the Mexican of a wicked-looking knife—which undoubtedly he would have used with fatal effect upon his assailants—they marched him off to the "jail." Languishing in jail, he reflected and concluded that he drank too much of "the cup of life."

AN UNEXPLOITED SERIAL THAT EXPLOITED ITSELF

By Bennie Lubinville Zeidman.

The old saying that the self-made man is the best every time, applies well in the case of the Komic serial of "Bill, the Office Boy."

Usually when a contemplated serial is launched, thousands of dollars are spent on advertisement; novel schemes are devised to keep the principal players in the limelight, and the publicity man stays awake at night, wondering if he can get the consent of Hammerstein to feature the leading lady in a headline act for a four week run. But with the Mutual-Komic serial, no excess money was squandered nor other accessories necessary to making known immediately the play, players and author.

Everyone in the cast is a regular "trouper" and realize what their parts call for.

Eleven months ago, Edward "Komic" Dillon was as-
signed to the producing of a series of Paul West fiction stories, and without the usual aid of a brass band, he made them a success from the very start.

Since then, one has been released on the Mutual program every other week, and at the present writing Director Dillon is busily engaged staging episode Number twenty-three.

One reason for the immediate success of this Komic serial is that it is the fact that each episode contains a complete story. The other main reason for the following one—in characters only—not in continuity of the general theme.

Principal, the main theme of the serial dealing with the adventures of "Ethel," a characterly dressed stenographer, whose hub will rather chew gum than anything, and "Bill," the familiar type of a fresh New York office boy. In each release, "Ethel" and "Bill" figure in a new story.

Variation in construction of theme is another reason why this Komic serial exploited itself.

From present prospects it appears that the present serial will continue forever, for, instead of requests from Mutual exhibitors to conclude, their letters demand to continue same.

Much credit of course is due to the director, Edward "Komic" Dillon, and his associate scenario writer, Chester Whitley. Together they visualized the Paul West fiction stories and adapted them for picturization possibilities.

Fay Tinch, who is featured in the part of "Ethel," the stenographer, also comes in Dillon's share of the credit. How well she is putting it mildly in describing the talents of Fay Tinch. Her tendency to grasp almost immediately what the director calls for in difficult scenes is admired by many.

In characteristic of one of the cleverest comedienne filmdom proudly possesses, she is just as capable in dramatic work as she has been in Edward "Komic" Dillon's Mutual photocomedies. Many will remember her work in the character of the siren in D. W. Griffith's "The Battle of the Sexes."

Miss Tinch is without a doubt the most popular girl within studio bounds, and her popularity is deserved.

Next in line is the leading man, the popular Bobby Fuecher, whose characterization of Paul West's "Bill" the office boy, has been the cause of a good deal of favorable newspaper comment.

Bobby is still a youngster, but in years only. One might feel that his success in this serial will turn his head, but Bobby is not of that disposition, and is not the conventional type of stage child.

Then there is "Hadley," the lawyer, who is "Ethel's" employer, played by Chester Whitley.

Whitley, in addition to being an asset to the comedy company as an actor, is an excellent scenario concever. He has put many a good story across at the Griffith-Mutual studio.

Before enlisting in Dillon's Komic Company, he appeared in pictures issued by the New York Motion Picture Company.

Elmer Booth is another splendid actor who has portrayed a number of corking good parts in the serial. Booth is an actor backed up by a very good reputation. While D. W. Griffith was director in general of the Biograph Company, he engaged Booth especially for a part in that ever living Biograph subject, "The Musketeers of Pig Alley."

While on the legitimate stage, he enacted some mighty fine light comedy parts and therefore he is well qualified for his part cast for in Dillon's series of Paul West photo-stories.

Director Dillon is playing the part of "Ed." the persistent lover of "Ethel." It would be useless to discuss Dillon's qualities as an actor, for most everyone knows what he is capable of doing. For six years he played in Biographs, and when D. W. Griffith resigned to assume charge of the Reliance Majestic studio, Dillon joined him in his new quarters and was put in charge of the Mutual Komic brand.

Max Davidson is another who is prominent in the series. He is one of our best comedians, and for fourteen weeks was featured in the "Busy Lazy" Komic series. He being featured in a serial, speaking small as his actor.

He finds much enjoyment in his Lizard motor car.

George Bennet is the photographer, and much is due him for his clear as a crystal photography. His capable assistant is Charles Harron.

Dillon's technical director is Emmett Rice, who is responsible for the striking sets in the serial.

Well, can anyone wonder, with the above described company, why an unexploited serial exploited itself?

"CLEMENCEAUX CASE" AT MILLER THEATRE

The crowds at Miller's during the week just closing were so unusually large that the management were forced to give the intimate dramas with which the audience filled the theatre hour after hour. And the outcries were loud and long. The audience was usually a bit reluctant to move from their seats.

That this record will be surpassed during the week beginning Monday, April 28th, seems illogical. A program of the highest order is headed by Dumas' drama, "The Clemenceau Case," a screen play that deals relentlessly with the elemental fires of human passion written with pen that scorches and burns like acid. Little need be said in this wonderful production that is most popular of all screen stars, beautiful fascinating Theda Bara, "The Vampire Woman." Miss Bara has a role in this Fox play that surpasses in intensity and dramatic force her wonderful part of "A Fool There Was." She is supported by a splendid cast of players headed by popular William Shay and Stuart Holmes, and the picture play was produced by that wizard of the screen, Herbert Brenon. This acting attraction will be the third of the interesting and exciting "Exploits of Elaine" stories. Prices for this big double feature program will be 10 and 20 cents for the matinees and 20 and 30 cents for the evening performances. Shows start at 11:00, 12:45, 2:30, 4:15, 6:00, 7:45 and 9:30 P. M.

GEO. KAHN RETURNS TO BRISTOL CAFE

After an absence of about a year, Geo. Kahn, amusement manager and baritone has returned to the Bristol Cafe and has taken charge of the entertainment. He is one of the best men in his line, and his many friends will be pleased to hear of his return.

Mr. Kahn had taken a furlough at Motion Pictures during his absence from this city, having been connected with the Liberty Film Co., in San Mateo, Cal.
MABEL SECURES BEST FAIR FILM

Mabel Normand, "Queen of the Movies," and the brightest star of the Keystone galaxy of particularly bright stars, has excellent reason to feel proud of herself this week. She has just returned from a visit to the Panama-Pacific Exposition at San Francisco, and she brought back into this educational panorama of the Fair that has been secured. It will be released immediately and will arouse much interest throughout the world. Miss Normand possesses a wonderful conception of photographic values and has been equally successful in educational and comedy direction. Roscoe Arbuckle assisted Miss Normand in the making of the Fair film and also appeared with her in several comedies which were made during the trip.

PRESS AGENTS AND PUBLICITY MEN, HERE IS ONE WHICH IS HARD TO BEAT—A LITTLE FABLE CREDITED TO MARGARET GIBSON

A press agent's imagination often conceives some weird tales, but the following is absolutely the worst press agent yarn that ever came into this office. Any man who could think of anything like this story is wasting his talents as a press agent. He ought to be a lawyer, defending absolutely guilty criminals. His imagination all his world many a culprit.

Margaret Gibson, leading lady with the N. Y. Motion Picture Company in Santa Monica, Cal., is the proud owner of an Angora cat, which she taught to run every time it hears an automobile horn. Miss Gibson taught it the trick when it was only a kitten because of the enormous number of automobiles which pass her home. Running from the sound of an automobile horn has saved the cat's life more than once.

It was all but a lover until an ardent admirer of Miss Gibson's presented her with a trained duck called Mike. He was a wise old bird and possessed a great fondness for milk. Duck-like, he would start up an awful racket every time they gave him anything to eat, and a saucer of milk caused him to make the biggest kind of a fuss. Seemingly, Mike became intoxicated on milk, judging from his topier-like ways. Considering his behavior, milk must be champaign for a duck—and Mike loved his little drink every few minutes.

Lucraria, (that is the cat), is also fond of milk, and Mike soon learned the fact. He raised a terrible noise every time they fed Lucraria, and the minute Mike started his fuss, Lucraria hastily left her meal and hid under the garage. Then Mike would walk over and drink Lucraria's milk. Lucraria imagined Mike's honks were those of an automobile, and he honked every time she was fed, then he left her dinner.

Lucraria became terribly thin, so Miss Gibson watched and learned the truth about Mike's thievery. She spoke to Mike, but he just looked wise and wiped his lips. Then the little camera started becoming furious and took Mike to a third rate beast with the idea of having his voice removed. Anyone acquainted with a duck's anatomy knows this can't be done, but the surgeon knew a remedy. He sent Miss Gibson to the arsenal, where she borrowed a Maxim silencer, which she tied over Mike's ears and now Mike wears a muffler. Lucraria is getting fat and Miss Gibson is supremely happy, both in making pictures and as nurse for her menagerie.

BABY NORMA MAXAM

Who Plays With Tom Mix Is a Motion Picture Enthusiast

Baby Norma Maxam, youngest member of the Selig Polyscope Company of players headed by Tom Mix, is a great picture enthusiast. She is at the studio on every possible occasion and is beloved and petted by all the cowboys, whom she loves in return. She loves horses and riding, and frequently takes what she thinks are "wild rides" when one of the cowboys puts her in the saddle and lets her go around the barn. In fact, she is fond of all animals. While working in "A Child of the Prairie," she gave the company a fright by grabbing hold of the tail of the big horse Mr. Mix was riding. She ran off in alarm and crossed the stage into a scene. She explained afterward that she "wanted to do a Tom Mix drag." Baby Norma is three and one-half years old and a Los Angeles product. Her friends have great hopes of her future career as an actress as she has self-confidence, telling people after a picture is finished, "I've been working for Mr. Mix and I just did fine, too."

DIRECTOR JACK O'BRIEN

FILMING A RICHARD HARDING DAVIS STORY

By Bennie Lubinville Zedman

Little does or can the average layman realize the time, care and patience a motion picture director is compelled to endure when attempting the staging of vast battle scenes in which hundreds of supernumeraries are participants.

Director Jack O'Brien, whom D. W. Griffith (genius), has said to be one of his best producers, was detailed to the filming of the Russell E. Smith picture version of "Captain Macklin," taken from the famous novel of the same name by Richard Harding Davis, to serve as a four reel Majestic-Mutual release.

As most every fiction lover knows, "Captain Macklin" is the son of the fighting Macklin family, and upon his grandfather's death dawning he said to his boy when he handed him his sword: "It's yours! Remember, you're a Macklin and never fear to fight for the honor of that name!"

Therefore, Captain Macklin, when expelled from the Military Academy, seeks war atmosphere. He hears of the revolutions in Honduras, Central America, and sets sail for the fighting country. As a wandering soldier of fortune in Central America, he seeks General Laguerre, in charge of the Foreign Legion, and enlists.

Director O'Brien, for the honduran local color, supervised the erection of a number of Central American streets which were exact reproductions of photographs taken a few years ago in that Pacific country. For the terrific battle scenes, O'Brien had the revolutionists scattered over mountain tops and valleys, cannon bombs bursting in midair, soldiers falling from house tops, etc. Several times were the pictures retaken because the visualized realism didn't seem to ring true to him, and when he finally placed his stamp of approval on them you can rest assured that SOME battle scenes were rushed back to

THE PHOTOLAYERS' WEEKLY
the developing factory to confirm the photographic exposures. A great deal of ammunition was utilized in these battle scenes, so that 17,000 rounds were fired during the time. Ten thousand feet of battle scenes were photographed, and the choice, thrilling true-to-life scenes will be inserted in the picture.

Much of the photopgraphic effects, much credit is due to O'Brien's cinematographer, H. B. Harris, for the photographed scenes are as clear as a crystal. Special praise for the picturization should be bestowed upon Russell S. Smith, whose scenario conception is capital.

The girl, Captain Macklin's sweetheart, who follows him to Central America, is no other than the talented Griffith star, Lilian Gish, whose recent portrayal as "Elise Stoneman" in D. W. Griffith's "The Birth of a Nation" one week ago, has sent out some sound and enthusiasm that she applied to "The Birth of a Nation" Miss Gish enacted the part of "Beatrice."

In the title role, which is that of "Captain Macklin," appeared Jack Conway, who, in addition to being the desired type for the part, is a splendid actor and a daring horseman, and his fearless riding is an asset to this Majestic-Mutual feature.

Jack Dillon in the part of "Graham" renders a very pleasing performance.

CLARA HORTON, ELEVEN YEARS OLD, HAS TEN TRUNKS OF WARDROBE

There are not many little girls of eleven years of age who, boons of America, who can boast the possession of ten trunks full of clothes, a trip around the world, and a bungalow in California, all earned by themselves. There are not many little girls in all the world who can make that boast. And yet, that is what little Clara Horton, a Brooklyn child who is now "the little star" for the Ideal Motion Picture Company in Hollywood, Calif., has to her credit—and besides that, (she is not too grown up to acknowledge it), the most wonderful company of friends she could imagine delighted the heart of a little child since the world began.

Clara Horton, it may be remembered by Brooklynites, made her first appearance as a toe dancer in a school pantomime during the Florida season several years ago. Her dancing so delighted a theatrical manager who was present that he gave her further training, and she soon appeared in the pantomime "Jack and the Beanstalk." Then came the most delightful experience of all—a trip around the world, playing in every leading city and, what really interested the child more, learning how little girls in every country play dolls, and how they dance. On her return from abroad, Clara played in the children's production of "Cinderella," and then she became a little actress for the moving pictures.

Clara Horton has been with the Ideal company, which, until just recently, has been located at Tucson, Arizona, for two years. She and her mother are now at Hollywood, where Clara will head a newly-formed company of juvenile artists. She is called the "Ideal Kiddie" of the United Program, and her picture is seen daily in every city of the United States.

NEW FOUR REEL KEYSTONE

Mack Sennett, managing director of the Keystone Film Company, has just shipped to New York a three reel comedy entitled "No One To Guide Him," a screamingly funny picture made under the direction of Dick Jones and with a representative Keystone cast.

BABY DELAYS SCENES AT INCEVILLE

Mother refuses to wake it, lest it may cry!

Raymond B. West, the "boy director" of the Ince company, was the principal figure recently in a thrilling automobile ride over the rough roads in the canyons of Santa Barbara, when he booked his machine at fifty miles an hour in an effort to locate a baby which was wanted to appear in "The Cup of Life," a forthcoming feature release of Thomas H. Ince.

West was co-directing with Mr. Ince in the production of the feature. He is a man who acts quickly and was everyone else to do the same. Arrangements had been made with the baby's mother to present the youngster at Inceville early in the morning. It was scheduled to be used in a number of scenes. Miss Beatrice Harris, the Pacific Coast favorite who will be starred in the feature, waited patiently about the stage. But the baby did not appear.

Finally, losing his patience, West cracked up his "buzz word" and leaped in and started for the city, hoping to locate the missing "dramatis personæ." On the way he saw nothing—nothing but a straggling camper—and when he reached the long wharf decided to continue to the location in the same way. Arriving there he found that the baby had been asleep and its mother had feared to wake it, lest it cry.

TWO KEYSTONE COMPANIES END TRIPS

Syd. Chaplin, Keystone comedian and director, and the supporting company of players returned from Mount Baldy this week with a wholesome coating of tan and a two reel film that is the result of their journey to the famous Southern California peak for mountain backgrounds. Charles Avery, associate director with Mr. Chaplin, shot a mountain lion, and other wild game was brought down by members of the party. Only one accident of a serious nature marred the trip. Army Armstong, cameraman for Chaplin's company, was shot twice by bullets which glanced from the face of a rock near which he was standing. The first wound was received close to one eye and the second in the groin. Medical attention resulted in getting the injured man and a fatality narrowly averted.

RHEA MITCHELL BECOMES EXPERT RIDER

Rhea Mitchell didn't know much about riding a horse, when she first associated herself with the forces of Thomas H. Ince at the Inceville studios of the N. Y. Motion Picture Corporation seven years ago. Rhea Mitchell later portrayed as Dr. Aladdin, 'Jill,' the world began, a moving picture star, and which she handled in the animal. A short time later, she was cast for the part of Belle Shields, the dance hall girl in "On the Night Stage," the latest Ince multiple reel feature. Mr. Hart also was cast. Miss Mitchell calculated that, possibly she might have to develop the habits of a western horse. So she enlisted the services of Mr. Hart, and the actor proceeded to teach her the rudiments of the equestrian art. For a week Mr. Hart instructed Miss Mitchell. He showed her how to sit the saddle, how to mount and how to ride and how to dismount. Now Miss Mitchell claims she can manage a "loco" steed as well as any photo play star.

SPLENDID PRODUCTION SOON TO BE RELEASED AS MUTUAL MASTER PICTURES

At the Reliance and Majestic studio many feature photoplays are in production which will be released in turn as Mutual Master Pictures. Among the already prepared features are "The Outlaw's Revenge," produced by W. Christy Cabanne, and superintended by Dl. W. Arundel, and "The Christian," with which are included scenes of Mexican Revolution. It deals with the life of General Villa, and in it appear R. A. Walsh, Teddy Sampson, Walter Long, Eagle Eye, and other Mutual favorites.

"The Outcast" is the name of the second feature completed. The theme was taken from the fiction story of the same name that appeared in the Saturday Evening Post.

The cast that appeared in "The Outcast" is a very splendid one and includes Mae Marsh, Robert Harron, Ralph Lewis, Spottiswoode Aitken, and Jack Conway.

Director John B. (Jack) O'Brien in desiring of heaps of credit for the results he achieved with "The Outcast." "Enoch Arden," from the poem of Lord Alfred Tennyson, made the most beautiful four reel picture released in some time. Lillian Gish, Alfred Paget, and Wallace Reid were the principal players, and W. Christy Cabanne acted as the producer.
Robert Edeson appeared in two features, "Man's Progenitive," and "The Absonite," the first mentioned was produced by George Nicholas, and the latter by W. Christy Cabanne.

Harry Woodruff also appeared in a four reel adaptation of H. A. Durant's play and novel, by the name "A Man and His Mate." Woodruff was ably supported by Gladys Brockwell, Sam De Grasse, and Walter Long.

The picturization of Richard Harding Davis' "Captain Macklin," prepared by Russell E. Smith, was the basis of a thrilling four reel melodrama fotplay. Director John B. Jacki O'Brien staged "Captain Macklin." Henry Walthall played a dual role in the Russell E. Smith picturization of Ibsen's "Ghosts," and Mary Alden also assumes a dual role. A recent private showing of "Ghosts" brought a shower of praise on all concerned.

The main theme of Ouida's "Strathmore" has recently been completed with talented Charles Clary in the name pair. In the same cast appear Francesca Billington, Irene Hunt, Alfred Paget and Howard Gaye.

John Emerson, the well known legitimate stage star is appearing in an original four reel scenario, by name, "The Failure," conceived by Wm. Christy Cabanne, who is also producer of same.

In the John Emerson supporting cast appear A. D. Sears, Olga Gray, and Wahneta Hanson.

There is a rumor that the two western companies of the Rolfe Photo Plays, Inc. may be brought to New York City to join the two eastern companies at the new studio, which is already under construction at 61st Street and Broadway, New York City.

**PRESIDENT CARL LAEMMLE**

**Universal Film Co.**

MAJESTIC THEATRE, LOS ANGELES, SWITCHES FROM SHUBERT TO WORLD FILM BOOKINGS

The Majestic Theatre, which has been the Los Angeles home of the travelling productions booked through the John Cort-Shubert offices, has joined the list of theatres showing feature films in the Southern California metropolis. The traveling attractions will be seen at the "Moroccan Troupe." A shower of praise announces that the feature selected to start the new regime for the new Majestic Theatre is the World Film Corporation release showing Margaret Wycherly and John E. Kellor in "The Fight." Features will be seen in the Majestic Theatre for engagements of not less than a week.

**ANNAL LITTLE**

**Universal Notes**

Lew Carter, formerly of the L. KO comedy company, has been changed from that concern to a place with Robert Daly, where he is to play character comedy stuff in support of Fritzzi Brunette. Mr. Carter learned of his transfer after he got out of the hospital, where he had been for more than two months recovering from torn ligaments received in an auto accident during the rainy season.

Lester R. Calvin and Miss Anna Thornton, well known on the dramatic and vaudeville stages, have deserted the spoken stage for work before the camera. They came to Los Angeles to play the closing week of their vaudeville contract, and after a visit to Universal City where they saw pictures made for the first time, they decided not to renew them but to try the picture game. Mr. Calvin, has been working with Mr. Lloyd since joining the company, and Miss Thornton has been working with Mr. Turner.

In preparation for a benefit performance to be given in Los Angeles soon on behalf of some children's institution, Lon Chaney, director of the Kerrigan-Victor company, Lee Moran and Neal Burns, both of the Nestor comedy companies, are taking advantage of every idle moment to practice. Every now and then from early morning till late in the evening, there can be heard the bang of a piano and a rat-a-tat-tat of feet on the concrete floor of the projection room at Universal City.

William (better known as "Billie") Gettinger has returned to work at the Universal City after an absence of two months. He will step into the same work he was doing when he left the company, juvenile with Henry McCray's "Bison" outfit. Mr. Gettinger is known as one of the best riders and ropers on the coast.

B. A. Molter, one of the stock players at Universal City, is rapidly recovering from powder burns which resulted from the premature explosion of a canon fired in salut to Vice-President Marshall on his recent visit to Universal City.

The second Nestor company, under the direction of Horace Davis, spent one day this week at Venice where they shot a number of scenes on the cars of the race through the clouds, which are to be used in their comedy, "Their Friend the Burglar." Trying to stand behind a camera in one of those buck-jumping little contortionist cars, according to Al Sawood, cameraman, is just about the hardest little stunt in the world. He got away with it, however, and caught Harry Rattenbury, Neal Burns and "Billie" Rhodes in a car ahead in some of the funniest action they have ever staged.

Gene Gauntier, Jack Clark, and their company, have returned from a ten days' stay in the vicinity of the Malibu river where they have been staging exteriors for their next two productions, "The Ulster Lass" and "The Smuggler's Lass." While they were there they caught two young badgers which they brought back with them. They have named them Skeezies and Snookums, and they have already become great pets around the studio.

Tom Walsh who will be remembered as Bucus in the "Trey O'Hearts" serial, has been transferred to the position of assistant director with Robert Daly in the direction of Fritzzi Brunette and company in the production of light comedy.
Hobart Bosworth and his company of feature players have returned from the Whitewater Ranch at the edge of the Salton Sink where they have been spending the past ten days shooting exteriors for "Fatherhood," the first feature to be released through the Universal program. The picture is a story of a real (not imaginary) western life, as it was a number of years ago, before the passing away of the cattle range. No where in the mainstream of Hollywood was there anything large enough to answer the requirements of the story, so Mr. Bosworth moved his entire company to the Salton country where he knew he could get what he needed.

The Kerrigan-Victor Company is at work on the production of a filmization of one of George Bronson Howard's most successful short stories, entitled "The Service of the Sword.

Among the week's interesting and interested visitors at Universal City were Blanche Ring and party who have been playing at the Orpheum this week. As guests of President Carl Laemmle, the party was conducted throughout the city and shown the various points of interest. Luncheon was served them at Mr. Laemmle's table in the Universal Cafe, after which they returned to Los Angeles.

Millard K. Wilson, juvenile lead with Frank Lloyd's Laddie company has received a letter from an amusement company announcing the opening of a picture theater named for him. The Millard theater is proudly showing the Universal program, and Mr. Wilson is proudly showing the letter to his friends at Universal City.

After two months away from the studio, occasioned by injuries in the wrecking of her automobile, Lillian Peacock, ingenue lead with Allen Curtis and his Jokers company, has returned to work at Universal City.

From Bagdad" will be released on Monday, May 3rd, and exhibitors should book direct from the general offices of the Selig Polyscope Company as producer of Selig Spectacular Specials. Mr. Heffron has directed many of the famous players production, and has also produced, in the past, many notable successes for Thanhouser, Biograph-Klaw and Erlanger Motion Picture Company, etc. Mr. Heffron will succeed Lawrence Marston who has been producing multiple reel dramas at the Selig Chicago studios.

Arnold Golfer, the popular "Little Mark," left New York City this week for the Pacific Coast where he will join the Selig Polyscope Company. Miss Latham has won an enviable reputation in the silent drama.

Keynote Notes

Mabel Normand, Roscoe Arbuckle and their company of players returned from San Francisco on the same day that the Chaplin party arrived. In addition to making several very excellent films they enjoyed a thorough inspection of the Panama-Pacific Exposition and are unanimously enthusiastic in their praise of that great attraction.

Both companies were delighted to be back in Edendale, and have settled down to studio work with a zest. Other trips are being planned for Keystone companies in the near future.

Louise Fazenda enjoyed the novel sensation of playing a straight ingenue part this week after being hidden under character disguises for several months. Miss Fazenda is developing wonderfully under the moulding hand of Mack Sennett and has a bright future.

Chester Conklin, eccentric comedian with the Keystone company and creator of the character of "Mr. Dropping- ton," has made thousands laugh with his shrunken vest that will never straightened down. Mr. Conklin conceived the idea of this little comedy idea years ago while playing with a tent show but never put it to actual use until he joined the Keystone forces.

Walter Wright, Keystone director has lived the life of a practical anarchist during the past fortnight. In a release which he has just finished he showed powder explosions, bursting cannons, bombs and dynamite until the locality where he was at work looked like the war area of Europe.

Harry Bernard, Keystone comedian, is the proud father of a ten pound daughter which arrived last week. Mother and daughter are doing well and Harry is busy doing an actual part of his instead of the presence of any friends who show a willingness to listen to his tales of the precarious little soubrette.
past week has been pestering manufacturers. However, Clary contends that his determination to find the culprit should lead him to the fact that each salesman represents his motor car to be the very best obtainable for the price asked.

William A. Lowery, of the Reliance and Majestic studio, has been playing some mighty nice parts lately. He was prominently cast in “Capt. Macklin” and “The Outcast,” the latter taken from the Thomas Nelson Page fiction stories that appeared recently in The Saturday Evening Post. While on the legitimate stage Lowery was affiliated with Richard Mansfield, Lawrence Hanley and Chas B. Hanford in Shakespearean repertoire.

George Beranger in the role of “Ambition” in the Mutual Robert Edeson feature “The Absentee” delivers a very good performance. Beranger was born in Sydney, and while there played in a number of high class productions. Some of the Griffith features he has appeared in are: “Home Sweet Home,” “The Avenging Conscience,” and “The Birth of a Nation.”

Josephine Crowell, who scored tremendously as the mother in Griffith’s “The Birth of a Nation” is a woman of unusual intelligence. Mrs. Crowell is credited with having conceived a number of brilliant magazine articles dealing with present day conditions in general.

General Laguerre, the French-American soldier of fortune, who is responsible for the American campaign of 1812, is portrayed by Spottiswood Atken, who has proven by his recent performances in Griffith features, namely: “The Escape,” “Home Sweet Home,” and “The Birth of a Nation,” that he is a finished artist of the photoplay. Dark Cloud, the well known Mutual Indian, as “General Garcia” also renders an unusual performance.

Very briefly, the main theme of “Capt. Macklin” is that he is disgraced at the Military Academy; the son of a father’s sword, leaves for Honduras to seek war, as he is of the fighting Macklin family. There Macklin meets General Laguerre who later turns out to be a great friend of his grandfather. There Macklin becomes a fearless leader under Laguerre, Beattie, the girl, and her father have an occasion to visit Central America in the interest of her father’s investments. There they learn of Macklin’s progress, and all is well that ends well.

“Capt. Macklin” should be one of the strongest four-reelers ever released. Director O’Brien, with the aid of Author Russell E. Smith, have done wonders with this Richard Harding Davis thrilling military story.

Director-General Thomas H. Ince sent Elizabeth Burridge, Frank Borzage, Harry Keenan and C. N. Morton all the way to the San-Fernando valley recently just to obtain a half dozen scenes for “Her Allies,” a forthcoming two reel crook story on the Mutual Program. The scenes depict a roadhouse, where a blackmailer, played by Mortonson, meets his intended victim, Miss Burridge. Rather than construct a shack in the Santa Monica mountains and risk the appearance of “faking,” Mr. Ince ordered the players to seek their location far into the country.

An exciting prison-break in which fifty convicts are shown to be in an uproar in one of the feature scenes of “Her Allies,” a two reel story of love and blackmail soon to be released on the Mutual Program by the New York Mutual Picture Corporation. The break results in the escape of Joe Farnley, a part played by Frank Borzage, and upon the escape hinges the climax of a thrilling story. The scenes were “taken” in the famous East Side prison on the outskirts of Los Angeles.

Elizabeth Burridge soon will be seen in a part that fits her talents especially well in “Her Allies,” a forthcoming release of the New York Motion Picture Corporation on the Mutual Program. Miss Burridge plays the part of Marion Bailey, a part played by Arthur Maude, and upon her incarceration in prison, she marries her employer and later becomes the victim of a blackmailing scheme, which Fate frustrates.

Beside Barriscale with Louise Glaum, Arthur Maude and Clara Williams have made a splendid photoplay of “The Reward” under the direction of Reginald Barker at the New York Motion Picture Corporation’s studios. Louise Glaum has one of those roles which she particularly shines in, one with strong work in it.

Leona Hutton surprised her associates at Inceville recently by the expert manner in which she handled a gun during the production of “His Affianced Wife,” a forthcoming release of the New York Motion Picture Corporation on the Mutual Program. Miss Hutton was playing the part of Vera Ashton, sister of a notorious crook and herself a reformed criminal. When the brother attempts to clear himself of all, she revolts against all her past and revolts from him and shoots him. In taking the scene, Director Scott Sidney did not have to rehearse the “business” more than once, so ably did the leading woman handle the weapon.

Portraying a character different from that which he usually is seen in, W. S. Hart will soon be presented by the New York Motion Picture Corporation in a powerful four-reel feature on the Mutual Program, entitled “The Darkening Trail.” With a strong cast supporting him and a magnetic part that admirably fits his talents, the former legitimate star, is declared to be seen at his best in this big gripping story of the Northwest.

Mutual will Soon have Mr. Hart in a red and Markay, as Ruby; George Fisher, as Jack; Noms Thomas, as Ruth Wells; Milton Ross, as Mr. Wells; Louise Glaum, as Fanny, and Roy Laidlaw, as Mr. Sturgess. The scenario is by C. Gardner Sullivan and Thomas H. Ince.

WORK RESUMED ON FEATURE

Now that Mabel Normand, Keystone comedy star, has returned from San Francisco, Mack Sennett, managing director of all the Keystone companies, will resume work on the six reel feature that is nearing completion. Mr. Sennett himself is playing an important part in the film, together with Miss Normand, Ford Sterling, Owen Moore and other prominent actors. More elaborate scenery and costumes are being used in this multiple-reel than have ever been seen in any one comedy that has ever been made by any company and, notwithstanding the unprecedented success of the first six reel Keystone, “Tillie’s Punctured Romance,” there is every indication that the new release will be a superior product both artistically and financially.

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NEW YORK NEWS

BY FRANK P. DONOVAN

NEW YORK NEWS

JANET BEECHER, Cosmos Star to appear in Eugene Walter's Drama, "Fine Feathers"

DAVID POWELL TO SUPPORT JANET BEECHER IN "FINE FEATHERS"

The Cosmos Feature Film Corporation have acquired the services of David Powell to play opposite Janet Beecher in the photoplay version of "Fine Feathers" by Eugene Walter. Mr. Powell was featured recently with Holbrook Blinn in "The Trap," at the Booth Theatre, New York, and he also played with Janet Beecher in "The Fallen Idol." This is by no means Mr. Powell's first screen appearance as he worked with Pathé in London and also with Mary Pickford in "Dawn of Tomorrow."

A CASE FOR EXCHANGES TO BEWARE OF RUINED FILM OF THE "JUNGLE"

What we consider one of the meanest tricks ever conceived, made its appearance last week. Walter Issacs, manager of the All-Star Film Rental Company of 110 West 40th Street, New York, rented the five part feature "The Jungle" to the Orpheum Theatre in Yonkers, N. Y., and received the feature back at the time proposed, but in terrible condition.

The operator of the Orpheum Theatre, or some one else connected with the same, cut up the film and placed scenes of the fifth reel in the first, and scenes of the second in the third, and etc. What delight he could see in performing this feat we cannot for the life of us see, and such operators should be reported to the Union and exposed, and we intend to see that the Union of Motion Picture Operators, both in Greater New York and Yonkers, hear about the case; and as the writer knows personally all the heads, it will not be a difficult stunt to make out the proper punishment to the guilty party.

And furthermore, I would suggest that the All-Star Film Rental Company, make the one's responsible for the ruined film pay for new. Also pay for the dates that had to be cancelled on account of this act. This will undoubtedly make other feature exchanges cautious in the future when renting out features.

Some theatres are not satisfied with "bicycling" films, but they must have incompetent, mean, low-grade operators to run their houses. He has spent thousands of dollars for. Trade papers should hear of all such cases and make examples of the offenders. This paper for one, will at all times assist the exchange man, and the exhibitor and all are invited to send in at any time news items or complaints for these columns, and should they be authentic they will be published.

THE GROWTH OF THE LASKY FEATURE PLAY CO.

The establishment of the Lasky Company in its new offices is typical of the manner in which the concern has steadily grown ever since it began business approximately sixteen months ago. Mr. Lasky, of course, has himself participated actively in the executive end of the business, and it is largely due to his conservative management that the company has attained its present amazing size within a short time without ever departing from the lines of general increase.

Mr. Lasky may be said to devote himself to the solution of those artistic problems which continually arise, and has divided his time between the offices in New York City and the studios in California.

Mr. Samuel Goldfish, as already explained, takes the executive departments under his immediate care. Cecil B. De Mille is supreme in the studios as Director General. He has associated with him his brother, Amos F. Goldfish, who is the chief of the scenario department and who is assisted by Margaret Turnbull, and he also has the cooperation of Wilfred Buckland, for many years Mr. Balasco's art director, who is now the supreme authority for the settings of all Lasky productions. Mr. Arthur Friend is the secretary of the Lasky Feature Play Co., and takes charge of all legal matters, and Mr. Carl Anderson is Mr. Goldfish's chief aide in the executive end of the business, and to Mr. Anderson is due the perfection of the new offices. The publicity department is in the charge of H. Whitman Bennett.

IT AUGURS WELL FOR THE PROSPERITY OF THE FEATURE FILM BUSINESS

Arthur H. Jacobs, president of the Cosmos Feature Film Corp., of New York, is now the proud possessor of a brand new six cylinder National motor. This would tend to show that the feature film business must of necessity be good, for be it known that race abouts are a luxury that only a prosperous man can afford. The business values of such a machine must, however, not be underestimated. As a time saver it has no equal, and as an indicator of good business conditions, it has no superior.

CHAS. GASKILL AND HELEN GARDINER LEAVE VITAGRAPH

Chas. Gaskill and his wife, Helen Gardiner, have resigned from the Vitagraph Company, and at this writing have not made any new connection. Mr. Gaskill has produced some excellent motion pictures for this company, among them being "The Breath of Arabia," which played a week at the Vitagraph Theater, and which was praised highly by press and public alike.
MARY PICKFORD
Her Personality and Popularity

By the Critic

Fame is like lightning in one respect—no one has ever been able to figure out in advance just when and where it will strike next. Had Mary Pickford been told a few years ago that some day she would be acclaimed the most popular and best-known girl in motion pictures in the world, she would have laughed at the very idea, no doubt. Such a triumph was beyond her wildest dreams when, as a slip of a girl, she edged her way timidly, unheralded and unannounced, into a studio for her initial appearance in motion pictures. True, she had been on the stage before. Since a tot of six she had been appearing in juvenile roles. But motion pictures—well, they were new and strange to her—she didn't know just what she could do—quite likely nothing much. Any possible visions of stardom and of triumphant success were quickly dispelled by the tear that she might not even make good in a minor, insignificant role.

But today Mary Pickford finds herself idolized by a nation and petted by millions who have seen her only in pictures, but have never heard the sound of her voice. It is almost incredible that a pantomime actress, voicing no audible appeal, should have a following so large and enthusiastic. What more could any girl desire?

With a versatility that is amazing, she has appeared in more roles than perhaps any other actress in the motion picture profession. Today she is a Mother Goose, a Fiddler's Muffin; tomorrow possibly a petulant, spoiled child of the rich; each different character delineated with a convincing realism that scores more or less another triumph.

And now she travels—oh! of course, not really she herself, but on the screen. This diminutive star has penetrated into a thousand and one dark nooks and corners throughout the country, and at the same time entertains, charms and wins the love of the millions who see her. She is full of life, well known, and loved perhaps even a bit more selfishly, because they are off by themselves and lonesome, in some isolated western town, as in New York City. Yet no one locality can affectionately claim her for its own. Mary Pickford belongs to the world at large.

Her appeal is universal. Her popularity is not confined to any one class of people more than it is to any delimitation locality. As “Cinderella” she defeated a New York broker, and in a few hours he is able to forget a troubled Wall Street. In Pittsburgh at the same moment, perhaps, as “Tess,” she is temporarily divorcing an overworked millionaire manufacturer from his business cares and worries. Naturally, he is extravagant in his admiration. Her antics bring a chuckle from a ghoulishly dyspeptic invalid at Hot Springs, to ready as from some tired business man in South Bend.

Fudge-eating school girls in Philadelphia gush “Oh! goodie!” with sheer delight when Mary Pickford appears on the screen to amuse them. In Denver, likely, many a busy, shopper-desert enticing bargain counter to see her little favorite in the latest release. A Chicago Drummer, chafing under a forced stay overnight in a lonesome, middlewest town, almost jumps with joy when he hears that Mary Pickford, a woman of the people, is among the very city limits. He can spend an evening anywhere now as he would were he home.

Nor is her fame and popularity restricted to this country alone. Mary Pickford is a figure in far off Shanghai, thanking her for breaking in on the long, monotonous evenings that breed homesickness and discontent. An engineer from the Canal Zone expresses a like appreciation. In Australia she is their favorite, too. Her admirers there love America and Americans because of her. To men, women and children the world over, almost, she makes her unassumming, mute appeal, and they laugh lightheartedly at her caprices and sympathetic “pull” for their favorite with all seriousness when she appears troubled and unhappy.

Small wonder it is that Mary Pickford’s name is fondled by millions of lips; her praise is heralded by masters of finance; that housewives compliment her effusively to their neighbors in over-the-fence chats; that she is flattered, not made the victim of envious and scathing criticisms of sewing circles and the like. That is real popularity. Had every one else in the world as many friends and as few enemies as Mary Pickford, there would be no war in Europe now.

A glance at the five hundred or more letters Mary Pickford receives every day would reveal many an interesting little story. Hosts of unknown worshippers make known their admiration, and many send “as a token of appreciation,” anything from an autographed photograph of the baby to flowers, candy, relics and the like. And then, too, from young girls come dozens of appeals for aid and advice. Most of them, with no attempt to stifle egotism, tell her of their talent and matchless beauty. To such queries Mary Pickford would reply that opportunities open to her a few years ago, and which she utilized to such good advantage, are not open to the beginner of today.

Much of her success she modestly attributes to luck, and says that she has always been fortunate in being admirably cast. Blessed with a girlish figure, she keeps herself the picture of health by outdoor exercise and a simple, wholesome diet. She realizes that she is still young, and that even greater triumphs lie ahead.

The key to her “screening” so admirably, she confesses, lies in just “acting natural.” It sounds easy enough to others who would, but cannot, imitate her success. She once remarked: “My room has made me famous.” Yes, but besides she has a hundred and one little mannerisms that give her a certain charm. There is an indefinable beauty revealed in her large, wistful eyes and whimsical smile alone. There is something more than these qualities that has contributed in singling her out as America’s favorite motion picture actress. Mary Pickford has that which most others lack—“a certain personality.”

CURTIS JOKER CO. RECEIVES MUCH PRAISE FOR COMEDY PRODUCED AT SAN DIEGO FAIR.

Twentieth of April, Day of Events at Universal City.

The Curtis-Joker Company has returned from a very successful trip to San Diego, and Director Curtis has resumed work on his seventh installment of the “Lady Baffles” series under production.

On Tuesday, April 20th, five hundred traffic managers of the United States attended a barbecue, given to them by General Manager Max Ascher. A number of directors took full advantage of their presence. For instance, Director Curtis made good use of the occasion in filming a one reel Joker comedy, by Clarence Badger, entitled “The Bingville Boosters’ Last Meal.” This is a story of a Mexican cook (played by Max Ascher) and his jealous sweetheart (Gale Henry), given chase with an immense butcher knife, upsetting the entire barbecue party.

This should be one of the funniest films ever produced, because the idea is a novel one and will cause a thousand laugh when the picture will be released. The cast consists of Max Ascher, Lillian Peacock, William
Francy, Gale Henry, and Milburn Morante.

Director Joe De Grasse took also advantage of the occasion and had those visiting gentlemen act for him in a big scene. The entire day was a most conspicuous one at Universal City. Robert Leonard used approximately one thousand people for a story of the Civil War. Infantry, cavalry and hundreds of townspeople were acting around enormous settings for the camera.

Director Henry McCrae made most thrilling scenes of a factory fire. A number of three-story buildings, especially constructed for this story were set on fire and all employees of this establishment had to save their lives by jumping out of the windows. Eddie Polo assisted Mr. McCrae, in making good use of his net, for the sake of avoiding accidents, by jumping from the windows. Mr. McCrae had a number of plucky girls who made the jump without hesitating.

Director Francis Ford is giving his full attention to the greatest motion picture serial ever attempted, "The Broken Coin," and in all, twenty-one directors are busy turning out good footage at Universal City.

In the meantime President Carl Laemmle has left for the East, but not without having taken a print of the Joker Comedy, "A Day at the San Diego Fair," down to San Diego. A free showing of this picture was given and it is declared to be a scream from start to finish. The request was made by the Fair Committee to send the Curtis-Joker Co., soon to San Diego again.

**LASKY FEATURE PLAY COMPANY MOVES TO NEW OFFICES.**

1. Great Expansion of Executive Departments, and an European Branch to be Established in the Near Future.

The executive offices of the Jesse L. Lasky Feature Play Company were moved last Saturday from the Longacre Theatre Building, at 220 West 48th Street, New York City, and into a beautiful new office building at 100 West 41st Street, where they will occupy the entire fifth floor. This removal has more than a passing significance. It means that the old quarters had become absolutely inadequate, and that ample space for the executive departments of this constantly growing business has become indispensable.

The suite occupied by the Lasky Company is divided into two offices, and is said to exemplify all the very latest devices of modern office construction. One of the unique features of the structure is, on the ground floor, a private theatre with 150 seats, which is to be at the disposal of the Lasky Feature Play Co. for "showings" of its new productions to the press and invited guests.

**CHARLOTTE IVES JOINS STAGE STARS APPEARING BEFORE CAMERA.**

Charlotte Ives, for many years associated with Charles Frohman productions and very pleasantly remembered for her work in the John Mason Company in the Augustus Thomas Play, "As a Man Thinks," more recently with Lew Fields in "The High Cost of Loving," has been playing headlines for World Comedy-Stunt pictures in Chicago. She says that she likes the movies, even though the weather was extremely disagreeable during the entire period of her experience before the camera.

**HELEN WARE NEW COSMOS STAR NOW AT THE EMPIRE THEATER, NEW YORK.**

That Arthur H. Jacobs, president of the Cosmos Feature Film Corporation, exercised extraordinary good judgment when he signed Helen Ware in "The Price," is more than attested to by the success Miss Ware is winning right now in "A Celebrated Case," at the Empire Theater, New York. Miss Ware is one of the all-star cast selected for the play, and her remarkable acting in the role of the same has won favorable comment for both press and public. The Cosmos Feature Film Corp. feels assured that when they release Helen Ware in "The Price," they will have helped raise the standard of the feature film considerably. It will be the aim of the aforementioned concern to present at stated intervals such plays and stars as have proven their worth and success on the speaking stage.

M. C. E. Shurtleff, formerly salesman of the Atlanta branch of the World Film Corporation, has been transferred to Washington to work in the same capacity.

Mr. O. T. Enos, a product of the salesman’s school has been sent to the Philadelphia office, of the World Film Corporation, and it looks as if he is going to make good with vengeance.
ERNEST SHIELDS
who will play one of the principal roles with Francis Ford in "The Broken Coin" Serial.

PATHE STAR RECOVERS FROM PNEUMONIA

Pearl White Back at Work in "Elaine."

Pearl White, heroine of Pathe's "The Exploits of Elaine" has just recovered from an attack of pneumonia contracted through exposure while working in outdoor scenes in bad weather, and yet some people think the photo player leads an easy life.

WORLD FILM CORPORATION ISSUE PAPER FOR SALES MEN

The World Film Corporation, this week issued a paper which will be useful for the purpose of telling their staff how they should handle exhibitors, and also how they can get their customers in the different states newspaper publicity and help in a general way. It is certainly a breezy sheet.

RICHARD CARLE IN "THE DANCING BEETLE"
ON THE OPENING PROGRAM OF THE MAJESTIC THEATRE, DETROIT

The opening of the Majestic Theatre, now the largest and most beautiful theatre in the middle west, last Thursday placed Detroit high in the ranks of those cities where the motion picture is treated as one of the foremost arts. The theatre has every innovation which might better the projection and comfort, and has a seating capacity of 2,160. Included in the handsomely engraved program were the cuts of the entire World Comedy-Star company and the initial performance introduced Richard Carle in "The Dancing Beetle."

FRED (OTHERWISE BING) THOMSON

One of the World Film Energetic Producers

Fred (otherwise Bing) Thomson is a logical product of the theatrical field making good, every time as a motion picture producer. A temperamental Scotch Canadian, a sportsman, gentleman and scholar, he produced for the best companies, including Sodthern-Marlow, Relasco, Brady and ultimately "found himself" psychically and mentally, in pictures.

From Vitagraph to Universal, from Universal to Lasky, and from Lasky to World Film is his record. With World Film, that is at Fort Lee, he has found his proper environment; and the first of his efforts is soon to be released under the title of "Woman and Wine," based upon the successful Brady production of the Arthur Shirley melodrama.

Fred can handle strong dramatic scenes. He is the reverse of a repressive director; and with characteristic frankness he declares "Woman and Wine" to be a great picture. And Fred knows!

His judgment of pictures may be estimated from the fact that he made the "Sign of the Cross," and "The Christian," and is now at work on the Wm. A. Brady feature "After Dark" in which Alex B. Francis is to appear as "Old Tom," Brady's best and greatest part.

NO LENTEN PERIOD DEPRESSION NOTICED IN OIL CITY.

A. A. Graham of the Temple Theater, Oil City, Pa., is very emphatic in his remarks relative to consistent advertising and buying the best productions obtainable. He contends that after carrying out the campaign as suggested by Leo F. Levison, of the Pittsburgh branch of the World Film Corporation, he has been successful in not having lost through the entire Lenten period, a dollar in his box receipts.

On March 16, Laura Sawyer in "The Daughters of the People" was shown to capacity, and on March 23, Robert Warwick in "Alias Johnny Valentine" broke all records, this having been a repeat date on this production and Mr. Graham intends playing "Valentine" for the third time there shortly.

MISS RUTH STONEHOUSE DANCES AS WOOD NYMPH

Training Enables Her to Take Part Impossible to Others

Because of her exceptional dancing ability, Miss Ruth Stonehouse is enabled to portray a scene in the Essanay photoplay, "The Wood Nymph," that would be impossible for almost any other actress. The dance of the wood nymph at the garden party requires the most talented work in this line. The steps are most intricate and require constant practice to attain. Miss Stonehouse was a professional dancer before taking up photoplay work, and has kept up her dancing ever since. This is one of the prettiest scenes ever taken in a photoplay.

PHILADELPHIA FEATURE FILM EXCHANGE MEN ORGANIZE

The Feature Film Exchange men of Philadelphia, Pa., are about to organize a body to protect their interests. A full report of this meeting will be given in a coming issue of the paper.

This will not interfere or be detrimental to the exhibitors but will undoubtedly help them both in a general way.

KATHRYN OSTERMANN
J. J. ROSENTHAL IN SAN FRANCISCO SEES MRS. ROSENTHAL IN NEW YORK

Kathryn Osterman, the World Comedy-Star, says that the same minute she was looking at her picture "Housekeeping Under Cover," at the Strand Theatre, New York, her husband, J. J. Rosenthal, who is a well-known publicity man, was witnessing it in San Francisco at the Tivoli Opera House. A private exhibition had been held there, when her husband and several of her professional friends announced the fact to the manager, that they would like to see the picture.
BUFFALO BILL AND CHARLIE CHAPLIN VISIT CAPITOL OF THE FILM WORLD

Two of the most prominent visitors, conspicuous in the show world, paid an unexpected visit to Universal City last week. Buffalo Bill Cody, and Charlie Chaplin, the funniest man of today, declared April 20th, the day of rest, and watched with great interest the good work of others.

Charlie Chaplin was much interested and was shown everything that is of interest at Universal City. Later in the day, he was the guest of General Manager Magie at a luncheon given to him at the Universal City Cafe, but did not leave the studio until Director Frank Lloyd recorded the visit of Col. Cody for the screen.

Charlie Chaplin was in tow of "Broncho Billie" Anderson; and Charlie, always with the eye of a hawk, knew how to escape the camera. A number of directors took much pains in showing Charlie their new acts (while the cameramen got ready), but none of them has any negative to show of Charlie Chaplin. STINGY!!

GOOD SHOW AT STRAND

The Strand Theatre is adding another extra attraction to its program consisting of the presentation of Salisbury's Wild Life pictures, showing interesting and exciting hunting and fishing scenes and other forms of out-door sports. There are, of course, an American educational feature, taken through special permission issued by the Biological survey of the Department of Agriculture. Dr. Salisbury will, in person, take the audience through the pictures half educational, explaining the various mysteries of nature. The photo-dramatic feature is "Captain Courtesy," a stirring drama of the early days in California under the Mexican rule. Dustin Farnum, the popular romantic actor will be seen in the title role. The play is said to have an abundance of stirring situations and the romantic story gives the star excellent opportunities to display his histrionic ability and pleasing personality.

Other pictures to be shown are a new Keystone comedy and educational pictures and the Strand Topical Review containing up-to-the-minute news pictures from everywhere, and a new shipment of European war pictures taken at the front by the Strand's special representation, which is said to be the best yet shown, besides, there will be new vocal soloists, and the concert orchestra, under the direction of Carl Erouarde, will, besides playing specially adapted incidental music to the subjects shown on the screen, render a program of classical and popular selections.

New York Notes

A story of the Canadian frontier of the present day, entitled, "From Out the Big Snows," is now in course of production as a Vitagraph Broadway Star Feature, in three parts, under the direction of Theodore Marston. In that part already photographed, a thrilling scene is enacted where the village of Morristown, a young adventurer, who has been tied to a tree in the heart of a forest by George Cooper, a half-breed Indian, the villain. Scenes in which the Northwest mounted police figure conspicuously in the picture. A duel between Donald Hall, as a doctor and the half-breed, and acting in a realistic frontier dance hall with Dorothy Kelly as Marie, the girl in the case, will furnish added thrills while the atmosphere of the tractless forest, clad in white robes of winter, will give to the picture a thrill it is not likely to be equaled. Lillian Burns and Lillian Burns are the remaining members of the cast that enact the principal characters in "From Out the Big Snows."

Fred Finch, as a female Sherlock Holmes, Hughie Mack as the village cut-up, Kate Price as a cook and John W. Kelly as a woman hater, are members of a cast in which Cissy Fitz-Gerald, Charles Brown, William Shea, Arthur Coeine, and Ethel McCorran play straight parts, in a paradoxically entitled comedy "Heavy Villains." George D. Baker, one of the Vitagraph's most efficient directors, is busy at work on "Heavy Villains," which will be released as a Broadway Star Feature, in three laughing parts, in the near future.

Hayward Mack and Harry Lichtig are writing the scenarios for Richard Carle, in which the World Comedy Star comedian will have an opportunity for mastering a new characterization other than his usual ones of the henpecked husband and the absent-minded professor types.

Pricilla Dean, remembered for her work in "Mother," and several other Broadway successes, is one of the latest legitimate actresses to join the ranks of the World Film Company. She speaks, sings, and can imitate characters and portrays just enough for an inborn conception of comedy values to make her work both smile provoking and alluring.

Eimer McCoven, p. a. de luxe of the X. Y. Motion Picture Corporation, is getting out a nice little press sheet now telling all the latest happenings of the Keystone, Domino, Kay Bee and Broncho brands. Said sheet is well written in newspaper style, and is far superior to the typewritten press notices and it would be a good idea if all companies would follow this plan, it certainly would make it easier for trade papers.

Harold Shaw has opened an acting school in dear of which to teach, and he is offering instruction in the art of acting, in the silent art. Harold was an Edison director before going across the pond to direct for the London Film Company.

Julius Stern, manager of theamp Studio, in a press release, has announced the general selection of a new feature story that he has engaged some well known authors to write for the Universal, but fails to mention said author's names. And Harry Ennis in the "Clapper," says, "Aw, go on and tell us quickly."

Tarleton Winchester, formerly of the New York Telegraph, motion picture department, is now handling the publicity and advertising for the Paramount. I think they made a good selection in Winchester, for he is perhaps one of the best versed in the film industry.

Harry Myers and Rosemary Theby led the grand march at the Baltimore Exhibitors' Ball, Saturday, April 10, and made a hit with the fans, who fairly idolized them. King Baggot also attended, and to say he was putting it mildly, for said King was the star of the evening, and Baltimore is anxiously waiting the next one when they will have the pleasure of meeting these sterling players again.

The word "movie" is in the dictionary: if you don't believe it, look it up.

Jacob Wilk, publicity expert of the World Film Corporation, is the proud father of a baby boy. Both mother and baby are doing well, thank you.

Wen Milligan, the happy married movie editor of the "Billboard" is living in the throes of perfect bliss and happiness. Each day finds him at his desk wearing the biggest smile that isn't come off.

And they say that "Wid" another p. a. of note and a writer of things filmlike for the "C. Y. Mail," is another son of the printers' art to lead a blushing young damsels in the very near future. Gee, soon we'll be all by ourselves, for their is only a few single one's left.

Bill Barry, our esteemed "Bill" whom we love so well will soon depart from us also. The ladies are making a clean sweep. From now on, I'm going to watch the remaining few and one, and then 1 will say goodby.

One thing I can truthfully say, and that is, I was never in love, for the simple reason no one would fall in love with me. You see, I have my own sorrows. Some day though when I become as famous as King Baggot, or Mary Pickford, I'll do right over heels to get me. But the time is away off say we.

Hugh Hoffman may be in the love game also, but if he is, he keeps it quiet.

Harry Ennis is about due to announce the wedding day. Harry is also, all hands. Poles may not say.

And lest we forget, Harry Randall, advertising expert is also slated to take the fatal plunge. Will they ever stop coming? If this keeps up I will have to run a column of matrimony notes, to keep abreast of the times.

Milton E. Hoffman, of World Film fame, bided himself away about a month ago, and when said Milt returned to his desk he was a happy husband. The quiet stuff is the best. We offered our congratulations then, but to make sure that we did we again extend our heartfelt to both bride and huby.
Film Releases of the Week

GENERAL FILM PROGRAM

Biograph
4-22. To Have and to Lose, D. 1
4-23. When Hearts Are Young, C. 1
4-24. Jean the Faithful, D.
4-25. The Children's House, Juvenile
4-26. A Double Winning, D.
4-27. His Poor Little Girl, C. -D.

Edison
4-23. Out of the Rings, D.
4-24. The Heart of a Wait, D.
4-25. Greater Than Art, D.
4-26. The Idle Rich, C.
4-27. Count Macaroni, C.
4-28. Poisoned by jealousy, D.
4-29. His Convert, D.

Essanay
4-23. Title Not Yet Reported.
4-24. The Conspiracy at the Chateau, D. 1
4-25. On the Dawn Road, D.
4-26. Blindfielded, A.
4-27. The Fable of "A Night Given Over to Revery," C. 1
4-28. The Undertaker's Uncle, C. 51
4-29. The Tie That Binds, D.
4-30. Frands, D. 1

Kalem
4-23. Willie Whipples' Dream, C. 1
4-24. A Race for a Crossing, D. 1
4-25. The Haunted House of Wild Isle,
4-26. The Phoney Cannibal, C.
4-27. The Tattooed Hand, D.
4-28. The Destroyer, D.
4-29. The Box Car Trap, D.

Lubin
4-23. Indecisition.
4-24. The Fresh Agent, C. 1
4-25. The Ring of Death, C.
4-26. Perveral's Awakening, C.
4-27. Her Father's Picture, D.
4-28. A Romance of the Navy, D.
4-29. When the Range Called, D.

MINA
4-22. Feminine Wiles, C.
4-23. Bunks Bunked, C.

Selig
4-23. The Idol of Fate, C.
4-25. Lovely Lovers, D.
4-26. The Honor of the Camp, D.
4-27. The Voice of Eau, C.
4-28. At the Mask Ball, C.
4-29. The Hand of Mahabba, D. (Animal D.)

Hearst-Selig News Pictorial
Issued every Monday and Thursday.

Vitagraph
4-23. Whose Husband? C.
4-24. Pawns of Mars, C. 1
4-25. Boobley's Baby, C.
4-26. The Lady of the Lighthouse.

MUTUAL FILM PROGRAM

American
4-29. The Castle Ranch, D.
4-21. She Walks Alone, D.
4-26. Day of Reckoning, D.

Beauty
4-20. Oh! Daddy, C. D.
4-27. No Quarter, D.
5-4. The Agreement, D.

Broncho
4-28. The Renegade, D.
5-3. The Spark from the Embers, D.

DOMINO
4-13. The Sons of Trails, D.
4-22. The Artist's Model, D.
4-29. A Power of the Street, D.
5-6. The Man from Nowhere, D.

Kay Bee
4-23. The Riddle of the Wooden Leg, D.
4-24. The Valley of Hate, D.

Keystone
4-15. Do Re Mi Form, C. 1
4-17. Ambrose's Nasty Temper, C.
4-26. (Special) Gussle Rivals, D.

Komic
4-25. Home Again, C.
5-2. Ethel's Disguise, D.

Majestic
4-18. The High Binders, D.
4-18. The High Binders, D.
4-20. The Story of a Story, D.
4-25. For the Honor of Bettina, D.

Mutual Weekly
Issued every Thursday.

Fallstaff, formerly Princess
4-16. The Actor and the Rube, C. 1
4-23. The Handicap of Beauty, C. 1
4-30. The Movie Fans, C.

Reliance
4-19. The Stain of Dishonor, D.
4-21. Rose Leaves, D.
4-24. God Is Love, D.

Royal
4-17. When You Won Out, C.
4-17. When You Won Out, C.
4-24. Hungry Hank at the Fairs, C.

Thanhouser
4-18. Big Brother, C. D.
4-20. The Undertow, D.
4-23. The Reformation of Peter and Paul, C. D.
4-25. Fashion and the Simple Life, C. D.

UNITED FILM SERVICE

Cameo
4-29. Can a Man Fool His Wife, C. 1

Empress
4-16. Oysters and Pearls, C. 1
4-21. The Room Between, D. 2
4-23. More and More, C. 1

Features Ideal
4-19. Shadows of the Harbor, D. 2
4-26. The Mysterious Airship, D. 2
5-1. Beginning at the End, D. 2

Grandin
4-7. Tainted Blood, D. 2
4-28. The Stolen Will, D. 2

Luna
4-15. The Misplaced Twins, C.
4-22. New Yob, C.

Jupiter
4-28. Her Phoney Lovers, C.

Lariat
4-10. The Cost, D.
4-24. The Parasite's Double, D.

Premier
4-18. The Come Back, D.
4-20. Girl With the Camera, D.
4-27. Brothers, D.

Regent
4-17. In the Blood, D.

Starlight
4-22. You Need a Doctor, C.
4-29. Jealousy, C.

Superba
4-20. Uncle's Last Letter, C.
4-27. A Million Hid, C. 1

United
4-21. Married in Disguise, C.
4-25. Love Thy Neighbors, C.

UNIVERSAL PROGRAM

Animated Weekly
Issued Every Wednesday.

Big U
4-22. The Fear Within, D.
4-25. The Grim Messenger, D.
4-29. Courage, D.
5-2. His Uncle's Ward, C.

101 Bison
4-24. The War of the Wild, C.

Gold Seal
4-20. The Whirling Disk, D.
4-27. Matty's Decision, D.

Imp
4-23. The Adventure of the Yellow Curl Papers, D.
4-26. Matches and Gasoline, C.
4-30. At the Banquet Table, D.
Film Releases of the Week---Continued

**Joker**

Releases of the

**Laemmle**

- 24. When War Threatened, C.... 1

**L-K**

- 21. Mavis, the Glen, D..... 3
- 25. Nature’s Triumph, D ..... 3
- 28. A Prophet of the Hills, D... 2

**Nestor**

- 20. Eddie’s Awful Predicament, C 1
- 23. Two Hearts and a Ship, C 1
- 27. His Nebs, the Duke, C..... 1
- 30. Her Friend, the Milkman, C 1

**Newspapers**

- 24. Love and Handcuffs, D..... 1
- 5. 1. Tiny Hands, D. ......... 1

**Rex**

- 20. The Affair of the Terrace, D.... 1
- 22. The Ladder of Fortune, D.... 2
- 29. Faces in the Night, D.... 1
- 39. Unlike Other Girls, D.... 2

**Sterling**

- 22. His Smashing Career, C 1
- 29. The Chef’s Revenge, C 1

**Victor**

- 23. The Artist and the Vengeful One, D.... 1
- 26. The Honor of the Ormsbys, D... 3
- 30. A Romance of Hawaii, D... 1

**WORLD FILM CORPORATION**

The Seats of the Mighty...... 6
The Pit
Wildfire
Old Dutch
Alias Jimmy Valentine
Money
What Happened to Jones
The Coming of Perpetua

**California Motion Picture Corp.**

Salome Jane
Mrs. Wiggs of the Cabbage Patch
Mignon
Lily of Poverty Flat (coming)

**Flaming Films**

Without Hope
Puritan’s Conscience
Sybil of the Film
Jr. prohancement Corporation
The Fairy and the Waif

**Lederer**

- The Fight
- Special Releases
- Your Girl and Mine
- The Adventures of a Boy Scout
- The Land of the Head Hunters
- Salmon

**World Comedy Stars**

(Richard Carle)
- 3. 22. Health by the Year (Jeff de Angelis)
- 3. 29. Housekeeping under Cover (Kathryn Osterman)

**FOX FILM CORPORATION**

A Gilded Fool
Children of the Ghetto
Celebrated Scandal (Betty Nansen)

**GEORGE KLEINE ATTRACTIONS**

- The Naked Truth
- Julius Caesar
- Officer 666
- Du Barry
- Stop, Thief!
- The Woman Who Dared
- Who’s Who in Society (coming)
- The Commuters (coming)

**LIFE PHOTO FILM CORPORATION**

12—28. Springtime
1—11. The Avalanche
A Modern Magdalen

**PARAMOUNT PICTURES**

Blazon Film Co. Reels
- 3. 4. "Rule G."

**Bosworth**

- 4. 8. Caprices of Kitty
- 11. Sunshine Molly

**Famous Players**

- 3—18. Gretchen Green
- 3—22. Are You a Mason?
- 3—25. The Commanding Officer

**Famous Players**

- 4—15. When We Were 21
- 415. May Blossom
- 4—26. Noihe

**Jesse Lasky Company**

- 4—12. The Capture
- 4—22. Snobs
- 4—24. The Captain

**Lasky-Belasco**

- 3—11. The Governor’s Lady

**Morosco Photoplay Company**

- 4—29. Help Wanted

**PATHE EXCHANGE, Inc.**

Week of April 12, 1913:
- Exploits of Elaine, No. 16 D... 2 reels
- His Friend the Captain, C... 1 reel
- Ashes of Dreams (H. Walthall-Balboa) . 1 reel
- Picturesque France, Grand Morin, Col. Sc., and The Stickleback, Col. Ed. Split
- A Festival Religious, Indian, Sc., and Sugar Culture, Java, Split

**FICTION PICTURES, INC.**

The Spanish jade

**METRO PICTURES CORPORATION**

- The High Road (coming)
- The Flaming Sword (coming)
- Fighting Bob (coming)
- The Shooting of Dan McGrew (coming)

**Popular Plays and Players**

Shadows of a Great City
Heart of a Painted Woman
B. A. Rolfe Photoplay, Inc.
Saturn Sanderson
The Cowboy and the Lady

**Tiffany Films Corporation**

- Heart of Maryland
- The Outlaw’s Revenge (Reliance)
- Enoch Arden (Majestic)
- On the Night Stage (N. Y. Motion)
- Man and His Mate (Reliance)
- 4—20. Help Wanted

**Majestic**

Ruy Bliss

**Mutual Special**

- Mexican War Pictures

**N. Y. Motion Picture**

The Wrath of the Gods
Zu, Zu, the Band Leader
The Battle of Gettysburg
<table>
<thead>
<tr>
<th>JACK NOBLE</th>
<th>EDNA MAISON</th>
<th>JAY MORLEY</th>
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<tr>
<td>Directing Features for B. A. ROLFE</td>
<td>Universal Company Hollywood, Cal.</td>
<td>LUBIN STUDIO, 4560 Pasadena Ave., Los Angeles, Cal.</td>
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<td>JOHN LANCASTER</td>
<td>PHIL. DUNHAM</td>
<td>ERNEST SHIELDS</td>
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<td>Comedian</td>
<td>Late Kalem Company</td>
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<td>Selig Polyscope Company</td>
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<td>Care Photoplayes' Club</td>
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<td>WALLACE REID</td>
<td>GILBERT P. HAMILTON</td>
<td>BRUCE MITCHELL</td>
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<td>Majestic-Mutual Company</td>
<td>Director</td>
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<td>GEO. H. MELFORD</td>
<td>MINA CUNARD</td>
<td>EDWIN CAREWE</td>
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<td>DIRECTING</td>
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<td>VOLA SMITH</td>
<td>MISS KITTY STEVENS</td>
<td>DOROTHY DAVENPORT</td>
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<td>Biograph Co.</td>
<td>Dramatic Leads and Heavies late</td>
<td>Crown City Film Company Pasadena, Cal.</td>
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<td>Los Angeles, Cal.</td>
<td>ROLFE PHOTO PLAYS, Inc.</td>
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<td>LEE HILL</td>
<td>For rates on Front Cover or Inside Photo Pages</td>
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<td>Dramatic Leads.</td>
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<td>Direction Donald McDonald, Crown City Film Co.</td>
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Wm. B. Straube, Printer, 341 S. Los Angeles St.
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(Western)
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An Appeal to Exhibitors of Motion Pictures

We know that you take a just pride in your calling. You feel its responsibility. You rejoice in your opportunities to amuse and entertain the public. You realize the power of the screen. You take a personal interest in everything that concerns your theatre. You believe that you are rendering an important service to the community to which you belong.

It is natural, therefore, that you resent any injustice to the motion picture. You observe with pain and regret that there is an awful lot of ignorance and prejudice in certain elements of the community. You know that all this ignorance and prejudice culminates and embodies itself in the word "Censorship." We feel as you do, and want to aid you in starting a campaign of education. Look about you and you must realize that even the best cause needs advertising. We must let the people know. We ask for their support in the fight against censorship and we must show that we are entitled to it.

First of all, then, we must explain to the public what censorship means. Censorship of motion pictures means compulsion on the exhibitors to show pictures for approval on a win board in advance of their public exhibition on the screen. It is like asking the editor of a newspaper to send the proofs of his pages to a legal board before allowing the paper to be printed and circulated. Naturally, even the most innocent picture is a picture of the nude, men and women to whom such arbitrary power is to be entrusted? It makes no difference how good and conscientious they may be, they cannot be allowed to dictate in what, or what fraction of a frame, shall be exhibited and what pictures shall be shown. The American idea is to submit questions of fact to a jury and let the jury decide. Now this may not be the most perfect arrangement, but the idea is the best, and what they have developed no better. If a bad picture be shown let any public-spirited citizen, or let the police or the District Attorney swear out a warrant and submit the whole issue to two hundred-jury, and the whole case be argued by the people.

The next question for the exhibitor is the method of procedure, the way of going at it. Happily, the exhibitor has a weapon which, in the whole arsenal of debate and controversy without a rival, is, of course, speaking of the slide. It is the 42-centimetre gun of publicity, before whose persistent hammering every fort of Prejudice and Bias and Graft is bound to crumble away. The slide, and the yellow film and internecine picture, that is irresistible. You know that the attention of your patrons is riveted upon the screen. If you have anything to say to them, you know that the slide will do the work. If a newspaper is placed in the hands of a reader he may read and skin as he chooses. Not so with the matter on the slide. That will and must be read. For hammering home the truth the screen beats the school, the pulpit, the library, the platform and the press. Let us get this one idea clearly before the people: The motion picture is their entertainment. They know how to control it. They do not need the politicians or any group of individuals to tell them what is right. They would not like to see good pictures cut up and mutilated to suit their whim and the peculiar tastes of one or two individuals.

Next in importance to the slide campaign is a good, strong, systematic campaign in the press. Even at this time when we have just begun to get the press to come to our aid feeling instinctively that censorship for motion pictures may eventually devolve into some restraint upon the liberty of the press. There is no doubt whatever that the press has been the greatest weapon for the defense of the motion picture. The most wonderful of all mediums of expression, to political control, will in due time be ripe for a proposition to subject the press to the same control. They are, today and always, fighting for the same right and combating the same enemy. We have prepared a little time-written pamphlet ready for immediate use and dealing at various lengths with all the phases of censorship. This booklet will be sent free to any exhibitor who chooses to write for it and feels that he can use it in his local papers. Our advice to exhibitors, everywhere is to get into friendly relations with the newspapers. We all know that a great change has come upon the motion picture. The American press may not be the most perfect institution in the world, but it is always open to reason and it is always trying to be fair. It could not maintain itself otherwise. It must serve the people in all truth and sincerity. Today the press recognizes the motion picture as one of the most potent influences in our modern civilization. It begins to acquire useful information about motion pictures and impart them to the readers. If you have any matter which will help them in telling the readers the truth about motion pictures they will only be too glad to print them.

We subjoin three items suitable for publication in your local press.

WHY THIS CENSOR?

Why should a special department to censor moving pictures be supported by this State? If such censorship is necessary why are not ordinary theatres, and even newspapers subject to similar regulation?

Between the public and the improper films there stands always the common law. This authority may be invoked at any time and by any person who questions the propriety of the presentation of any picture toward the public or against the liberty of the press. The court may command the return of such picture or even demand an apology in writing. Why not motion pictures held in a special class?

The first paragraph of about equal length and likely to find a place in the daily press is this: "The late Mayor Gaynor of New York, one of the most learned jurists in the history of America, said that in all his researches he had been unable to find an American statute, whether Federal or State, which even attempted to abridge the liberty of the press. He attributed this remarkable fact to the inborn American repugnance to interfere with the press in the lawful and useful exercise of its functions. Americans do not believe that the press is infallible or impeccable, but they have found out in the course of two centuries that with all its evil it is the most powerful instrument in the hands of the people, and that the attitude of the law toward censorships which has kept the press and the platform free. Why not motion pictures held in a special class?"

The second paragraph of about equal length and likely to find a place in the daily press is this: "There was a time when the Government of Great Britain demanded to see and know and to control all printed matter of any kind. Printing presses could only be maintained by the express permission of the government. The first voice raised in favor of unlicensed printing was the voice of John Milton, who pointed out that censorship of any kind was incompatible with the freedom of the State and the liberties of the people. He called it an 'engine of oppression and tyranny, which could never accomplish any good under circumstances.' The 'licensing' of papers and printing shops continued, however, for nearly a century after Milton's immortal plea. The freedom of the press has been established and vindicated in the colonies a decade or so before it came to pass in the mother country. Censorship for the press is, or at least seems impossible in this country today, but it is true nevertheless that the 'licensing' is, or at least seems, the only method of abridging the liberty of the press. The doctrine is upheld that motion pictures must be submitted to the police or other state or local officials it may prove an entering wedge to abridge the liberty of the press. They know how to control all classes. The picture and the newspaper is one and it makes no distinction as to any other medium of expression. Every newspaper and every picture must have the stamped approval of the Czar before the subjects are permitted to read it."

The third paragraph of about equal length and likely to find a place in the daily press is this: "Even in the history of the theater there is a parallel. Theatrical managers have always been careful not to abuse the publicity of the stage. If a new play is coming on they have always been careful to keep the audience quiet and impressed by the mystery of the product. They know that a play is as good as the press and the platform free. Why not motion pictures held in a special class?"

The fourth paragraph of about equal length and likely to find a place in the daily press is this: "The attitude of the theater toward censorships which has kept the press and the platform free. Why not motion pictures held in a special class?"

The fifth paragraph of about equal length and likely to find a place in the daily press is this: "There was a time when the Government of Great Britain demanded to see and know and to control all printed matter of any kind. Printing presses could only be maintained by the express permission of the government. The first voice raised in favor of unlicensed printing was the voice of John Milton, who pointed out that censorship of any kind was incompatible with the freedom of the State and the liberties of the people. He called it an 'engine of oppression and tyranny, which could never accomplish any good under circumstances.' The 'licensing' of papers and printing shops continued, however, for nearly a century after Milton's immortal plea. The freedom of the press has been established and vindicated in the colonies a decade or so before it came to pass in the mother country. Censorship for the press is, or at least seems impossible in this country today, but it is true nevertheless that the 'licensing' is, or at least seems, the only method of abridging the liberty of the press. The doctrine is upheld that motion pictures must be submitted to the police or other state or local officials it may prove an entering wedge to abridge the liberty of the press. They know how to control all classes. The picture and the newspaper is one and it makes no distinction as to any other medium of expression. Every newspaper and every picture must have the stamped approval of the Czar before the subjects are permitted to read it."

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"Actions Speak Louder Than Words"

By BLANCHE SWEET

Practically all of my work has been for the motion picture screen and my experience, though comparatively brief in years, has been more varied by far than the experience of many dramatic stars who have spent a lifetime in the profession.

It must be remembered that I practically "grew up" on the screen, for I was scarcely more than a child when I first began posing and, if I look at the motion picture dramas of five years ago, I see quite a different person than the Blanche Sweet of "The Warrens of Virginia."

I venture to say that the people who come into the moving picture field from the dramatic field, or even those who now go into it direct, will not have the wide experience that came in the earlier days, when fewer artists were obliged to do more work, impersonate more parts and meet conditions very different from those that are now beginning to prevail.

My engagement to appear exclusively in feature productions is, in a way, novel for me. Though I have been the star of such feature offerings as "Judith of Bethulia" and "The Escape," I have always, at the same time, been working for one and two-reel "regular release" subjects.

To be able to forget everything else and absolutely concentrate on the art of not impersonating but living one certain character for a period of time—without interruptions or excursions into other impersonations—is a delightful condition.

Speaking of the wide experiences of a few years, I had in mind the variety of characters that an artist must assume when working for a regular release program of one and two-reel subjects. It is just as though a dramatic artist were expected every week to appear in one character and then another. Though such work is hard, I think it unquestionably has a value, for only by playing many roles and seeing her own effects on the screen under varying conditions, and in an infinity of situations, can the artist come to in her mind's eye, the results which the camera is registering. And her experience must be so wide that she understands those effects unconsciously, without strain for them. For the eye of the camera is merciless—not like the shielding glare of the footlights—and the least embarrassment or self-consciousness is registered as accurately and indelibly as if it were positive the effect desired.

The training for the camera is very different from the training of the stage, because so much must be conveyed in silence with force and with speed. A person acting before the camera—in the accepted sense of acting on the stage, no matter how sincerely it is done—would almost positively seem to be acting. On the stage the artificiality is needed to give the effect of reality. Before the camera one must be real throughout.

When Shakespeare wrote "all the world's a stage, and all the men and women merely players," he came much more close to the art of motion pictures than to any stage theatrical art. For us, all the world is literally a stage. Wherever we can go, the camera can go with us, and we positively need almost all the world to tell all the stories which are within our reach and convincing.

Building on a right foundation, the photodramatic director and artist have an inestimable advantage at the outset of their endeavors. Theirs is the privilege to enlarge with all the freedom which makes possible to do the scenes shown on the stage as if under the conditions of real life, and to represent the things that could not be included in the stage version.

Many times I have been asked whether I do not feel the need of speech—whether the limitation of silence is not a drawback to self-expression.

After all, it is true that "actions speak louder than words," and when one has acquired the instinct to do things it is astonishing how much can be conveyed without resorting to speech or even to exaggerated pantomime. In fact, it even seems annoying to me to watch much "lip movement" in a picture, because that looks as if the people were trying to make themselves heard and were unable to do so. The absence of speech movement is not, to any great degree, noticeable if the narrative is clear and explicit without it.

The art of the picture is not that of the drama or that of "pantomime," as pantomime has heretofore been known. It is the art of registering, permanently, the fine art of living.
RUTH ROLAND
Balboa Co.

“BABY RUTH,” 6 YEARS OLD, AS “LITTLE LORD FAUNTLEROY,” IS NOW RUTH ROLAND OF TWENTY-TWO, IN THE BALBOA-PATHE SERIAL, “WHO PAYS?”

Ruth Roland, the beautiful and highly talented motion picture actress who is starred with Henry King in the Balboa-Pathe, “Who Pays,” series of 12 original heart interest dramas, is a remarkable young woman. Her name has been prominent in theatrical circles for many years, notwithstanding the truth that she is just now in her twenty-second year. Her debut on the stage was made when she was four years of age and throughout the west, particularly along the Pacific Coast, she was known as “Baby Ruth.” As a child she was regarded as a wonder. While playing “Little Lord Fauntleroy” at the age of six in San Francisco, she attracted the attention of David Belasco who pronounced her the very best child actress he had ever seen. She continued her infantile triumphs until she was twelve when she was sent to a private school to have her educated, which up to that time had been imparted to her by her mother, given the proper polish. She finished her school days and at sixteen returned to the stage under the chaperonage of an aunt. As an ingenue her success was even greater than that scored as a child. As an infantile sweetly vivacious, her personal charm was accentuated by extreme cleverness. She was equally at ease in comedy or drama. She sang and she danced and performed innumerable cute stunts that made her a distinctive feature for any bill.

Ruth Roland is all girl, but she rides a horse as if she were born in the saddle. She runs an automobile. She boxes, fences, plays tennis, football and baseball. She swims, swings Indian clubs and bowls. She is a crack shot with rifle or pistol and has won a number of prizes at archery. These multiplied accomplishments could not long escape the demand for her services in motion pictures. P. C. Hartigan, of the Kalem Company, had the good sense to “discover” and place her upon the screen. This was four years ago and since then she has made tremendous strides. In the beginning she appeared in Western and Indian plays. Then Mr. Hartigan struck the humorous streak in her and featured her in a long list of highly successful comedies. During the last few months she was with the Kalem Company, the management featured her in a series of detective dramas, but by this time she began to think of the wider field which her experience justified her in entering. December first she signed a year’s contract with the Balboa Company to appear, first in the twelve dramas of the “Who Pays” series, and then in a number of big special features. In the seven three reelers of the “Who Pays” series which have been completed, Miss Roland has demonstrated her right to be classed with the foremost motion picture actresses of the day. “The Price of Fame,” “The Pursuit of Pleasure,” “When Justice Sleeps,” “The Love Liar,” “The Feminine Law and Order,” “The House of Glass,” the public will see her at her best. Her method, which follows the recognized school of dramatic expression made distinguishable by Julia Marlowe, Maude Adams and Ethel Clayton Allen, is free from visible technique, but at the same time conveys her meaning so unerringly that the simplest child can understand the thoughts that are passing through her mind. Ruth Roland has no need for the spoken word. All of the moods that belong to human emotion respond readily to her call. The highest development of the motion picture art is represented by her in a manner so refined that audiences are not cultured that all must admire her work.

Throughout the “Who Pays” series Miss Roland has given each role she has impersonated the very best that was in her, and that is saying a great deal, because there is no actress before the camera who surpasses her in beauty, in physical magnetism, in personal appeal, in actual ability or mobility of temperament. She is so exquisitely feminine that she attracts women as well as men, and while the entire world has been bestowed unstinted praise upon her, she has never been spoiled. In a sphere where idle tongues never give a girl the benefit of the doubt, the gossip have not dared to sully her name. She has never been involved in scandal nor has she been mixed in escapades that furnish BASIS for sufficient jokes. In a pure mind, a pure soul and a kind heart, and these attributes, coupled with genuine histrionic skill, make her one of the most desirable stars in motion pictures.

GRACE CUNARD GOES TO UNIVERSAL CITY HOSPITAL

Breaks Down After Finishing Third Installment of “Broken Coin.”

Miss Grace Cunard, Universal star, and author of the latest of Universal serials, “The Broken Coin,” collapsed the other day during the filming of the fourth installment.

The company had been working day and night, and the strain of it seemed to claim Miss Cunard during the second installment. Her director, Mr. Ford, advised her to take a few day’s rest, during which time he intended to take some scenes which did not demand her presence.

To this Miss Cunard would not listen, which resulted in her breakdown. It is reported today that she has fully recuperated and is expected to return to the studio.

During the production of the Lubin company’s another serial by the pen of Miss Cunard, she took ill on different occasions, but never yielding to the managers requests to take a week’s rest, resulted that Miss Cunard broke down completely and spent a month in the hospital.

Miss Cunard is the ideal type of the American girl, vivacious, quick and independent, these are the qualities which have contributed to her success.

Miss Cunard was born in Paris, France, and was taken to Columbus, Ohio, by her parents while yet a baby. She was educated there. At the age of thirteen she went on the road, playing the lead in Dora Thorne. Later she played in stock in St. Louis and Columbus. Finally she was featured in “East Lynne,” “Princess of Patchets,” and her experience on the stage terminated after she was starred in “College Days in 1910.”

Four years ago she went into motion pictures with the Biograph company, and company she went to the Lubin company. She then joined the Republic company of which Isodore Bernstein, was manager. Her next engagement was with the Kay Bee company. She left that company to go to Universal with a two-year contract.

She played the emotional leads in all Mr. Ford’s pictures released under the 101 Bison brand and she is now playing equally important parts in Mr. Ford’s pictures which are being released under the Gold Seal brand.

A distinction that comes to few free lance photoplayers recently is the one Miss Cunard received when three different companies at three different studios were working on three of his stories at the same time. At the Navajo Studios, Charles French was producing his two-reel western, “The Runner.” Leo Kent, at the Lubin West Coast Studios was producing “For the Honor of the Family,” a two-reel drama of the prize-ring, and Al Christie of Nestor, Universal fame, was putting on “Caught By a Thread,” a one-reel comedy.
PHOTOPLAYERS' WEEKLY
Published every Wednesday by
The Western Film Publishing Company

Office
Room 108
Hippodrome Theatre Bldg.
F 1841
Distributed through Dunlap & Haynes, News Agents

New York Representative
Frank P. Donovan
1431 Broadway, Suite 208

TERMS OF SUBSCRIPTION:
Single Copies ........................................... 5 cents
One Year .................................................. $2.00

Please make checks payable to The Western Film Publishing Company. Advertising rates upon application.

WALLACE REID

WALLACE REID NOT GUILTY OF MANSLAUGHTER

Coroner's Jury Agrees to "Unavoidable Accident."

Wallace Reid, the noted motion picture leading man and all around athlete appeared on Tuesday last before a coroner's jury, who was holding an inquest as to the responsibility for the death of Harry Craig, who died a few hours after a collision with Mr. Reid's automobile.

The jury agreed that it was an unavoidable accident, releasing Mr. Reid; but a second charge, the one for speeding, is still pending against him.

The accident was brought about on Thursday night, April 22nd. Mr. Reid, returning home in his roadster was turning at Broadway and Temple street, when another roadster with several occupants hove in sight. Before either of the drivers found time to slacken speed, the cars had crashed into each other. Mr. Reid was unharmed, but Mr. Craig was picked up in an unconscious condition which resulted in his death.

EUGENIE FORDE

one of the principals in "The Diamond From the Sky," an American Feature

THOS. INCE IN AUTO WRECK—HAS NARROW ESCAPE FROM DEATH

Gloom pervades Inceville this week, while the players of the New York Motion Picture Corporation await news of the complete recovery of their chief, Thomas H. Ince. From injuries he received last Friday night when his automobile turned turtle and threw him to the ground, physicians in attendance at the bedside of the noted producer declare he is out of danger, but state that it will be three weeks and possibly more before he will be able to resume his duties at the head of the plant.

Mr. Ince's miraculous escape from sudden death is the topic of discussion in playoploy circles all over the Southland. That he was not crushed to death beneath the ponderous car is the remarkable part of one of the most remarkable accidents in years. The accident happened while he was en route to his home in Hollywood. It was after dusk, he having remained at the studios to superintend the cutting and assembling of "The Reward," the four part Mutual Master Picture in which Bessie Barriscale will be starred.

At the Soldiers' Home in Sawtelle, Ince overtook Raymond B. West, "the boy director," who was driving his own big Stutz. The producer and his subordinate sped along together for half a mile. Suddenly an approaching motorist caused Mr. Ince to swing in behind West. As he did so the rear part of his heavy car skidded, the front wheels locked and the machine turned a complete somersault. Ince was tossed twenty feet and struck the roadway with his right shoulder. The bone was severely shattered and his entire body covered with bruises and lacerations. Failing to see his chief following him, West turned back and found Mr. Ince wandering aimlessly about the wreckage of the car. The "boy director" lifted the producer into his machine and raced with him to Santa Monica. There the broken shoulder was "set" by a physician and he was removed to his home, where it is said he is resting comfortably.

CERTIFICATE OF BUSINESS

Fictitious Firm Name

We, the undersigned, do hereby certify that we are conducting an advertising business at No. 841 South Los Angeles Street, in the City of Los Angeles, under the fictitious firm name "Illustrated Ads," and that said firm is composed of the following persons, whose names and addresses are as follows:

R. Belmont, 124 South Olive St., Los Angeles, California.

Witners our hands this 17th day of April, 1915.

F. J. Schenck, R. Belmont.

State of California,

County of Los Angeles, ss.

On this 17th day of April, 1915, before me, Geo. P. Cook, a Notary Public in and for said County, residing there at the time herein referred to, in due course and sworn, personally appeared F. J. Schenck and R. Belmont, known to me to be the persons whose names are subscribed to the foregoing instrument, and acknowledged to me that they executed the same.

In witness whereof, I have hereunto set my hand and official seal.

Geo. P. Cook, Notary Public in and for the County of Los Angeles, State of California.

filed 16th day of April, 1915.

H. J. Leland, Clerk,

By C. G. Crippen, Deputy.
MARGARET GIBSON'S PRESS AGENT HAD ANOTHER RUSH OF WORDS TO HIS TYPEWRITER. THIS IS HIS LATEST LITERARY OUTBURST.

When Kaiser Wilhelm, the Czar of Russia, the Emperor of Austria and the President of France started the European war, they little thought that their acts would reach all the way into the salary envelope of Margaret Gibson, the New York Motion Picture Co., Santa Monica, Calif. And the funny part of it is that her salary is one of the very few which the war has increased, but now that the salary has been permanently raised, the different monarchs of Europe are at liberty to declare peace. The war is all over, so far as Miss Gibson is concerned.

Miss Gibson's complexion is the envy of every photoplayer in Southern California. She attributes it to a lotion she uses, composed of native Russian tea and Siberian vodkas. This wash is used twice daily, after which a delicate skin tonic from Hungary is applied. How wonderful skin is maintained through continued use of a syrup made from prunes in France and the only cosmetic which she will apply to her face comes from Germany. Each of these toilet accessories used by Miss Gibson comes from the war zone and every solitary item had been advanced in price. The German cosmetic has increased to ten times its normal value.

Miss Gibson faced an awful predicament, for her radiant skin photographs better than any make-up ever conceived by man. Her director would never permit her to use a grease paint make-up, for her complexion gives the most natural appearance on the screen. But with the price of all her toilet articles raised out of all proportion, what was she to do? The answer is that she applied the usual make-up used by her fellow workers, and then came a long argument with her director.

This man went to the business manager, who called Miss Gibson into the private office. He demanded to know why she was ruining the biggest feature of her pictures. She explained about the war. He told her she must use none but her old methods. She replied that if her complexion meant so much to Incceville pictures, they would have to raise her weekly salary. They did so, so now her glorious complexion is preserved for pictures, and every one is satisfied except the several European monarchs who started all the trouble.

SENNETT A REAL DETECTIVE

Mack Sennett, managing director of the Keystone Film company, is possessed of a wonderfully analytical mind. This is a natural result of his years of experience in creating comedy films in which complex situations are developed step by step from little or nothing to a complete form. Among Mr. Sennett's friends is a detective of international reputation, and during a visit to Los Angeles some months ago the two dined together at Mr. Sennett's club. During one of these dinners the famous sleuth told of a case that had been baffling all of his efforts and which he was about to place under the head of insoluble mysteries. The case interested Mr. Sennett greatly and he found his mind returning to it unconsciously at frequent intervals. He sought out his detective friend and went over the details of the matter again and the next day submitted what appealed to him as a possible solution. It was acted upon and last week Mr. Sennett received a letter from the detective stating that the case had been brought to a successful termination, the criminal apprehended and the reward paid. A check was enclosed, the amount representing Mr. Sennett's share of the reward according to the detective's calculations which were generous in the extreme. The check was returned to the sender with instructions from Mr. Sennett to place it to the credit of the wife of the captured criminal. "I find it rather interesting to work on a criminal case," he said, "but I am not hardened to the business sufficiently to forget the sorrows of those innocent ones who suffer for the crimes of others."

INCEVILLE TO HOLD RODEO ON SUNDAY, MAY 16TH.

A real western Rodeo—in which real cow-punchers will compete in a series of thrilling events for cash prizes—and a barbecue, at which the food will be fed on the floor of huge bonfires—will be given by the New York Motion Picture Corporation on the afternoon of Sunday, May 16, at the Incceville studios of the company in the Santa Monica mountains. It had been originally planned to conduct the event earlier, but in this way it would interfere, it is likely, with the Rodeo to be given in Los Angeles by the 1915 general committee. Great preparations are now under the supervision of Manager Eugene H. Allen to make the event one long to be remembered. The general public will be invited and no admission will be charged to the studio grounds. An immense stadium, which has been erected on what is known as "the flats"—a picturesque plateau overlooking the Pacific Ocean, and tons of foodstuffs are being made ready for distribution. Among the cowboys at the Kay-Bee, Broncho and Dat was studious are a number of experienced range-riders and each is feverishly anxious to exhibit his skill at roping, punching and bull-dogging steers.
JOHN BUNNY DIES AT HIS BROOKLYN HOME
AFTER AN ILLNESS OF TWO WEEKS

The sad news has reached the world's motion picture center that John Bunny, the world famous Vitagraph comedian died on Monday last, at his home in Brooklyn, after a short illness.

Bunny was claimed to be the world's greatest screen comedian, and he will doubtless live forever in the minds of those who have seen him on the screen. Bunny had preparations in progress for a world's tour, not only to produce comedies, but also to show himself in person to those who have admired his laugh provoking films.

Bunny, who was very fat, worked for a number of years with Flora Finch, a comedienne whom he adopted for her thinness. Four years ago, Bunny made his last stage appearance with Weber & Fields in "Old Dutch," to enter the motion picture field. He always was under the Vitagraph banner and it is rumored that his weekly salary exceeded $1000.

Bunny has never been in California with his company, but there is hardly a spot on the map, where the name John Bunny, was not a household word.

JAY MORLEY

JAY MORLEY PLAYS PRIZE FIGHTER IN "THE HONOR OF THE FAMILY".

When Jay Morley first broke into pictures his ambition was, as is with all filmite, to play leading roles. Whether it was luck or good fortune Mr. Morley is too reticent to say, but the fact is his ambition was realized sooner than he expected. About six months after he first stalked before the blinking eye of the camera he was cast for a "lead." This was some two years ago. Since that time he has been identified with a number of the West Coast companies playing leads and heavies to the entire satisfaction of himself and his employers. He was first seen upon the screen in the releases of the Universal Company under the direction of John 'Jack' O'Brien, then to the Lubin West Coast studios. He appeared for a time under the direction of Thos. Ince in K-B, Broncho, and Domino features. He next appeared in the Frontier and Premier releases of the United at Santa Paula. He is now back under the direction of Captain Wilbert Melville and Leon Kent in Lubin features, his third engagement with this company, which, to those in the know, would signify that Mr. Morley's work is satisfactory.

In a recent two-reel drama, written by Tom Gibson, "For the Honor of the Family," Mr. Morley was called upon to play a part that few actors relish, that of a prize fighter. That the "punch" of the story was not gotten over in a "subtitle" is attested to by the dark hued bumps that were visible for several days on the person of Mr. Morley, who played the champion contender and George Routh who played the champion. Several hundred extra people were used in the ringside scenes and some remarkably realistic scenes were obtained due to the realism injected into the story by the "real" not "reel" fighter of the two principals.

It is just such incidents as this that has made Mr. Morley a favorite with the picture fans. He enters into the spirit of his role with such a zest that it is difficult to realize that one is looking at "canned drama" and not at the real thing.

Mr. Morley is young in years but old in experience, coming from the legitimate stage, where he played two seasons with a repertor company and he received the unmatchable training that has made his rise in the picture world so rapid. As good wine is bettered by age so Mr. Morley will improve as time passes. Such is the belief of his friends and such is his own belief which really is the one big thing that counts.

OUR VERSION OF CASEY JONES

By J. A. MacDonald

Come all you actors if you want to hear
The story told about the great "chauffeur."
Louie Scherer was this driver's name
On a Ford machine, boys, he won his fame.

Governor Turner and Burton King
On the Oxnard desert, they had full swing.
The "Mystery of the Black Box" will bring Turner fame.
While "Under the Crescent" will do, King the same.

The Governor called Louie at half past six,
Said he, "That louse you'll have to fix.
I've got some film to go to town,
And I can't have the darned stuff lying around."

He left the Oxnard Hotel an hour late
He turned around to his repertor-mate,
"And said he to Mac, "We've got to go, old pal,
For we're bound for Universal City, Southern, Cal."

When he got on the good roads, he opened her wide;
He woke all the people in the country-side.
Said Mac, "Old boy, you're not Paul Revere,
But step on it, kid, we've got to go from here."

Now, Casey Jones rode in an engine cab;
To keep his seat he didn't have to grab,
But riding in that film excitement was tough.
For the lights went out and the roads were rough.

When the lights went out, Louie did not smile.
You could hear him swear for many a mile.
He said to Mac, "Hold that film like glass,
For we're just about to enter San Susana Pass."

He went right up that awful hill,
Rambling along like Steamboat Bill.
Folks, I'm going to tell you he sure did fly—
He made it to the top of that pass on high.

From the pass to the city was thirty-five miles.
Louie's face was wreathed in smiles.
He made the run without a stop.
And the thing he wanted most was a "shot of hop."

Now Universal City is a wonderful place;
It offers positions for every race,
But the only thing that could be seen
Was a great big flag of emerald green.

He went down town and had a great big steak;
His back was sore, he thought the thing would break.
He said, "There's going to be one awful fight.
If I have to make that trip again tomorrow night."

Now this is the story of that awful ride,
With Louie at the wheel and Mac at his side.
Distance, sixty-five miles; time, two-hen.
Boys, I hope we never have to make the trip again!
HARRY MANN

who is playing a prominent part in the "Broken Coin" serial for the Universal Co.

GREAT OPPORTUNITY FOR FILM MANUFACTURING CONCERN

Motion picture companies who are looking for a new studio site, will be interested to know that there is a class B concrete building, 34 by 245, for rent or for sale. With this building are three lots, each 50 by 150 feet, and more adjoining property may be obtained. This building is located four blocks of the Glendale line and about the same distance from Griffith Park. The building is of reinforced concrete and has a tile roof. The doors and windows are still to be installed. For information, see Mr. Bernstein, care this publication.

HOW CAN YOU ORDER CHAMPAGNE IN A DRY TOWN? NOT EVEN FOR MOTION PICTURES CAN THE ORDER BE OBTAINED.

Prohibition recently proved an obstacle in the path of Thomas H. Ince's efforts to attain realism in his productions. And incidentally, Bessie Barriscale and Frank Borzage suffered a bitter disappointment by reason thereof. It came about like this:

Mr. Ince, with Miss Barriscale and Mr. Borzage were "taking" some scenes for "The Cup of Life," the beautiful feature, through the medium of which the New York Motion Picture Corporation will present Miss Barriscale as a star on the Mutual Program. They were in the luxurious Casa Verdugo Café at Glendale, not far from Los Angeles, and bent on depicting Borzage, as a young millionaire, lavishing attention upon Miss Barriscale, as Helen Fiske the shop girl who chooses "the easiest way.

Producer Ince instructed a genuine waiter to serve the couple and then quietly remove the bottle of champagne. As the camera clicked the waiter entered and the young leading man monochantly bid the garcon: "A quart of grape." "Si vous plais," returned the waiter, "we have only easy drunks. These are air dry ones!"

Borzage couldn't refrain from laughing. Neither could Miss Barriscale. Neither could Mr. Ince. So after N. G.'ing the exposed film, the producer compromised on soda pop in champagne bottles and ordered a "re-take."

FRANK M. WILTERMOOD NO MORE WITH BALBOA COMPANY

The Photoplayers Weekly Is In Receipt of the Following Letter Which Is Self-explanatory:

Owing to the fact that Mr. Frank Wiltermood is so persistent, but with the promaster at Long Beach, we get all scripts which are addressed to him care of this company or scenario editor of this company, we wish to inform the people at large that Mr. Wiltermood is no longer in our employ, and we would earnestly request that they kindly forward any scenarios that they wish sent to this company direct to us, or write postmaster at Long Beach to have him forward them to us as we are having some difficulty with these scenarios and some people have written us and stating that they have not received any answer regarding their scenarios.

Our reputation is established and we will sustain it to the last ditch, i.e., we are one of the companies that will get every scenario and every idea or title that we are at any time in the past, present or future, that we have or will use.

No matter how small the price may seem, we are the one company that has a clear record regarding paying or giving immediate answer on accepting or rejecting scenarios.

We therefore earnestly request that this notice be published to the people at large regarding scenarios addressed to Mr. Wiltermood.

Thanking you and with best wishes, we remain,
Your sincerely,
H. M. HORKHEIMER,
President and General Manager, The Balboa Amusement Producing Company.

ARTHUR L. BERNSTEIN BECOMES "MOVIE" ACTOR

There are several million clever motion picture actors in this and in any other country, but—most of them are not working at it. There are also thousands of motion picture actors, who are working at it—but should not.

The best example is shown in Arthur Bernstein, the latest acquisition of the Francis Ford Corporation. Mr. Bernstein was cast for the "Broken Coin" serial and, although he had never appeared before a camera, he "ate his part up. Mr. Ford is pleased with his work and declares again, that it is an outstanding performance. The other actors are often under a handicap before the camera, where the new-comer, has nothing to forget, but to watch and learn.

Mr. Bernstein is very enthusiastic about his new venture, but has not given up his former business. He is now working day and night.

MILLER'S THEATRE

Miller's offers for the week starting Monday, Tolstoi's heart gripping story of a love-starved woman's struggle for happiness, "Anna Karenina," featuring the famous "Royal Actress," Betty Nansen, who, since the retirement of the Divine Sarah is acknowledged the world's greatest Tragedienne. In the role of the unhappy Anna this sublime artiste's marvelous genius is given full sway and she rises to dizzy heights of artistry, excelling all her other dramatic triumphs that have brought the world to her feet. Of Anna she herself says: "She is a product of modern civilization and communication. She is at once of her time, and is forth with stretched upon the cruel rack of the judgment of society. It is a tremendous sermon on the irredeemable finity of the moral code and the fearful fate of those who seek to defy it. Supporting Miss Nansen in this tremendous story of the struggle of the woman of the Screen, Edward Jose and a big company of favorites. The added attraction is the fourth of the new and exciting 'Exploits of Elaine' stories.
KITTY STEVENS TELLS OF HER EXPERIENCES DURING THE PRODUCTION OF THE "COWBOY AND THE LADY"

"Good night," read the slide on the screen at the Majestic Theatre after the first night's showing of "The Cowboy and the Lady." A lady in front of me remarked, "I was just with it," and there was no problem of any kind, generally made, in regards to high admissions to special feature films.

We looked up and noticed with pleasant surprise, that the same Isn't Stevens, the same Kitty Stevens we just admired in her part as "Dance Hall Molly." After a "Good Evening," we could not refrain from inquiring what her remark was meant for. Miss Stevens smilingly explained: "Not every scene, which we just viewed, had been without a mishap, but it was well worth it, because everybody seems to like the picture." We admitted that it was a splendid feature. Miss Stevens is giving most of the credit to her director, Edwin Carewe, who always showed much interest in behalf of his players, and Miss Stevens tells us, that the company had to go through many hardships which were easily endured on account of the splendid treatment they received from the hands of Mr. Carewe. "I want you to understand that nobody 'double' for me, with the result that I had to pay the hospital a several days' visit." It is a well known fact that Miss Stevens is an expert rider and a woman of wonderful courage. She always acts her part to perfection; but her last work in "The Cowboy and the Lady" was exceptionally good. Miss Stevens is now two years in Motion Pictures, but has built up a wonderful reputation.

At the present time she is resting, although she had recently some splendid offers.

BOB DALEY BACK WITH UNIVERSAL CO.

The veteran director, Bob Daley, formerly of the Imp Stock Company in New York, has returned to the Universal forces after an absence of three years. Fritzi Brunette, his talented wife, will play for Bob in his Universal productions on the coast.

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Mutual Notes

D. W. Griffith, the wizard of the film and producer, of the "Clansman" has returned from New York to the Griffith-Mutual studio and is soon expected with his "sombrero" in action again.

Francis Carpenter is the present leading man of the Majestic juvenile troupe. Francis is three years old and has an affinity for the stage. As a performer of "Violet Radcliff, Carmen De Rue, and Harold Goodwin.

Catherine Henry of the Reliance and Majestic studio is recovering from a spell of sickness and will soon take up her work in Mutual pictures.

Tom Wilson, who was prominent as a pupil before joining the Reliance and Majestic studio, has in mind some plans for the erection of a Mutual gymnasium where the players can assemble after studio hours and take some form of exercise. His contention, which is a true one, is that if the players were in the pink of condition at all times, the so-called difficult stunts that occur in picture making would be a simple task.

Fay Tincher, the featured "Komic" comedienne, has added another flashy garment to her already conspicuous collection of "Ethel," the stenographer's wardrobe, as well as new tons of chewing gum, and the Paul West series of "Bill the Office Boy." Fay has taken in supplies for the winter. The many requests she is receiving for autographed photos have been requests she is receiving for autographed photos have been especially embarrassed after paying the photographer's bills.

One of the busiest sections of the Reliance and Majestic studio is the scenario department where Russell E. Smith of the Majestic studio, and Ralph Snider, the capable staff of scenarioists, who includes Hettie Gray Baker, Mary H. O'Connor, and Chester Clapp, and their respective typists. With fifteen active directors on the lot, it keeps Smith and his crew pretty well on the jump.

The director's list at the Griffith-Mutual studio has reached its fifteenth mark, and more producers are in view. From the Griffith studio editor, a feature of the present film is turned out weekly, excluding the Griffith features.

Sam De Grasse, who played the Chinese servant in the "Harry Woodruff Reliance feature, is playing the part of a detective. Director R. A. Walsh's melodrama, "11:30 P.M." Critics who have reviewed "A Man and His Mate" have spoken very favorably of De Grasse's performance.

Cora Drew caught a bad cold recently and the result has been that she has been unable to attend the Reliance and Majestic studio for the past week. It is hoped that she will recover soon and come back to the studio, where she is very much missed.

Spotiawode Aitken, the well known Griffith character man, has been conspicuous in late Mutual Master Pictures that have been produced at the Reliance and Majestic studio. In "Captain Macklin" he played General Laguerre: in "The Outcast," the father of Mae Carpenter; in "She's a Good Woman," the father of Catherine Henry.

Miriam Cooper has been awarded a vacation at the Griffith-Mutual studio in return for her earnest application to her work. She left for the city of the bright lights, to be gone a few weeks. Miss Cooper will return in time to appear in the next Griffith feature.

Mary Alden, who recently completed her performance in the "Reliance picture version of Ibsen's " Ghosts," spends her spare time between pictures in polishing the brass lamps on her new 2-2-0 motor car. Up to date, Miss Alden has only greeted the front stoop of a house and two trees with her automobile.

Signe Auen, who is second to the most beautiful girl on the Reliance and Majestic lot, has quite a following in Spokane, where Miss Auen was quite prominent before coming to Los Angeles.

Elmer Booth, of the "Komic" laugh causes, is replenishing his wardrobe for "Ethel." The director has brought back about five suits of honest-to-goodness New York clothes.

Courtenay Foote, who was engaged to appear in a special Reliance Mutual Masterpiece feature, will remain at the same studio to enact the featured part in another four reel subject. A special scenario is in construction.

Attention
and by the time Foote completes his performance in "Up From the Depths," the new play will be ready for him.

Violet Radcliff of the Majestic Juvenile company has been on the stage ever since she was two months old, and at the present she is seven years of age. Despite the fact that she is a girl, Violet enacts the part of the villain in pictures. She has played in pictures produced by a number of reputable companies, and when she closed with the Sterling company, she came to the Majestic.

"Tod Browning," who was recently promoted to the directors' ranks at the Reliance and Majestic studio, is now staging his fifth Mutual picture. "The Lucky Transfer" was the first, followed by "The Slave Girl," "The High-binders," "The Spell of the Poppy," and "The Electric Alarm." Browning's rapid stride in film circles is an assurance of his talents.

Teddy Sampson of the Reliance and Majestic forces is a very lovable creature, and she tells in pride that she is the wife of Ford Sterling, the well-known Keystone comedian. Some of the recent Mutual pictures in which she portrayed the leading feminine roles are "The Fencing Master," "Sympathy Sal," "The House of Bentley," and "For the Honor of Bettina."

Biograph Notes

Director Vale of the Biograph Co. will start a two-reeler during the coming week entitled "Under Two Flags," an adoption from the famous French war story of the same name.

J. Farrell McDonald has finished one of the best pictures of two reels. Allan Hale, Raymond Nye and Gretchen Hartman played the principal parts. Those who have viewed the picture, state that Mr. Nye is giving a most wonderful performance in the role of the heavy.

One of the best one-reelers has been completed by Geo. Rheims. It is a political story with Augusta Anderson, Chas. Perle, Al. Garcia and Walter Woodin.

Chas. Hoskins of the Biograph Co. had a most wonderful time at the Biograph Ball in Venice on Thursday, April 22nd. Mrs. Hoskins accompanied her husband.

Vola Smith of the Biograph Co. will be seen in a coming release entitled "Lorna Doone." It is said that Miss Smith is giving her best and, for the short time that Miss Smith has been connected with the Motion Picture field, she has done wonders. There is a girl with a bright future before her.

Director Geo. Morgan is keeping up the standard and finishing a reel a week. Mr. Morgan has a splendid cast to work with including Isabelle Rea, and Frank Newberg. By the way, did you hear the news? Newberg is going to be married some time during the coming week and they say that Newberg has never been in so high a state. His young man has nerve, even the invitations are printed so small as well go through with it. The lucky girl is beautiful Jane Novack, now with the Universal Co.

Franklin Ritchie, the stinging actor, gave a wonderful performance in Director Morgan's picture, "To Have and To Lose." Mr. Ritchie played the heavy lead in the character of a prospector, who has been years away from civilization.

There are other directors making up one reels at the Biograph studios. Ed. Morissay, featuring Jack Mul-

hall and Miss Dawkins, Tony O'Sullivan, featuring Claire McDowell, Chas. West and Harry Carey. Director Wray Physioc features Joe McDermott, Iwan Christie and Madge Kirby.

Gus Pixley and wife are always doing splendid work for the Biograph Co. Mr. Pixley of late, has changed from comedies to dramas.

Ed. Cecil is a jewel of a character man. He is the most desirable player at the Biograph Studios and always kept busy.

Jack Drumeir will play one of the most prominent parts in "Under Two Flags," under Director Vale.

Kate Bruce is still with the Biograph. There is a lady, who can tell you the entire history of the Biograph Co. Kate Bruce joined the cast of Bob W. Grammar and Blanche Sweet were producing "Judith of Bethulia."

Chas. Mailes of the Biograph Co. is one of the best heavies at the Biograph studios. His last picture was directed by J. Farrell McDonald.

Keystone Notes

Syd Chaplin, jolly Keystone comedian, received an offer from London this week to take part in the Christmas pantomimes during the coming season, at a salary that would be the largest that was ever paid to a comedian for a like engagement. Being under contract with the Keystone he was compelled to cable a refusal.

Dave Morris, formerly a musical comedian and now a Keystone actor with the Mack Sennett organization, has a daughter of six summers who shows indications of becoming a clever actress. She sings and dances and is a natural mimic. Her mother took her to the Keystone studio on a busy day recently and she became immensely interested in watching her father work. In a scene in which Mack Swain knocked him down with a stage slap (and the Keystone brand of stage slap is a young knock-out), the little girl became much excited, and when the scene had been rehearsed twice she cried out, "If he does it again, Dave, kick his slats in." The laugh that followed nearly broke up the company for the day.

Phyllis Allen, who is one of the best character women in pictures, is one of the most popular members of the Keystone company. Formerly a singer in grand opera and still retains a wonderful voice with which she sometimes entertains her fellow workers on an off day at the studio.

Marie Fazenda, clever character comedienne of the Keystone company, is a typical athletic girl. She swims, dives, rides any kind of a horse, likes to play baseball, tennis and golf, and is a graceful dancer. About the only thing she seriously dislikes is sitting still and she seldom has to do that in her work at the Keystone studio.

Polly Moran, vaudeville comedienne who has been

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adopted by the Keystone company, has become a decided success in her work. Miss Moran has spent the greater portion of her life on the road, and it is a delightfully new sensation to have a permanent home at last. She lives in a charming bungalow in Hollywood, and is a lavish entertainer, delighting in giving dinners for select groups of friends.

Brother of the most distinguished actor in the world is also a Keystone actor, formerly a cabaret entertainer and he is frequently called upon for a song or two when discovered dining in Los Angeles cafes. He made a hit that bordered on riot last week by singing several selections with one of the headliners in a well-known grinding factory on the Kialto of the Southern California metropolis.

Mack Swain, who stands six feet three inches in his boots and is nearly as fat as a nude, is evidently active for a man of his size. Last week he played a part which necessitated a number of scenes on the back of a horse whose ambition seemed to be to get his hind feet in his mouth while passed several feet in the air. Swain never had been nearer to a wild horse than across the grandstand at a rodeo, but he called the bluff of his director and climbed aboard. He lasted throughout the scene and dismounted in time to preserve his new reputation as a "hustler."

Miss Mabel Normand, "Queen of the Movies," was greatly annoyed a few days ago by a "nut" who followed her to her home and talked to the Keystone star. She informed the gardener at her home that he was the "King of the Movies," but being no respector of any royalty other than his employer, he chased the "King" into the street. The "King" was content until Miss Normand left her home to go to the studio and followed her, attempting to enter when she did. He was promptly seized by the gateman and placed under arrest.

Ford Sterling, Keystone comedian, was at one time a cabaret singer in Chicago daily and spends some of his spare time in making caricatures of other members of the company. His output along this line is prolific, however, as his spare moments are few and far between. He directs his own company and plays the leading comedy rôle and this is more than enough for the most labor-loving of men.

Inceville Notes

That William S. Hart "carries an awful kick in his mitt," is a fact that is well known to at least one of the Inceville cowboys. Robert Cortman is that chap's name and he was playing the part of the sheriff recently in "Bad Buck of Santa Ynez," when he became acquainted with Mr. Hart's patriotism. The sheriff prosecuted the crook like a bar-room brawl and then makes his escape. When they were preparing to take the scene, Cortman told Mr. Hart to strike as hard as he pleased "I can stand a good deal of real punishment," he said. Mr. Hart took him at his word and delivered a staggering blow to Cortman's jaw. Cortman dropped like a log and when he came to expressed the opinion that Mr. Hart's hand was the hardest thing in the world.

Little Thelma Salter showed unprecedented bravery recently when she was appearing with William S. Hart in "Bad Buck of Santa Ynez," a stirring story of the west, soon to be released by the New York Motion Picture Corporation. Thelma played the part of Homey, a fatherless little girl to whom Buck takes a liking. One day she goes to the spring for some water and is bitten by a rattlesnake. It was in this scene that the child actress displayed her courage. She was facing a huge snake with a huge approach within a few inches of her head and then struck.

Walter Edwards was the cause of a long delay recently in the production of a feature at Inceville. He had to study something under his coat, in the back, to play the part of "Hunchy" Dolan, in "The Human Octopus," a forthcoming re-release of the New York Motion Picture Corporation on the Mutual Program. Being in too much of a hurry when the scene was given, he and the rest of the cast into the midst of one of Raymond B. West's sets, and made off with a beautiful satin pillow, which West had designed for use in his story. When West returned, Edwards was fast asleep in a part of the set among some of the scenery of "The Human Octopus." The "boy director" was losing his patience, whence Edwards suddenly appeared, his performance concluded, and returned the pillow to West. Estelle Allen, the new leading woman of the New York
Notes from Everywher

Tom Mix, the star in Selig picture plays of Western life, is producing some thrilling one-reelers. One in course of production is called "With the Aid of the Law," and in it Mix performs many daring feats of horsemanship.

"The Painted Soul" is the name of a very strong feature being produced at the New York Motion Picture Corp., studios at Santa Monica, during the next two or three weeks. In it, Jessie Barrscale and Charles Ray will be seen in due time, and at the hands of these two artists, the photoplay should be worth going a long way to see. Jessie Barrscale is a delightful artist and it is delightful news to her friends to see her again. She has been found than the handsome young juvenile of Incrivel. Miss Barrscale takes the part of a fallen woman who rises through the influence of a young artist (Ray) and who in the end, performs an act of sacrifice. The story is an absorbing one throughout.

Belva Bennett is featuring a very clever child with herself, in one or two of the photoplays which she is putting on for the Minnehaha Company of Minneapolis. Little Ben is a small boy who is related to Miss Bennett and who has much of her ability and good looks.

In "The Little Hero," he had a great part. He is a manly and natural little boy.

Irene Holmes had a painful and peculiar accident recently which looked serious for awhile. She was taking scenes under J. F. McGowan for the "Hazard's of Helen" series, and ran into a bunch of nettles. Later, she rubbed her eye, and one of the sharp little needles stuck in her eye, which soon became swollen, and very painful. A car was sent with her to an eye specialist, but he had to first reduce the swelling and then took out the wretched little needle. He told Miss Holmes that she should not worry and that it could have easily destroyed the sight of her eye.

Vivian Rich has been enjoying the visit of her Boston sister, Mrs. James Hastings, to Santa Barbara, but is now quite alone, for awhile, for the sister and her mother are visiting the San Diego fair. So Vivian and her little French poodle are keeping house at the apartments and looking for the return of the travellers. Mrs. Rich is a part of her daughter's every day life now, and is badly missed when she takes a jaunt.

"Standing" room only, Los Angeles this week. The reason being that that prolific family are taking up all the lime-light on Broadway. Splendid old Herbert Standing, is seen in his ripe impersonation in "Captain Courtey" at Tally's Broadway house. Harold is taking the lead in another photoplay, "The Governor," his twin Carlyle Blackwell is playing the Governor at the same house, while Brother Jack is lower down the street in a Lubin picture. Here are four Standings within a stone's throw of each other, and can be in his way anywhere.

Carlyle Blackwell has settled down in his new position with the Lasky forces, and is revelling in his part of the young American in Harold McGrath's photoplay, "The Puppet Crown," with Iris Clare opposite him, and Tom Forman in the juvenile part. Carlyle looks very handsome amongst all the differently dressed people, and it is his ability to thoroughly enjoy what he is doing that makes his work so magnetic.

Myrtle Bedman has not been to a picture show for a week, and has not put on grease paint for the same period. She is preparing for the next Bosworth production and in the meantime that new garden is claiming all her attention, and she is wearing out a rake and making a garden worth the imparting. It is part in this country to for you can plant things one week, and pick ovens from them the next, exaggeration? Yes, but not so much at that.

Edna MaIsen is the champion "Visitor" at the Universal. Edna loves to stroll around instead of sitting in her dressing room and very welcome she buys when she does. Edna knows how to treat a girl when she is in the dumps, and can bring a smile where a frown was before. She is intensely sympathetic and is thus made the butt of many a practical joke which does not seem to mind. Edna possesses a really nice personality.

Every good director strives for new scenic and photographic effects, and none are more successful in these directions than Henry Otto of the American Company.

Recently he took his company to Point Conception, and obtained some night scenes showing the lighthouse rays—a beautiful effect. While there Otto cut out a seal which he brought back to Santa Barbara and which has received the name of "Dicky." We may look for master seal in a picture ere long, unless all signs fail.

Adelle Lane has completed her first picture for the Universal under Burton King, and it was an artistic success. She is now appearing as a self-sacrificing actress in a two-reeler entitled, "Across the Footlights," in which she gives up her career to make a star of her husband. The plot is a very novel one and there is a big punch at the end of the photoplay, when the husband saves her from a fire, and she reappears in his old role and makes a huge success of the act. Miss Lane has had a hard sail.

Never more can it be said that "Cummings is going." For Irving Cummings looks a fixture at the American studios for life. In the first place he is taking the lead in the big "Diamond from the Sky" serial, and then he has a bungalow, and an automobile, and hosts of friends. Cummings says he was never more contented in his life, and he looks it.

Louise Glanum is one of the few actresses who do not own an auto. When twitted with the deflection she smiled and said, "Why should I have an auto? Every morning one or another of the boys calls and takes me to the studio, and when I am ready to leave I have my choice of several to return in. I offer to pay my share of gas, but they tell me to just take it all and all is paid. I wonder whether they mean any connection between my chattering and the gas?" Nay, Louise, they mean your conversation is ample payment, sure.

MARY PICKFORD MARRIED AGAIN

Owen Moore, famous film actor who is now engaged with the Keystone Film Company, accompanied Alan Dwan to the new Mrs. Dwan to the home of a priest in Los Angeles where their marriage took place last week. Mary Pickford, who is Mrs. Owen Moore in private life, was also one of the party, and after the ceremony it was mentioned in a conversational way that Mr. and Mrs. Moore would be married by a magistrate, and priest suggested that they be married again according to the rites of the church and the idea was acted upon at once. When the party left Mr. and Mrs. Moore were the most married couple in the picture business.

MABEL NORMAND'S RARE FIND

Mabel Normand, "Queen of the Movies," and Keystone comedy star, is well known among connoisseurs of old pictures as an exceedingly well versed collector who has long since passed from the dilettante class to the ranks of real experts. Her home is furnished with odd and valuable pieces of furniture of antique make and the entire collection is of considerable value. This week Miss Normand received from San Francisco a genuine Chippendale chair which she picked up at a bargain while visiting that city recently. There is no veneer used but instead the delicately carved rococo ornaments are sculptured in the solid wood and Miss Normand's collection of second hand stores along Mission and Howard streets in search of character costumes when she came upon the chair, and if the proprietor of the place knew what the chair had in store for her she would have offered the real value of the chair is he would tear his hair in anguish and despair.

Wilshire 2822 "I'M THE GUY"

Home 58714

GUY C. HALL

Owner of the St. Anthony Apartments,
605 Westlake Avenue.
CANDIDATE FOR
CITY COUNCIL

Of the people and for the people
VOTE FOR HIM AT THE PRIMARIES

Vote for an ex-Moving Picture Man.
world doing more than 75 per cent of the entire motion picture machine business of the American continent, with a large and growing trade throughout the civilized world. Beautifully printed and illustrated Power's camera-graph catalogue for 1913 just from the press, incites wonder-ful reflection on the growth and the development of the mechanism on which the motion picture is really based. It is modestly called a "catalogue," but to all who are acquainted with this most wonderful art, as an industry, or as an adjunct of dramatic art, it is much more than that, it is a proclamation of seemingly insurmountable difficulties conquered, of the presence of a day when art can be presented on the screen in its full effulgence.

Stories of Famous Press Representatives
No. 1—Bill Barry

By Frank P. Donovan

Do you know Bill?
Do you know the Power's Projection Machine Company?
Do you ever read the trade papers?
Do you know a good advertisement when you see one?
And do you know the corresponding secretary of the Screen Club?
Well, Billy Barry writes the good advertisements of the Powers Machine Company, is corresponding secretary of the famous Screen Club, and is one fellow in a thousand you should know if you don't. That's saying a mouth full but a pleasant mouth full let me add.

When it comes to originating new and novel advertising stunts we must hand it to him for the proof of the pudding is always in the eating, so they say. He leads and others follow. Where he leaves off the others start, because he is a past master in his art.

In the six years I have been connected with the motion picture business in different capacities and meeting practically everyone of any real importance in the art, I must say I have never met or hope to meet a more generous, big hearted manly fellow than Bill Barry, the hand-somest advertising expert in the motion picture industry.

One can't help but like him when they know him awhile, for his ways and personality attract like a magnet with a piece of steel and as a real honest-to-goodness fellow he stands alone. As a friend he is a true one, a friend that one hopes to have and honor.

At the recent election of officers at the Screen Club he was entered in the race for corresponding secretary and he came through with flying colors, the members knew him and loved him as a man and as a prophet and to him to the office he now holds in that famous club. Their choice was unanimous and a good one.

In his many years of active service as an advertising expert both in and out of the film industry, his success has been sure and permanent, his rise exceedingly rapid, for he accomplished wonderful results for his employers by his gifted pen. To say he has made good would be putting the term mildly for Bill has more than made good and built up a reputation for himself in the advertising world that many a veteran of the ad writing art would give the world to possess.

Before joining the Powers Machine Company he was on the staff of the Billboard, the well-known theatrical weekly, where he made a host of friends by his clever work, and of course money for the paper he represented. He broke in the advertising world with a big Chicago firm of advertising specialties and the schooling he received there made him fit and ready for any position he might take in the future. Now you know William (Bill) Barry.

Although it is now more than a month since the opening of Universal City, visitors continue to pour in to watch the production of the pictures that they have so long watched from theater seats. All day long they flock in through the big gates, are met by guides and conducted from end to end of the city and shown all that is to be seen.
UNJUSTIFIED PERSECUTION

Moving pictures have become a sort of Patsy Bolivar of the amusement business. Stop a stage play and the management takes it into court to prove it is an imitation of several thousand others, but it is almost impossible for the maker of pictures to protect his product at a hundred varying points. He does not fight back and the reformer seeking an outlet for his activities or the faker looking for an easy berth fare well in showing the pictures, knowing with the rapid changes of bill the local house manager cannot bring an issue on any one subject. Now and then an issue has been made on some feature film, but the bulk of the business is too transient to be made at home and the broader subject of pictures in general covers too wide a field. The attitude is much that of a bully picking upon a weakening and about as creditable.

JESS WILLARD APPEARING IN NEW YORK CITY

Jess Willard, heavyweight champion of the world, is appearing for one week at Hammerstein's Theatre, New York, and also at the Marcus Loew Theatres in one reel Universal special entitled "The Heart Punch," which was made about a month before Jess left for to train for his fight....

SAM SEDDON, of the Vitagraph, p. a. department, has his face displayed in Hugh Hoffman's Broadway hall of fame. So has Arthur Leslie, Chester Beecroft, Joe Brandt, Hugh Dugan and several others of the printers' ink as well as prominent movie stars.

FILM JOB PROMISES GUILTY OF LARCENY

Frederick C. Taylor Convicted After Graduate of His School Testifies

Frederick C. Taylor, head of the Taylor Theatrical Enterprises, Inc., 249 West Forty-second street, which Assistant District Attorney Carter says has caused complaints for the last two years from persons who assert they were cheated by false promises of work as "movie" actors, was convicted of petty larceny in Special Sessions yesterday. The court room was crowded with would-be Mary Pickfords and Charlie Chaplins who had paid money to Taylor as Sigmund Solominick, 1270 Stubbins avenue, The Bronx, unfolded the joyless story of the ending of his dream of becoming a "movie" star. He said he went to Taylor's office on January 2, last, in response to newspaper advertisements in which Taylor guaranteed to train laboratory and actors and get them positions paying from $15 to $35 a week.

According to Solominick, Taylor said he was the proprietor of the Bengal Film Company, which had a studio at 1360 Second Avenue, New York, that employed graduates of his dramatic school. Solominick said he paid $35 for a course of twenty-four lessons, getting a receipt that promised him a job. When he was sent to the "studio" at the end of his course he said the barnlike building was apparently empty and deserted.

A GERMAN SUBMARINE PHOTOGRAPHED BY WALLACE

Heart-Selig News Pictorial Staff Man Relates Experience—Was Aboard Dutch Steamer When Enormous Submarine Arose from the Depths

How two Dutch steamers were captured by a giant German submarine. How an American photographer on board one of them made photographs and moving pictures of the whole performance and "got away with it," how as prisoners he and his fellow passengers on board the Batavier V. were escorted by the submarine to a German under-seas station many miles from land and later siz-zagged crazily through a mine field held by Leebreggie, Belgium, then to the English coast, is the story of Anatole H. Wallace, staff photographer of the Hearst-Selig News Pictorial. Mr. Wallace had been in Germany making pictures with General von Hindenburg's army in East Prussia and Poland. He was able to get back to Germany after several months in Germany go to England and proceed to the western front with the allied armies. Wallace went to Holland and with A. E. Beach, an American newspaper correspondent, sailed for London. Off the Belgian coast a submarine of enormous size—larger than anyone had supposed the Germans had built them—bobbed out of the depths and a smiling, blond lieutenant of Grand Admiral von Tirpitz's submarine blockading squadron came on board. "I, a grand band!" was the way this officer described his vessel. Porc, oysters, butter, beer, sauerkraut, eggs, Belgians and French."

MARTIN LEWIS, REPORTER IN "MILLION DOLLAR MYSTERY"

Mitchell Lewis once caused a "kiddle" who viewed the "Million Dollar Mystery" in a New York City theatre to cry "Look out! Look out! that's a cheat!" The remark afterward became a classic with movie news writers when they went shy on paragraphs. "Mitch," as he allows those he is friendly with to call him, was frequently Jim Crow, and "nine-eighths of the sooner the better" was the newspaper reporter in the "Mystery," and just about the time that Lewis was to land on Jimmie, the kid yelled, so intense was the scene. Well, so good did Lewis do his work in the Thanhouser classic, "The Million Dollar Mystery," that one of the directors at the local plant, sent for Mitchell to do a "rough-neck" stuff in the "Twenty Million Dollar Mystery." Lewis is also a New Yorker, first seeing the light of dawn at Syracuse, and although a veritable giant, 6 feet 5 inches and 245 pounds, he was found hanging over his first stage experience with Palmer Cox's "Browines." Success came, and with it engagements with Joe Jefferson, Lewis Morris, all star cast in "Two Orphans," with William Faversham, Lewis Waller in London, Princess Players in New York City. But the pictures got him. "Mitch" never won first prize in beauty contests, but he photographs well; his strong, virile, dramatic features, "getting the stuff helpful to any scene," has landed him in a most desirable position with the Vitagraph Company, which was the "White Red Man." He is an expert in making up in Indian style. It is related that he showed one of his "stills" to an expert on Indian life and asked him if he observed the character was correct. "I cannot place him, now, but he's a Sioux chief," said the expert. "Mitch" laughed and pointed out that it was himself. "Well, you're a wonder," was the reply from the expert. His work is "bribe stuff" and "rough stuff" mixed in. He's been with Reliance and Rex, and has done some work with the Box Office Attractions in big feature productions. His eyes are brown, his hair black, he stands 6-1 in his stocking feet and weighs 210. He's trained, safe, sound and sound, and will stand without hitching. He has a good future in pictures, and, really, girls, he's not the villain that the screen makes him out to be. He graduated from Syracuse University. He is now open to offers and can be addressed care the Screen Club, New York.

RALPH INCE PRODUCING THE GODDESS SERIAL

The Vitagraph Company is about ready to launch their new fifteen-part serial, "The Goddess." Director Ralph W. Ince has been working for the past two months. When "The Goddess" was in contemplation it was definitely decided by Messrs. A. E. Smith and J. Stuart Blackton, that the Vitagraph Company, if the serial would not be released until six were ready, so there would be no-break in the continuity of the releases. Director Ince has just turned in the negative for the first episode that will start the first part of the serial, which will have its initial showing about the first of May. "The Goddess," which, when completed, will be the greatest achievement of the Vitagraph Company, was written by Gouverneur Morris, and will be presented by Anita Stewart, Earl Williams, and each of the heavies playing the principal characters in every episode. Extreme care in photography, direction, scenic effects, individual and ensemble acting, powerful dramatic scenes, the mood and sequence in the action of the story will characterize "The Goddess" and stamp it a Vitagraph masterpiece.

One of the secrets of success of Tom Forman of the Lasky forces has been his friendship with actors of experience. Tom is one of those fellows blessed with a nice disposition, which get along so well with men and women older than he and looking to us for advice and to asking their advice, and what is more important—taking it. The result is, that although he is very young, he possesses case and poise, and his acting is entirely natural. One of these friendships is with that fine actor, Theodore Roberts, who is much interested in young Forman.
FRANCIS X. BUSHMAN GOES WITH METRO FEATURES CORPORATION

Francis X. Bushman, the well-known Easany star, has joined the Metro Feature Corporation of New York City, and will appear in feature productions for that company in the near future.

Not long ago this same player was offered a thousand dollars a week to play the lead in the "Exploits of Elaine" but turned it down. This may sound like an exaggerated statement, but it is absolutely true. The picture was made by the Whartons who are producing the feature serial.

INA CLAIRE TO BE A LASKY STAR FOR FIVE YEARS

Though "The Wild Goose Chase," the first photodrama in which Ina Claire is to appear under Lasky management, has not yet been released. Mr. Lasky and Mr. Samuel Goldfish are so absolutely delighted with the production which they have already seen in private, that they have exercised their option and have arranged for Miss Claire to begin work immediately upon her second production. Mr. Cecil B. De Mille, from the studios in California, confirms this opinion, and in fact the entire Lasky office is united in believing that one of the greatest photographic discoveries of the age has been made in the person of this young star.

The second subject chosen for Miss Claire is the picturization of Harold McGrath's famous novel "The Puppet Crown." Ever since the extraordinary success scored by Margaretta Clark in "The Goose Girl," the Lasky company has had in mind the picturization of another of McGrath's romantic stories, and this time it is determined to find a star specially suited for that type of production. The Lasky company believes that Miss Claire will be an even greater success in "The Puppet Crown" than in "The Wild Goose Girl," although expectations for the first releases are most sanguine.

THE NE'ER-DO-WELL" IS ABOUT READY FOR RELEASE

Favorites Who Appeared in "The Spoilers" Will Be Seen Again—Company Made a Journey to Canal Zone in Order to Obtain Proper Atmosphere

"The Ne'er-Do-Well," massive in film proportions and already looming as one of the most impressive and worthy features of 1915, is practically completed. Director Colin Campbell and his all-star Selig Company, have performed the final scenes after months of most arduous toil. Beginning from the last thrilling scene, expense piled higher and higher as the great film出来了. It was necessary to implore for special structures, an Irish village by the sea, many weeks in the Panama canal zone by the entire company and immemorial sets of peculiar and distant design. But all was undertaken to give the public, through the camera and the Titanic task of cutting, titling and otherwise preparing the great volume of film is on. The date has not been decided upon for the release of this, another Selig masterpiece.

JESSE L. LASKY AND DAVID BELASCO PRESENT LAURA HOPE CREWS IN "THE FIGHTING HOPE" FOR THE SCREEN

Mr. Samuel Goldfish announces that the Lasky-Belasco release following "The Woman," will be Laura Hope Crews in the picturization of the famous Belasco modern dramatic hit, "The Fighting Hope," by Wm. J. Hurlbut. "The Fighting Hope," it will be remembered by all theatregoers, scored a very exceptional hit when produced by Mr. Belasco at the Belasco Theatre, then known as the Stuyvesant. The drama concerns the life experiences of a noble woman, whose husband is sent to jail and who strives to fight for him and to believe in his innocence through the absolute bare facts of the case finally confront her.

It is rumored that Jacques Jaccard, now directing for the American Film Co., will return to his "old love," the Universal Co. and resume the direction of Jack Kerrigan. Francesca Billington, the girl with the mutual smile, has added a trained dog to her collection of pets and is having a special compartment built for her dog in her room, so the animal can take his afternoon naps without disturbance when he is not out on location with Miss Billington.
STUART HOLMES JOINS NANCE O'NEILL COMPANY AS LEADING MAN

Stuart Holmes, that capable actor who is rapidly approaching through his excellent treatment of the roles entrusted him in several of the recently released Fox features, has been slated to depict the leading male role in support of Nance O'Neill, the American-Born beauty of the silver screen.

Considerable mystery lends itself to the piece through the fact that as yet the title or the nature of the story has not been divulged.

Frank Powell, whose recent releases from "The Valley of the Missing," has met with marked success throughout the country, will direct the new feature.

"CLUTCHING HAND" RECOGNIZED

At Chicago Theatre, Pathe "Heavy" Makes a Speech

Sheldon Lewis, the "Clutching Hand" in Pathe's "Exploits of Elaine," writes the Whartons that he saw the fourteenth episode which shows the murderer's detection, at the Gold theatre in Chicago. The manager recognized him and announced from the stage that the "Clutching Hand" was there in person. The audience of a thousand people arose to their feet and demanded a speech. Mr. Lewis was excused to the stage and made a neat little speech expressing his appreciation of the honor.

Mr. Lewis' great work in the fourteenth episode has been the cause of a flood of letters to Pathe from all over the country, couched in terms of the strongest praise. He is now playing a seven weeks' engagement in "Life" in the windy city.

PICTUREPLAY PROGRAM WEEK OF APRIL 26 ANNOUNCED BY SELIG

Noteworthy Program With Every Plot of Unusual Strength—"Honor of the Camp," "Voice of Eva," "At the Mask-Ball," Included in Releases

The Selig one-reel picture-play program for the week of April 2nd is noteworthy. Following "Lonely Lovers," released Monday, April 26, a picture-play, namely, "The Honor of the Camp," will be released Tuesday. April 27: "The Voice of Eva," released Wednesday. April 28: "At the Mask-Ball," released Friday, April 30; a Selig Jungle-Zoo wild animal story, released Saturday, May 1. Strong plots and clean-cut photography and acting signalize all of these releases.

RICHARD RIDGELY PRODUCING THE WRONG WOMAN FOR EDISON

Richard Ridgely, the capable Edison director, who recently produced the "Deadly Hate," is now hard at work on another three-part feature, "The Wrong Woman," featuring Mabel Trunnelle, the popular Edison star, in the stellar role. Mr. Ridgely has a number of fine films to his credit and his efforts are certainly appreciated by the fans and the exhibitors who are playing return dates on many of the special films directed by this capable producer.

"THE MAN WHO CAME BACK" TO BE FILMED BY VITAGRAPH

The Vitagraph Company has secured "The Man Who Came Back," an original story of the regeneration of a man, from Lionel Adams, and will put it in immediate production with a picked cast. Mr. Adams in writing his story has succeeded in conveying through suggestion, a tremendous thrill, that takes the place of the ordinary method of creating thrills, and, in contrast, reverted to an exceptionally thrilling fire scene in which a daring rescue adds realism. The Man Who Came Back," will be a Broadway Star Feature, with parts, the principal character being enacted by Mr. Adams himself.

PATE PRODUCERS SECURE FINE STUDIO SITE

Wharton, Inc., Get Big Property at Ithaca, N. Y.

The Pathe producers, Wharton, Inc., announce that they have leased with option of purchase, Renwick Park, a known lakeside resort at Ithaca, N. Y. The property has been used as an amusement resort for some years, and comprises 45 acres of land situated at the head of beautiful Cayuga Lake and lying between the lake and the city. A city trolley line runs into the park and furnishes excellent services.

A number of large buildings such as auditoriums, pavilions, etc., on the place need only a little remodelling to make them very well adapted to picture work. There are frontier settlement streets, log cabins,—all the locations necessary to western pictures,—as well as a splendid 400 foot pier extending into the lake.

Equally beautiful locations would be difficult to find anywhere in the East. Winding streams, waterfalls, tiny lakes and a virgin forest of the most magnificent trees are a few of the attractions. The park is widely known for the extraordinary number and variety of the birds to be found there. Louis Agassiz Fuertes, the well known ornithologist, uses the place as his study ground so remarkably rich is it in bird life. It is said that at some time or other during the year every species of bird known in North Eastern America visits the park.

Altogether the Whartons have secured a studio site which presents extraordinary attractions.

FLAMINGO COMEDIES TO BE RELEASED THROUGH WORLD FILM CORPORATION

The Flamingo Company have now completed their first comedy series for the World Film Corporation, and in their efforts have specialized on a comedy series entitled "The Feats of Felix," in which appear the famous German comedian, Mr. Chas. A. Mason, who was born in Berlin, Germany, and was represented in Flamingo productions by "The Prince of Pilsen," and was a member of the well known vaudeville team of Mason and Mason. The third picture in this series will be "The Book Agent," a two reel production to be released June 21st. All of the Flamingo comedies will be two or more reels in length and so will not conflict in any way with the World-Comedy Star pictures, which will always consist of but one reel. The Flamingo director is Mr. Chas. A. Murphy, who was with the Lubin Company for three years.

New York Notes

Frank Powell may soon head his own feature film company. Since his connection with the William Fox organization he has made some fine features among them being "A Fool There Was," which was received well by exhibitors throughout the country.

Knickerbocker Star Features are the latest to release on the General Film Program, featuring Willard Mack, the well known playwright and legitimate star. Robert Thorsby will direct.

Flamingo Feature Film Corporation are sending out notices to the press to the effect that there is no cause for worry in the matter of payment of bills continuing that they have ample capital to meet their requirements. It seems that some of the Alliance creditors have composed a body to bring suit for immediate payment of moneys due them from the company.

Word reaches here that some of the Kriterion players have not received their salaries now for two weeks. Just whether the report is true remains to be found out.

Bill Bailey is playing in the Edwin August Company in the United Films Program, the first release will be "The Natural Law," featuring Edwin August in the leading role. August is also directing these pictures.

Matt Moore has signed for another year with the Universal.

Jack Adolfi, the former Mutual director, is now in New York at the Imp studio directing Billy Garwood.

Bert Adler has been made studio manager of the Universal Coysville studio in New Jersey, where Billy Garwood used to work.

Milton Lowenthal, the well-known motion picture writer and press representative for the Cosmos Feature Film Corporation of New York, announces the engagement by his company of the Sterling太太, Helen Worton, who will appear in "The Price" in the very near future.

The style of the New York Clipper has been changed and after May 15th the paper will have a cover something on the style of the Saturday Evening Post, and about the same makeup. Harry Ennis edits the film section.
Film Releases of the Week

GENERAL FILM PROGRAM

Biograph
4-29. Fool’s Gold, D. C. 1
4-30. His Poor Little Girl, C. D. 1
4-31. A Double Winner, D. 1
5-1. Toys of Destiny, D. 1
5-2. Black Sheep, D. 2
5-3. Master of the Sword, D. 3
5-4. When Evil Behaves, C. D. 4
5-5. A Day’s Adventure, D. 5

Edison
4-28. Count Macaroni, C. 1
4-30. Poisoned by Jealousy, D. 2
4-31. His Convert, D. 3
5-1. Cartoons in the Kitchen, C. 1
5-2. Jack Kennard, Coward, D. 1
5-3. With Bridges Burned, D. 3
5-4. A Sad Dog’s Story, D. 5

Essanay
4-28. The Fable of “A Night Given Over to Revelry,” C. 1
4-29. The Undertaker’s Uncle, W. C. 1
4-30. The Tief That Binds, D. 1
5-1. Friends, D. 2
5-2. Sue, D. 3
5-3. The Profligate, D. 4
5-4. The Fable of “The Gallant Pilgrim Who Kept on Calloving,” C. 5
5-5. How Slippery Slim Saw the Fly, V. 6
5-6. Thirty, A. D. 7

Kalem
4-28. The Tattooed Hand, D. 1
4-30. The Destroyer, D. 2
5-1. The Box Car Trap, D. 3
5-2. An Innocent Sinner, D. 4
5-3. Ham’s Easy Eats, C. 5
5-4. Clairvoyant Swindlers, D. 6
5-5. The Actress and the Cheese, H. 7
5-6. The Wild Engine, D. 8

Lubin
4-28. Her Father’s Picture, D. 1
4-29. A Romance of the Navy, D. 2
4-30. Iby the Sea (Char. Chapin), C. 3
5-1. When the Range Called, D. 4
5-2. Animated Cartoon, C. 5
5-3. No Other Way (Read O’Strife No. 51), D. 6
5-4. The Twin Sister, C. and Cursed Jack Dalton, C. Split
5-5. Who Violates the Law, D. 7
5-6. Such Things Really Happen, D. 8
5-7. The Snv’s Sister, D. 9
5-8. The Busy Bell Boy, C. 10

MINA
4-29. Bunks Bunked, C. 1
5-6. Safety First, C. 1

Selig
4-28. The Voice of Eva, D. 1
4-30. At the Mask-Ball, C. 1
5-1. The Hand of Mahawee, D. 2
5-2. The Reaping, D. 3
5-3. Arizona Wooling, W. D. 4
5-4. Her Career, C. 5

Vitaphone
4-28. The Boarding House Feud, C. 1
4-29.Strictly Neutral, C. 1
4-30. The Sort of Girl Who Came from Heaven, C. 1
5-1. A Pillar of Flame, D. 2
5-2. Cutey’s Sister, C. 3
5-4. A Child of the North, D. 4
5-5. Lily in Bohemia, C. 6
5-6. The Park Honeymoons—picturesque Romance, C. 7
5-7. The Vanishing Vault, C. 8
5-8. The Breath of Araby, D. 9

MUTUAL FILM PROGRAM

American
4-28. Wife Wanted, C. D. 1
4-30. One Summer’s Sequel, D. 2
5-1. When Empty Hearts Are Filled, D. 3
5-10. The Altar of Ambition, D. 4
5-12. The Broken Window, D. 5

Beauty
5-4. The Agreement, D. 1
5-7. The Face Most Fair, C. D. 2
5-7. Dreams Realized, D. 3
5-11. Life’s Sacrifice, D. 4
5-18. Naughty Henrietta, C. D. 5

Broncho
4-28. The Renegades, D. 1
5-6. The Spark from the Embers, D. 2
5-12. His Awakened Wife, D. 3
5-10. The Operator at Big Sandy, D. 4
5-26. Shorty’s Trouble Sleep, D. 5

DOMINO
4-20. A Power of the Town, D. 1
5-6. The Man from Nowhere, D. 2
5-13. The Shoal Light, D. 3
5-20. Her Alibi, D. 4
5-27. Hostage of the North, D. 5

Kay Bee
4-30. Valley of Hate, D. 1
5-7. The Rite, D. 2
5-14. The Human Octopus, D. 3
5-21. Bad Luck of Santa Ynez, D. 4
5-28. Her Easter Hat, D. 5

Keystone
4-26. (Special) Guggle Rivals, D. 1
5-9. Ethel’s Disguise (Bill No. 22), C. 2
5-9. Floozy and Axel, C. 3

Komic
5-6. The Master Rogues of Europe, D. 1

Majestic
4-27. Checkmate, D. 1
5-10. The Little Soldier Man, D. 2
5-2. The Comeback, D. 3
5-4. Her Grand parents, D. 4
5-9. The Snell of the Popov, D. 5

Mutual Weekly
Issued every Thursday.

Universal Weekly
Issued every Saturday.

Fallstaff, formerly Princess
4-30. The Movie Fans, C. 1
5-7. A Scientific Mother, C. 1

Royal
5-8. That Doggone Serenade, C. 1

Thanhouser
4-27. Bianca Forges, D. 2
5-1. Their Own Love, D. 3
5-4. Monsieur Nickola Duprec, C. D. 4
5-2. Love and Money, D. 5

UNITED FILM SERVICE

Cameo
4-29. Can a Man Fool His Wife, C. 1

Empress
4-30. Back to the Farm, C. 1
5-5. The Shop Nun, D. 2

Features Ideal
5-1. Beginning at the End, D. 2
5-3. Avarice, D. 3

Grandin
4-28. The Stolen Will, D. 2

Luna
5-6. Louis’s Battle with Cupid, C. 1

Jupiter
3-28. Her Phoney Lovers, C. 1

Lariat
5-8. Told in the Rockies, D. 2

Premier
5-7. The Other Girl, D. 3

Regent
4-17. In the Blood, D. 1

Starlight
4-20. Jealousy, C. 1
5-6. The Fortune Tellers, C. 2

Superba
5-4. The Trunk Mystery, C. 1

United
5-2. Love and Skates, C. 1

UNIVERSAL PROGRAM

Issued Every Wednesday.

Big U
4-29. Courage, D. 1
5-2. His Uncle’s Ward, C. D. 2
5-6. Roses and Thorns, D. 3
5-9. The Master Rogues of Europe, D. 4

101 Bison
5-1. Nabbed, D. 2
5-8. The Blood of His Brother, D. 3

Gold Seal
4-30. The Faith of Her Fathers, D. 1

Imp
4-30. At the Banquet Table, D. 2
5-3. The Blank Page, D. 3
5-7. Tony, D. 4

THE PHOTPLAYERS’ WEEKLY
## Film Releases of the Week---Continued

**FOX FILM CORPORATION**
- A Gilded Fool ........................................ 5 reels
- Children of the Ghetto ............................. 5 reels
- Celebrated Scandal (Betty Nansen) ............. 5 reels
- The Kreutzer Sonata .................................. 5 reels
- The Nigger .............................................. 5 reels
- Anna Karina (Betty Nansen) ....................... 5 reels
- Valley of the Missing ................................. 5 reels
- Clemensau Case ........................................ 5 reels

**ITALA FILM COMPANY**
- Cabiria .....................................................4 parts
- Treasure of the Lost .............................................................................. 3 parts

**GEORGE KLEINE ATTRACTIONS**
- The Naked Truth .................................................. 5000
- Julius Caesar ....................................................... 6000
- Officer 666 ...................................................... 5000
- Du Barry ......................................................... 6 reels
- Stop, Thief! ....................................................... 5 parts
- The Woman Who Dared ........................................ 5 parts
- Who's Who in Society (coming) ................... 5 parts
- The Commuters (coming) ............................... 5 parts

**GREAT NORTHERN FILM COMPANY**
- Adventures of Gar El Hama ....................... 3 reels
- The Fight for Fortune .................................. 3 reels
- A Deal with the Devil .................................. 3 reels
- Through the Enemy's Lines .......................... 4 reels
- The Evangelist (W. Pislanner) .................. 14 reels

**LIFE PHOTO FILM CORPORATION**

<table>
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<tr>
<th>Film Title</th>
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<tr>
<td>12-28. Springtime ..................................... 5 parts</td>
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<td>1-11. The Avalanche .................................... 5 parts</td>
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<td>2-28. A Modern Magdalen .................................. 5 parts</td>
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**METRO PICTURES CORPORATION**
- The High Road (coming) ............................... 5000
- The Flaming Sword (coming) ......................... 5000
- Fighting Bob (coming) ..................................... 6 reels
- The Shouting of Dan McGrew (coming) .......... 7 reels
- Cora .......................................................... 7 reels

**THANHouser**
- Mutuality ..................................................... 4 reels

**VITAGRAPH-LUBIN-SEILIG-ESSANY, INC.**
- Vitagraph .................................................... 5 parts
- Lubin ......................................................... 5 parts
- The Eagle's Nest ........................................... 6 parts
- The College Widow ....................................... 6 parts

**ESSANAY**
- The Carpet from Bagdad ............................ 5 parts
- The Rosary .................................................... 5 parts

**WORLD FILM CORPORATION**
- The Seals of the Mighty .................................. 5 parts
- The Pit ......................................................... 5 parts
- Wildfire ......................................................... 5 parts
- Old Dutch ....................................................... 5 parts
- Alias Jimmy Valentine .................................... 5 parts
- Money ........................................................... 5 parts
- What Happened to Jones .............................. 5 parts
- The Coming of Perquimans ........................... 5 parts
- Mrs. Wiggs of the Cabbage Patch .................. 5 parts
- Lily of Poverty Flat ...................................... 5 parts

**PARAMOUNT PICTURES**
- Blazon Film Co. Reels .................................. 5

**Bosworth**
- 3-8. Caprices of Kitty ................................ 4
- 3-11. Sunshine Molly .................................. 4
- 4-19. Captain Courtey ................................. 5 reels

**Famous Players**
- 415. May Blossom ...................................... 4 reels
- 4-26. Jonah ................................................... 5 reels

**FICTION PICTURES, INC.**
- The Spanish Jade ......................................... 5 parts
- The Taming of Red Butte Western (coming) .... 5 parts
- Jesse Lasky Company .................................... 5 parts
- The Captive .................................................. 5 reels

**MOROSCO PHOTOPLAY COMPANY**
- 4-29. Help Wanted ................................... 5 reels

**PROHIBITION FILM CORPORATION**
- Prohibition .................................................. 5 parts

**WORLD COMEDY STARS**
- 3-29. Housekeeping Under Cover (Kathryn Osterman) 4 parts
- 4-5. The Magic Bottle (Tom Wise) .................. 4-12. Opened by Mistake (R. Carle) 6 parts
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<tr>
<th>Name</th>
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<tr>
<td>JACK NOBLE</td>
<td>Directing Features for B. A. ROLFE</td>
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<tr>
<td>JOHN LANCASTER</td>
<td>Comedian Selig Polyscope Company Los Angeles, Cal.</td>
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<td>WALLACE REID</td>
<td>Majestic-Mutual Company Hollywood, Cal.</td>
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<td>GEO. H. MELFORD</td>
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<tr>
<td>VOLA SMITH</td>
<td>Biograph Co. Los Angeles, Cal.</td>
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<td>LEE HILL</td>
<td>Dramatic Leads Direction Donald McDonald Crown City Film Co.</td>
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<td>EDNA MAISON</td>
<td>Universal Company Hollywood, Cal.</td>
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<tr>
<td>PHIL. DUNHAM</td>
<td>Late Kalem Company At Liberty Care Photoplayers' Club</td>
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<tr>
<td>GILBERT P. HAMILTON</td>
<td>Director Albuquerque Film Company Los Angeles, Cal.</td>
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<td>MINA CUNARD</td>
<td>Universal Company Hollywood, Cal.</td>
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<td>MISS KITTY STEVENS</td>
<td>Dramatic Leads and Heavies late ROLFE PHOTO PLAYS, Inc. Care Photoplayers' Weekly.</td>
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<tr>
<td>JAY MORLEY</td>
<td>LUBIN STUDIO 4560 Pasadena Ave., Los Angeles, Cal.</td>
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<tr>
<td>ERNEST SHIELDS</td>
<td>Comedian Universal Company Hollywood, Cal.</td>
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<td>BRUCE MITCHELL</td>
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<td>EDWIN CAREWE</td>
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<tr>
<td>DOROTHY DAVENPORT</td>
<td>Crown City Film Company Pasadena, Cal.</td>
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